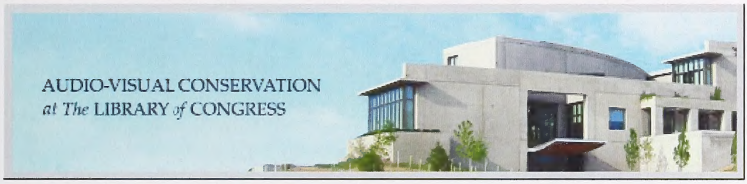


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GIFT OF PUBLISHER

MOTION PICTURE HERALD



REVIEWS IN THIS ISSUE

Sophie Lang Goes West
She Asked for It
Big City
Fit for a King
Forty Naughty Girls
Escape by Night
Make a Wish
Jericho
Spanish Earth
The Man Who Cried Wolf
Something to Sing About
The Prisoner of Zenda

and in

What the Picture Did for Me

Exhibitors, in their own forum, voice their own tested opinions of current pictures

VOL. 128, NO. 10

SEPTEMBER 4, 1937

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PN1993
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"EXTRA! 'BROADWAY MELODY' STEALS VARIETY!"



LOOK!

ALL THOSE BOX-OFFICE HEADLINES *(on opposite page)* **IN ONE ISSUE OF VARIETY!**

P. S. And all over the nation M-G-M's Mammoth Star Studded Musical is far ahead of previous "Broadway Melodys" and topping "Ziegfeld," "Maytime" and the VERY BIGGEST OF M-G-M BIGGIES!

'MELODY' 15G TOP BUFF.

Buffalo, Aug. 24.

Box office figures are hitting high ceilings again here this week.

Great Lakes (Shea) (3,400; 30-50)—'Broadway Melody of 1938' (MG). Showing strong and looks to do over fine $19,000.

'B'way Melody,' 24G, Sweet and Hot In Frisco, but Other B.O.'s Chilly

San Francisco, Aug. 24.

'Broadway Melody of 1938' is the top money grabber on Market Street this week.

Paramount (F-WC) (2,470; 35-55-75)—'Broadway Melody' (MG) and 'She's No Lady' (Par). Upped the ad budget considerably. Biz near record-breaking proportions. Expect to take in the nabe of $24,000 during the first week, which means that 'Melody' will stay on here for at least three stanzas.

IMAGINE! These box-office headlines are from just one single issue of Variety. And "Broadway Melody" has barely started.

'Melody,' 20G, Socko in Washington

Palace (Loew) (2,363; 25-35-60)—'Broadway Melody' (MG). Heading toward sock $20,000.

'B'WAY MELODY' LOOKS TO 25G, PITT RECORD

Pittsburgh, Aug. 24.

Sock product pooh-poohing heat again here this week and downtown running into record warm-weather grosses to wind up this August as best in years. 'Broadway Melody' smashing out Penn's top figure for all time and moves on Thursday (26) to Warner to give latter house a go. from Penn fourth time in five weeks.

Penn (Loew's-UA) (3,300; 25-35-50)—'Broadway Melody' (MG). A smash among smashes, and heading for a new house record. Should wind up the week at $25,000 or slightly under that. Weekend heat didn't mean a thing and house had the rope up from the word go. Moves Thursday to Warner to continue downtown run.

PORTLAND'S H. O.'S

All OK—'Broadway Melody,' New Entry, Big $7,500.

Portland, Ore., Aug. 24.

'Broadway Melody' is going great guns at the Broadway. 'Good Earth' is in a second strong week at Parker's UA.

'Melody' with $36,000, Easy L. A. Tops;

Los Angeles, Aug. 24.

Several bright spots in town currently, with most of the rest of the field holding its own. Particularly outstanding are 'Broadway Melody of 1938' at the day-date State and Chinese, with a smash $36,000 combined take in sight.

'B'way Melody' Most Tuneful in Cincy, $20,000; Others NSH

Cincinnati, Aug. 24.

'Broadway Melody of 1938' is the surest b.o. tune along cinema lane currently, ringing out a great $20,000 for the Palace, that theatre's merriest till tinkle for quite a spell.

Palace (RKO) (2,600; 35-42)—'Broadway Melody' (MG). Great, $20,000.

THE FIRST HOLD-OVERS!

(As We Swing To Press!)

2nd BIG WEEK!

Buffalo
Salt Lake City
Los Angeles
San Francisco
Pittsburgh
Louisville
Washington, D. C.
Nashville
Philadelphia
Portland, Ore.
And More Every Day!

'MELODY' SOCK $9,000

Louisville, Biz on Upswing

Louisville, Aug. 24.

Biz is on the upswing hereabouts and the rise can be attributed to first class product. Folks here are pic shoppers.

Two holdovers currently, with hefty biz keeping the wicket busy at Loew's State, where 'Broadway Melody of 1938' is pulling bulk of the trade.

Loew's State (3,000; 15-25-40)—'Broadway Melody' (MG). Musical enjoying lines at the wicket, and headed for sweet $9,000.

'Melody' Strong $19,000 in Philly;

Philadelphia, Aug. 24.

Best thing in town this week is 'Broadway Melody' at the Stanley and despite the fact that it opened when the hot wave was at its peak this new revue which ends its first week tonight will hit $19,000 and ride through for a second week without any trouble at all. Notices very good and pic should do better than its predecessor, 'Artists and Models'

Stanley (3,700; (40-55-65)—'Broadway Melody' (MG). Starting second week tomorrow with first giving it a very nice $19,000, heat and all.

EMeN, 1/11/38

All in the

Don't be surprised at the way the nation has gone overwhelmingly wild over 'Zola'—and don't be amazed that 'Varsity Show' has topped even the biggest of all Warner musicals of the past. It's only the start of the determined



Year's Work

Warner Bros. plan to make 1937-38 the year of years for you—and us! That's why we're all ready this minute with another picture as sensationally box-office on every entertainment count—the next number on the 'talk-of-the-trade' program—

BETTE DAVIS

Offers a Brilliant Match for Paul Muni's 'Zola' Performance, with

HENRY FONDA

in

'That Certain Woman'

Supported by

Ian Hunter · Anita Louise · Donald Crisp

Written and Directed by Edmund Goulding • Music by Max Steiner • A First National Picture


BARNUM WOULD OUT-BARNUM HIMSELF WITH THIS SHOWMAN'S SHOW OF SHOWS!
INCREDIBLE! Fish climb trees! UNDREAMABLE! . . . Snakes fly! INCONCEIVABLE! . . . Oysters grow on tree trunks! UNIMAGINABLE! . . . Monkeys have "schnozzolas!" BARBARIC!...Head-hunters lurk, and native blow-guns breathe sudden, silent death! BEWITCHING! . . . Gorgeous native maidens in the fiery "marriage dance." FANTASTIC! . . . The "Devil-beast" hurls jungle defiance at the white man's roaring "thunder bird."
BUT TRUE! . . . Every amazing scene more thrilling because it's authentic!
OSA JOHNSON
presents
MARTIN JOHNSON'S LAST AND GREATEST ADVENTURE!
BORNEO
Produced by
Mr. and Mrs. Martin Johnson
Dramatically described by Lowell Thomas (with hilarious interruptions by "Prof." Lew Lehr.) Supervised by Truman Talley.
Continuity by Lew Lehr and Russell Shields
Released by
20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 128, No. 10 — September 4, 1937

THE PROPAGANDISTS

JUST while Mr. Martin Quigley was up at the august Institute of Human Relations at Williamstown reiterating for that imposing gathering of professors, pundits and publicists the necessity for the motion picture industry's adherence to a policy of "entertainment only", the press was getting a blast of special pleading pressure on the films from the new and leftist Associated Film Audiences in New York.

The September issue of the *Film Survey*, the pamphlet of the AFA, presents a symposium on "What Should an Anti-War Film Contain?" Foremost and topmost of the personages quoted is Mrs. Franklin D. Roosevelt, saying: "I do think that people can be turned against war by means of the movies, and I think that the type of movies which can best bring this about is that which shows the economic causes of war."

Happily, Mrs. Roosevelt does not seem to have said who should make the anti-war movies.

BUT Estelle M. Sternberger, executive director of World Peaceways, whose job apparently is anti-war, seems very sure that the motion picture industry is obligated to share it. She would have a campaign drive. "Hollywood," she said, "must be convinced by the public that it expects a steady stream of such pictures, and not a comparatively occasional one."

Obviously enough, if there was any such public demand as that, the anti-war campaign would be over—and won.

The public expects a stream of nothing but its money's worth in entertainment at the box office.

At the moment, while having no share of the sentiments involved, this writer must express approval of the procedure of the earnest young men who made and brought forth "The Spanish Earth". They do not go around demanding that Hollywood become their mouthpiece. They hired a camera and sent it to Spain, put together their picture and presented it. The method is recommended to all propagandists.

△ △ △

FANCY STATISTICS

THE alleged statistics of the motion picture have a fantastic quality that seems to partake of the extravagant fanciful whimsy of the industry. Most of the figures flourished about in motion picture stories in the lay press are not even remotely related to the facts. External observers and writers betray at once an extreme naivete and a great analytical indifference, while it is all too often the practice of the inferior writers and publicity persons never to permit any story to fall down for lack of supporting figures, ever available at the inventor's fingertips. Also much of screen history with its rubber calendar is to be attributed to the same origins. Profound discussions of motion pictures and picture institutions are presented in many colors by pompous magazines on the basis of wish-fulfilling calculations by rewrite men based upon the transcribed notes collected by befuddled college girls, known as research workers, after interviewing some polite publicity assistants who cannot read a balance sheet. Officially the motion picture industry almost never objects to or questions such published figures, since they are either supergildings of the facts or so remote as to be of no consequence or relevancy worth talking about. If the total looks pretty it is O.K.

These reflections are brought up by the examination of a cutting from the usually careful Chicago *Daily News*, presenting some amazing and, in a fashion, revealing figures about the motion picture theatre. In the issue of August 14 it is seriously set forth that a middle west professor has found that the "average youngster spends eighteen hours a week in the movies and twenty-five hours a week in the classroom."

THAT challenging, arresting statement is sure presently to be imbedded in the lore of the vociferous commentators, to be the subject of editorials, and in time will probably get into the Congressional Record and a stack of committee reports.

Meanwhile it appears that the amazing figures by some curious arithmetic were derived from reports of a survey which reported that of several thousand children examined 68 per cent saw one double bill show a week, 12 per cent saw two such shows a week and five per cent saw three double bill shows a week. Accepting that report, a simple calculation discovers that among the 85 per cent reported upon the average attendance per child was 1.25882-plus shows a week, or just roughly one and a quarter double bill shows—somewhere about four hours a week, which seems possible for the subjects of some special survey, but which is no provable national average.

△ △ △

THE MAJOR MARCHES ON

MAJOR EDWARD BOWES' party and preview for the refurbished Capitol on Broadway this week brings the interesting reflection that here is the making of precedent for motion picture exhibition on Broadway. Never before, in the memory of this professional rememberer, has an impresario of the screen both survived and so flourished across and through so many changeful periods in the evolving art.

More years than shall be enumerated here have paraded past since the proud facade of the Capitol rose to dominate the street and the blithe Major became a figure of Broadway. It was a duPont enterprise then, and the late Coleman T. duPont was dreaming the presidency. There was no Metro-Goldwyn-Mayer and the late Marcus Loew was a theatre operator considerably concerned about where box office product was to come from. In the period of the late, and then great, Roxy it was out of the Capitol that the first great national triumph of radio broadcasting took its origin, and there developed thence into the radio institution that is Major Bowes, that ambidextrous showman of air and screen.

Not even yet have the arts of the motion picture and the radio made mutual adjustment, but it seems that the indefatigable Major has taken possession for his own of a great area in the no-man's land between. Theatres have their careers, their youth and prime and decadence even as men, and few managers outlast a period. But the Capitol is reborn and, it seems, the Major is an everblooming perennial.

This Week

Playdates and Deals

Of importance to the independent exhibitor and small circuit operator who must arrange for his product after the important buying power in his territory has concluded franchise arrangements is a survey showing new contracts concluded with distributors by 83 circuits, controlling 3,500 theatres in key cities of the country. With a flurry of buying now in progress the circuits listed in the survey are shown to have completed deals with eight distributors representing 16,470 individual playdates.

Who has bought what is shown in the story and table starting on page 12.

Erpi Licenses

Arrangements were consummated this week for ending Erpi's operations in the United States as a seller and servicer of sound reproducing equipment. The Western Electric subsidiary, in this country, is merely a licensor of manufacturers desiring rights in Western Electric patents. The first licenses were taken by the International Projector Corporation and Motiograph, Inc., for the manufacture of unit sound projectors employing soundheads following Western Electric design.

The story is on page 61.

Divorcement Test

Paramount, the distributing company most affected, this week filed suit in Fargo, North Dakota, to test the constitutionality of a state law passed last winter under the sponsorship of Allied States Association of Motion Picture Exhibitors and designed to divorce the distribution and exhibition fields where they are combined in the interests of a distributing company. Paramount through its affiliation with the Minnesota Amusement Company, has a greater interest in circuit houses in North Dakota than any other distributor. The test suit was filed against state operatives responsible for enforcement of the law.

Public's Film

Financed by public subscription with 350,000 tickets issued in advance of production, work has started on the French collective film "La Marseillaise" after months of preparation.

Expected to cost 2,000,000 francs, the picture will have as its central theme individual reactions to the French revolution. It is to be directed by Jean Renoir, leading French director of "The Lower Depths," acclaimed by Paris film critics as the best Gallic film of last year.

The film was to have been subsidized by the National French Trade Unions, but it has been decided to produce the picture solely with public backing.

Test Preservatives

The research council of the Academy of Motion Picture Arts and Sciences met this week to consider the results of a series of comprehensive tests of film preservatives which have been in work for the past few months.

In order to determine the value of various preservatives, a committee prepared a test reel containing a number of sections of films, each treated by a different preservative. Since the start of the test, the reel has been passed through the normal life cycle of a release print. Now partially worn, it is being studied and a report is being prepared for distribution to the producing companies.

Membership of the committee handling this project for the academy includes Harris Ensign, chairman, George Crane, Alan Freedman, Fred Gage, A. J. Guerin, Sidney Lund, Hugh McClung, J. M. Nickolaus, John Swain and Gordon S. Mitchell, manager of the research council.

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Higher Admissions

Increased admission prices were urged by Rick Ricketson, director of the Theatre Owners and Managers of the Rocky Mountain Region, when he spoke at the organization's one day convention in Denver. As the reasons for his proposal, Mr. Ricketson cited the quality of present day product and the rising prices of commodities generally. He also urged the members to attempt to influence congressmen to raise tax exemptions to 60 cents. Greater box-office returns were termed imperative by Al Hanson when he addressed 200 Fox West Coast zone, district and house managers in Los Angeles.

Both meetings are discussed on page 46.

Out of Court

Amicable statements from both parties marked the settlement out of court of an alienation of affections suit in which Paramount charged Samuel Goldwyn had inveighled Gary Cooper into his studio to the detriment of the Paramount star roster and in defiance of certain obligations. Paramount was mad $5,000,000 worth but the friendly statements stressed resumption of "cooperation." Mr. Cooper is now working for Mr. Goldwyn in "The Adventures of Marco Polo."

Clearance Draw

The fight of Kansas City, Kansas, theatre owners for simultaneous release of pictures in that city and Kansas City, Missouri, ended last week in compromise and partial victory. Under a new arrangement, the previous 28-day clearance on the product of two companies following their closing in first-run Kansas City, Missouri, houses has been reduced to 14 days. The two companies are Twentieth Century-Fox and Universal.

The new clearance represents a compromise in that the original demands of Kansas City, Kansas, theatre owners were for simultaneous release of pictures in both cities.

Greater Tri-States

A. H. Blank, president of Tri-States, announced at a banquet given in honor of the 25th anniversary of his entrance into show business that his circuit plans a comprehensive program of expansion.

He is quoted on page 38.

Rogers' Shrine

Dedication of the Will Rogers Shrine of the Sun memorial to the late humorist, will be held September 6th in the midst of spectacular ceremonies.

Story on page 46.

16 mm. Field

Three of the leading producers of motion pictures, Paramount, Universal and Gaumont-British, are authorizing reduction of their features to 16 mm. film but distribution of the pictures is limited to locations where there will be no competition to theatres. A fourth company, Columbia Pictures, is considering entering the field but no definite decision has been arrived at. The restrictions insisted upon by GB, Universal and Paramount have resulted in a shortage of 16 mm. product for theatrical exhibition. At the same time, equipment has been advanced to the stage where now 16 mm. film can be used successfully in houses seating as many as 600 persons.

See page 33.

Ambassador's Plans

The financing plans of Ambassador Pictures, Inc., were revealed in a registration statement filed with the Securities and Exchange Commission covering the proposed issuance of 1,025,000 shares of common stock, $1 par value. The company plans the production of 36 films during the new season at a cost of $1,100,000. From the sale of stock to the public, the company hopes to realize $1,200,000. RCA earnings for the second half of this year are expected to surpass the first six months, that period having exceeded the total for all of last year.

Details on the Ambassador statement together with a survey of the week's financial developments will be found on page 32.

Buying Combine

Formation of a buying combination has been undertaken by independent exhibitors in the Philadelphia area as their latest plan to force Paramount to correct an alleged violation of the 1936-37 contracts. At a meeting of the United Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware it was stated that 127 theatre operators have delegated a UMPTO committee to bargain with Paramount for them for the 1937-38 contract. The exhibitors, it was estimated, have an aggregate Paramount film bill of $500,000.

Developments in the Paramount-exhibitor boycott battle are reported on page 26.

Today's Publicity

A new interest in Hollywood, characterized by a sharper appreciation of the significance of the place and its work, and increasingly evinced by publications of the better sort, has brought about substantial additions to the publicity services of the studios.

What has taken place in this activity of motion picture making, and what it means to the theatre box office, is comprehensively pointed out on page 31.

Capra's $100,000

Accusing Columbia Pictures of breach of contract in that they have withheld compensation in the amount of $100,000, in spite of repeated demands, Frank Capra filed suit in California for a declaratory release from his obligations to the company.

Legal details and the director's claims are specified on page 34.

Shanghai

Business is at a standstill in Shanghai, but John Perkins, branch manager for Paramount, informed his home office in a cablegram that he does "not consider the situation hopeless." Mr. Perkins said that "conditional on certain possible developments Shanghai theatres may be able to reopen in a few weeks."

Story on page 46.

Nathanson Buys

Confirmation of reports of several weeks' standing came in an announcement that N. L. Nathanson, president of Famous Players Canadian circuit, had become associated with Universal through the purchase of stock in Universal Film Company, Ltd., operating company for exchanges in Canada.

Story on page 32.

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Dead Deadline

The Screen Actors Guild again postponed this week the deadline for the closed shop in eastern studios. Designation of a new date is believed pending the outcome of negotiations with March of Time and Educational. Among other labor developments, Hollywood producers, in a clear implication, served notice on labor that entrance of the CIO into the industry would be actively opposed.

Survey of the week's labor development appears on page 38.

Fire on Film

Mrs. O'Leary's cow that kicked over the lantern that started the fire that made Chicago history, whether an actual or legendary figure, is considered to loom sufficiently large in folklore to become an important part of the motivation in a Twentieth Century-Fox screen chronicle built around that epic disaster.

Now in production, the film is the subject of pictorial preview by William R. Weaver on pages 48 and 49.

Stock Report

John D. Hertz, former chairman of Paramount's finance committee, has disposed of a large portion of his holdings in the company, it was revealed in a report of the Securities and Exchange Commission. Since July, Mr. Hertz has unloaded 32,500 shares of 1947 debentures and convertible second preferred stock, leaving him still in possession of a mere 5,000 shares of the latter.

Digest of the SEC fortnightly review of stock transactions appears on page 34.

Bank Night Insurance

Discontinuance of bank night insurance—a method which enables a winner to collect even if he is not present at the theatre during the time of the drawing—was ordered in Cleveland and Wisconsin this week. In Missouri, "surprise nights" were declared lotteries by the Attorney General's office.

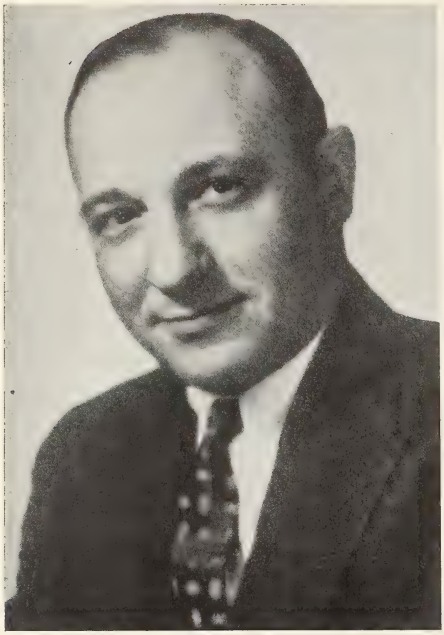
For these and other chance game developments see story on page 92.

Consent Decrees

The Department of Justice let it be known that unspecified steps will be taken in the near future to tighten enforcement of the anti-trust laws particularly in regard to the following up of consent decrees, a common method of ending anti-trust prosecutions. Evasion of such decrees has been widespread, department officials feel.

The details from Washington are on page 26.

This Week in Pictures





WINNERS of the Harvest Moon Ball contest, conducted by the New York Daily News *are prime subjects for publicity in the metropolitan area. S. Barrett McCormick, director of advertising and publicity for RKO Radio, supported by Rutgers Neilson, publicity manager for the company, is shown presenting the key of the Hollywood studio to Agnes Melcoll and her partner, Walter Cosden, all-around contest winners. Hope the key fits.*

Western managers and salesmen for United Artists have decided on a sales drive to last five weeks as a fitting testimonial to L. J. Schlaifer, western division manager, who this month marks a quarter century of active service in the motion picture industry. The campaign will be complete with silver spurs as awards for the best records. What do they mean spurs?

Shortly after this picture was taken of George Krainukov, Universal Newsreel cameraman, mingling his shots with those of the troops around him in the severe fighting at Peiping, bullets destroyed his camera. He was also wounded in the head in the Shanghai bombardment.





CLARA BOW, *still an exciting memory to screen patrons of more than five years standing, especially in Brooklyn, her native heath, may return to films if a deal now being discussed with her by Dave Diamond, Grand National producer, is consummated. The It Girl is shown in a winsome pose* circa 1928.



David L. Loew, producer of Joe E. Brown pictures, and Ned E. Depinet, vice-president of RKO Radio, congratulate each other on the comedian's recently completed picture, "Fit for a King." The distributor was host to the producer at a luncheon in New York's Hotel Astor which preceded a trade showing.



W. G. Van Schmus, managing director of the Radio City Music Hall, points out the towering RCA Building in Rockefeller Center from the window of his penthouse office atop the theatre to Alfred Hitchcock, right, British director who is vacationing in New York.

305 NEW CONTRACTS MADE FOR 3,500 CIRCUIT HOUSES

Important Buying Power Concentrated in Early Deals Representing 16,470 Playdates; Market Advanced

Buying of 1937-38 product of major distributors by the important circuits which through their control of first run situations constitute the key to the exhibition structure of the industry is rapidly nearing completion with most of the franchises either signed or in negotiation a survey of the field, now at the height of the season's activity, shows.

Some 305 contracts, representing 16,470 individual playdates for the new season product of eight distributors, have been signed by 83 circuits operating approximately 3,500 theatres. A similar study compiled in October of last year by Motion Picture Herald showed 346 contracts signed by 95 circuits for 3,700 theatres.

Many of the more important and comprehensive deals listed in the survey were concluded only recently, however, and in several instances outstanding operators are still listed as having purchased the product of only one or two companies. Unusual activity in the last weeks followed a period during which circuit executives and independent exhibitors, well supplied with late 1936-37 releases and faced with the prospect of substantially advanced terms for the new product, delayed negotiations as long as possible.

Typical of the sudden influx of contracts is the situation in the southwest. Executives of three of the leading circuits of this territory were in New York last week, all in deep conference with distributors over new contracts. Interest in the situation, especially in Texas, was aroused by the recent acquisition by United Artists Theatres of a 50 per cent interest in the Robb & Rowley circuit. Joseph M. Schenck, chairman of the board of Twentieth Century-Fox, heads the United Artists circuit. Edward Rowley and Harold Robb, representing these interests, were in New York last week as were Robert O'Donnell of Interstate Theatres, and L. C. and R. E. Griffith of the Griffith Amusement Company.

The programs of Metro-Goldwyn-Mayer, Paramount, RKO Radio and Universal have been bought by Robb & Rowley for the entire circuit of 75 houses and Twentieth Century-Fox pictures have been bought for first runs in Oklahoma and Texas. Interstate Theatres so far has contracted only for MGM, Twentieth Century-Fox and Monogram product for all theatres and for Universal in 52 houses. Griffith Amusement has concluded only one contract, with RKO, but negotiations with others are under way.

In Chicago buying has been free of the clearance fight which delayed contracts last year and the season, consequently, is well advanced. Three companies, Paramount, MGM and Warner Brothers, have franchise arrangements with Balaban & Katz and Columbia and Twentieth Century-Fox have completed their deals with the circuit, leaving only the United Artists, Universal and RKO contracts to be arranged. RKO and Universal release through the Palace for first runs in the Loop district so their deals are for neighborhood houses only. United Artists sold to B. & K. for 1936-37 after selling away from them the year before and it is expected that the arrangement will continue this year. Most independent theatre deals are made late in the fall, after the B. & K. terms are arranged, but indications are that they will be from a month to six weeks earlier than in previous years.

Independent circuits in New York are usually slow in completing new season contracts and little activity has been noted in the territory this year. However, buying is expected to start early this month, since virtually all first run Broadway deals have been arranged and both Loew's and RKO have contracted for most of the product needed for their neighborhood houses.

The following table shows the product purchased by the larger circuits of the country, long term franchise deals being indicated where such information is available. Many circuits affiliated with distributors have long term contracts, but under arrangements which provide for negotiations each year, the contracts thus amounting to continuing options.

Circuits	*Number of Theatres Contracting and Locations*	*Product Under Contract* (All 1937-38 contracts, for complete feature programs, unless otherwise specified)
Alger, E. E.	10, Illinois	Paramount RKO
Aldun	10, Alabama, Georgia	RKO 20th-Fox
Atlantic	9, New Jersey	20th-Fox
Balaban & Katz	38, Illinois	Columbia MGM (long term franchise) Paramount (long term franchise) 20th-Fox Warner (long term franchise)
Barham, Tracy	2, Indiana	MGM Paramount
Benton, William	6, Upstate New York	MGM Paramount 20th-Fox
Buffalo Theatres	11, Buffalo, Niagara Falls, North Tonawanda, N. Y.	MGM Paramount
	7,	20th-Fox
Butterfield	89, Michigan	Columbia MGM Monogram Paramount RKO 20th-Fox Universal Warner
Central States	44, Iowa, Nebraska	MGM Paramount RKO 20th-Fox
Century	23, New York City	20th-Fox United Artists
Comerford Theatres	103, New York, Pennsylvania	MGM Paramount RKO 20th-Fox
Commonwealth	23, Iowa, Kansas, Missouri	RKO 20th-Fox

(Continued on following page)

BUYING ACTIVITY HEIGHTENED

Circuits	*Number of Theatres Contracting and Locations*	*Product Under Contract* (All 1937-38 contracts, for complete feature programs, unless otherwise specified)
Confederation	8, Montreal	Universal
Cooper, J. H.	28, Colorado, Oklahoma, Nebraska	Paramount RKO Universal
Cooperative Theatres	86, Michigan	20th-Fox
Dent, Louis	6, Colorado, Nebraska	Columbia RKO
Dickinson Theatres	22, Iowa, Kansas, Missouri	20th-Fox
Dipson, N. D.	12, New York, Ohio, Pennsylvania, West Virginia	Columbia MGM 20th-Fox
	Wheeling, W. Va.	RKO
Dubinsky Brothers	12, Kansas, Missouri	RKO
	11, Kansas, Missouri	Paramount (10 year franchise—1943)
Durkee Enterprises	20, Maryland	Columbia RKO 20th-Fox Universal
Essaness Theatres	27, Illinois	MGM Paramount
Evergreen State	35, Oregon, Washington	Columbia MGM Paramount RKO 20th-Fox
Fabian, Si	7, Albany, Brooklyn, Schenectady, Troy, N. Y.	Columbia MGM RKO 20th-Fox
Famous Canadian	150, Canada	RKO 20th-Fox Universal
Fanchon & Marco	5, St. Louis	RKO (10 year franchise—1946) Warner (10 year franchise)
Fourth Avenue	18, Indiana, Kentucky	Paramount 20th-Fox (first runs only)
Fox Intermountain	65, Denver territory	Columbia MGM Paramount RKO 20th-Fox Universal
Fox Midwest	120, Illinois, Iowa, Kansas, Missouri, Nebraska	Columbia MGM Paramount RKO Republic (Serials) 20th-Fox
	16, Kansas City territory	Universal (10 year)
Fox West Coast	169, Arizona, California	Columbia MGM (franchise expires 1940) Paramount (franchise expires 1938) RKO 20th-Fox Universal Warner
	27,	Republic
Fox Wisconsin	42, Michigan, Wisconsin	Columbia MGM Paramount RKO 20th-Fox Universal
Fulton, W. D.	7, Kansas, Missouri	Columbia
Golden States Theatres	31, California	MGM RKO 20th-Fox
Griffith Amusement	95, Oklahoma, Texas	RKO
Harris Amusement	12, Michigan, Ohio, Pennsylvania	Columbia MGM Paramount 20th-Fox Universal
Interstate	16, New England	Paramount 20th-Fox Universal
Interstate	92, New Mexico, Texas	MGM Monogram 20th-Fox
	52,	Universal
Jefferson Amusement	60, Texas	Paramount 20th-Fox (first runs) Universal
	30,	Republic

(Continued on following page)

LONG TERM FRANCHISE DEALS

Circuits	Number of Theatres Contracting and Locations	Product Under Contract (All 1937-38 contracts, for complete feature programs, unless otherwise specified)
(Continued from preceding page)		
Kallett Theatres	15, Upper New York...	MGM Paramount RKO 20th-Fox
Lam Amusement	10, Alabama, Georgia.	MGM RKO
Libson, Ike	5, Cincinnati, Dayton.	Columbia MGM 20th-Fox
Lightman, M. A.	47, Arkansas, Tennessee	Columbia MGM Paramount RKO 20th-Fox (first runs) Universal
Loew's	120, California, Delaware, Georgia, Indiana, Kentucky, Louisiana, Maryland, Massachusetts, Missouri, New Jersey, New York, Ohio, Pennsylvania, Rhode Island, Tennessee, Texas, Virginia, Canada	Columbia Grand National MGM Paramount 20th-Fox United Artists
	67, Met. New York...	Republic
	40, Met. New York...	20th-Fox Universal (half product)
E. M. Loew....	13, New England	Columbia Republic (Serials)
Long, Louis F...	5 Arizona	Columbia Paramount RKO
Lucas & Jenkins	39, Georgia	Paramount RKO 20th-Fox
	35, ...	Universal
Maine and New Hampshire	29, New England	MGM Paramount RKO 20th-Fox
	25, ...	Universal
Minnesota Amusement ...	83, Minnesota, North and South Dakota, Wisconsin	MGM (franchise expires 1939) Paramount (long term) 20th-Fox (franchise expires 1939)
Monarch	6, Indiana, Ohio	Columbia MGM Paramount RKO
Mullins & Pinanski	100, New England	Columbia MGM Paramount RKO 20th-Fox Warner
Neighborhood Theatres	15, Virginia	20th-Fox Universal
Notes	4, Washington, D. C..	Columbia 20th-Fox
Perry, Hunter..	4, Virginia	Columbia MGM Paramount 20th-Fox
Phoenix	10, Kentucky	20th-Fox
Pizor	9, Pennsylvania	MGM 20th-Fox
Publix Bamford.	5, North Carolina....	MGM Paramount RKO
Publix Great States...	60, Illinois, Indiana...	Columbia MGM Monogram Paramount RKO Universal
Publix Salt Lake	6, Idaho, Utah	Paramount
Prudential & Playhouse	35, Connecticut, New Jersey, New York..	Columbia Warner 20th-Fox
RKO	100, California, Colorado, Illinois, Iowa, Massachusetts, Michigan, Minnesota, Missouri, New Jersey, New York, Ohio, Rhode Island	Columbia MGM RKO Warner
	84, ... Met. New York and first runs in Boston, Columbus, Brunswick, Rochester, Syracuse, Trenton..	Universal 20th-Fox
Randforce	44, Brooklyn, N. Y....	MGM 20th-Fox
Reade, Walter.	25, New Jersey, New York.....	Paramount 20th-Fox Warner

(Continued on page 50)



BING CROSBY

REPORTS THE BIGGEST RACE OF THE YEAR



FOLLOW THE HORSES ➔

THEY'RE AT THE POST



They're at the post. It's the biggest race of the year, the Annual Film Derby. They're a fine bunch, and rarin' to go.


ARTISTS AND MODELS
THEY'RE OFF!!
They're off. PARAMOUNT'S "ARTISTS AND MODELS" is out in front, running away from the pack. Look at that baby go. "ARTISTS AND MODELS" is out to set a record.


ARTISTS AND MODEL
SOULS AT SEA
LOOK AT "SOULS AT SEA"
Look at "SOULS AT SEA." Look at that sure-shot tear out to beat "ARTISTS AND MODELS." Looks like he will, too. Boy, that Paramount entry is a money entry.


ARTISTS AND MODELS
SOULS AT SEA
DOUBLE OR NOTHING
AND HERE COMES "DOUBLE or NOTHING"
Here comes our own baby, PARAMOUNT'S "DOUBLE OR NOTHING." Look at that fellow fly. It is sure to be in the money.
It's Paramount,—first, second and third in the first race!

IT LOOKS LIKE A PARAMOUNT YEAR, MARY

Three Paramount horses in the money in the first race, and that's only the start. Look at the rest of the Paramount stable: ★ HIGH, WIDE AND HANDSOME ★ ANGEL ★ EBB TIDE ★ THE BARRIER ★ THIS WAY, PLEASE ★ BLOSSOMS ON BROADWAY ★ TRUE CONFESSION ★ WELLS FARGO ★ THE BUCCANEER ★ THE BIG BROADCAST OF 1938 Among others ★ What a great lot of record breakers—money winners.

Tough competition for the man who plays against them! If I were an exhibitor I'd put my dough on Paramount and be in the money every month—every week—every day.



BING CROSBY'S RIGHT, BOYS...

LOOK AT THIS PARAMOUNT RECORD



"ARTISTS and MODELS"

New York	Biggest summer gross in history of house, played 4 weeks.
Chicago	Biggest business of the year except personal appearance of Martha Raye.
Newark, N. J.	4th week tops 3rd week gross; first time any picture has played house 4 weeks.
Detroit	Biggest opening day business of the year with the exception of Martha Raye personal appearance.
Erie, Pa.	Biggest gross of 2 years in Warner Bros. Theatre.
San Francisco	Ran 3 weeks to record-breaking business.
Denver, Col.	1st week broke all records.
Philadelphia	1st week gross at Stanley Theatre biggest in 3 years.
Los Angeles	1st week broke all records at Paramount for past year.
Worcester, Mass.	Tops year's gross in 2-week run at Capital.
Minneapolis	Beats business of any musical ever to play house.
Seattle	Biggest 1st week in 2 years at Paramount Theatre. Moved over to Music Hall for 3rd week.

"SOULS at SEA"

New York	4 weeks to S.R.O. business at Globe Theatre. 3rd week's business tops 2nd week.
San Francisco	Best opening of the year at the Warfield. To be held 2 weeks and will run additional weeks first run downtown.
New Haven	Opening to year's biggest business.
Philadelphia	Biggest opening day of the year at the Fox.

AS WE GO TO PRESS

"DOUBLE OR NOTHING" OPENS AT THE PARAMOUNT THEATRE NEW YORK TO SMASH BUSINESS.

Looks like a winner, boys!

RACING TIP!

Put your money on the Paramount stable this year, boys. They will be in the big money in every race.

Keep your eye on "EBB TIDE," that fast filly, "ANGEL" and "HIGH, WIDE AND HANDSOME" coming up for the next race. They are sure to be in there at the pay-off.



Paramount Pictures

TO ENTERTAIN IS FILM INDUSTRY'S ONLY MISSION, QUIGLEY TELLS FORUM

Williamstown Institute Hears Herald Publisher, Gov. Milliken and Others on Responsibilities, Social Significance of Screen

Special Correspondence
WILLIAMSTOWN, MASS.

Writers who confuse word-skill with information, and intellectuals who put their authority behind hearsay opinions, were indicted as foes of the motion picture by Martin Quigley, editor in chief of Quigley Publications, speaking before the Williamstown Institute of Human Relations Tuesday.

Mr. Quigley made emphatic reiteration of the fact that the motion picture industry's responsibility is to the art of entertainment, without regard to any other interest or special cause. He pointed out that the executives with responsibility for the industry "do not envision themselves as teachers, statesmen, churchmen or economists. They are showmen."

The Institute's forums are held under the auspices of the National Conference of Jews and Christians, under the direction of Dr. Everett B. Clinchy. The co-chairmen are Newton D. Baker, Roger William Straus and Professor Carlton J. H. Hayes.

The Institute also heard from Carl E. Milliken of the Motion Picture Producers and Distributors of America, who described endeavors intended to be co-operative with the interests of education. W. P. Montague of Paramount News spoke on Public Opinion and the Newsreel. Fred Eastman, professor of Biography, literature and drama at the Chicago Theological Seminary, restated his familiar position, bringing in his not-so-expert opinions about distribution methods and arguing that the motion picture industry ought to assume burdens of education. He also would like to have the State Department censor export pictures in behalf of glorification of American life to audiences abroad.

The Rev. Gerald B. Donnelly, S.J., associate editor of "America," presented an exposition of the aims and attainments of the Legion of Decency, and of the motion picture industry as operated under the Production Code. He reiterated the definition of subversive entertainment as the glorification of misconduct and crime and pointed to the demise of the harlot-triumphant as a screen figure.

Significant was Father Donnelly's line, "I think that most of my co-religionists do not believe in or trust political censorship."

Dr. Edgar Dale, bureau of educational research, Ohio State University, of fame for his participation in and discussions of reports assembled and purveyed some years ago by the Motion Picture Research Council under the administration of the late William Harrison Short, engaged in exhaustive analytical discussion of what he deemed faults of motion picture types and stereotypes —ignoring quite that what he was discussing was not the motion picture but the whole art of narration and expression, with shortcomings to be found in identical abundance alike on the screen, the stage and printed page.

STANDARD SOUND EQUIPMENT URGED

Another effort to unify studio and theatre sound equipment was made last week in the recommendation of the research council of the Academy of Motion Picture Arts and Sciences for standardized sound apparatus in the 44 theatres used by the major studios for previews.

The recommendations, sent to the sound equipment companies and operators of the theatres involved, outlined adjustments designed to standardize reproduction quality in those theatres.

Uniformity of preview houses was advised after a series of tests were made by the council's standardization committee, headed by John Hilliard. The recommendation was sent by William Koenig, chairman of the council.

Explains Production Code

Mr. Quigley's remarks included the first authoritative utterance from a public rostrum of the nature and functions of the Production Code under which the motion picture industry operates—authoritatively coming from the man who conceived and brought the code into being and ultimately moved to bring about its acceptance and working application.

"To one who for more than 22 years has lived in, with—and, I might add, by—the motion picture, there is gratification in observing the attention it is receiving currently in the proceedings of the Williamstown Institute of Human Relations," said Mr. Quigley. "Although reference to the calendar indicates that considerable time has passed, yet my recollection is exceedingly vivid of a day when no such attention was reasonably conceivable.

Criticism Vocal

"While there is to those of us who have struggled through the years in the industry a satisfaction in this dawn of an intellectual interest in the social and moral significance of the motion picture, it may not be regarded precisely as an unmixed blessing.

"This principally is due to the fact that much of the opinion about motion pictures which has been accepted in circles where this interest has arisen has been contributed by two particular groups, neither of which has aided a clarity of understanding of the problems and purposes of the industry.

"In one group there are the professional writers—those artful fabricators of paragraphs and pages who treat with equal facility all subjects that strike their attention. Too often these writers and perhaps some of their readers mistake a cleverness in stringing words together for the knowledge requisite to discuss knowingly the subject in hand. These writers have not dealt kindly with the motion picture.

"In another group are many persons important in the intellectual life of the nation who are well-equipped to discuss motion pictures and to contribute to a sound opinon about them, except for the fact—which they seem joyfully to reiterate—that they never see motion pictures; at least never see any representative number of them.

"If it is true then—as I believe it to be—that much of what passes for thoughtful consideration of motion pictures is contributed on one hand by writers who have never troubled themselves to learn about pictures and the industry which produces them; and on the other hand, by persons who profess they do not examine the pictures themselves, it would seem then that there remains much to be said on the subject.

Film Has Responsible Sponsorship

"Of the much that may be said I shall attempt only a little, but even that little will suggest, I hope, that in the sponsorship of the entertainment film there is a conscience and perhaps even an intelligence.

"Recently I have heard it remarked that if you write the dialogue for both parts of an argument the least you can expect is to win the argument.

"That's how many arguments critical of the motion picture are won. There is a practice to attribute to it objectives which it does not entertain, coupled with criticism of the non-attainment of objectives which it has never sought.

"There is also a practice to accuse the motion picture of delinquencies in provinces where it has not entered and where reason and judgment indicate it should not enter.

"There are those who damn the motion picture industry for an alleged lack of social consciousness; for failure to give pictorial expression to the great political, social and economic issues of the day. These critics deny or ignore the deliberately expressed policy of the entertainment film which, simply stated, is: *To entertain.*

"They ignore or deny also that the industry is upon thoroughly solid and proper grounds in centering upon this policy.

"References to the motion picture producers usually means the member companies of the organized motion picture industry. These firms are engaged in the business of providing entertainment. The executives of these firms do not envision themselves as teachers, statesmen, churchmen or economists. They are showmen; at least they seek to be.

Motion Pictures No Monopoly

"They hold no exclusive sovereignty over the medium of motion picture expression. The medium is open to anyone who has, or who can equip himself with the required facilities. If these showmen have well-equipped themselves with the required facilities it

(*Continued on following page*)

PRODUCTION CODE PROVEN SUCCESS

(Continued from preceding page)

should be noted that it is their business to do so.

"It is the industry's judgment and mine that the entertainment film belongs in the province of entertainment and nowhere else. If there are others who wish to use this medium for a message which they imagine the world is yearning to hear, the obvious course for them is to get a camera and go to work.

"Let us consider the propriety of this industry policy:

"We of the industry are in no wise unaware of the influence of the screen. We know that it has an unparalleled appeal to virtually all classes of people the world over.

"We know of its powerful emotional impact upon audiences.

"We know of its effectiveness in creating an acceptance for modes, manners and merchandise.

"We recall the incident of the potentate somewhere in Java who, after seeing an American automobile attractively pictured in an American film, promptly cabled an order to Detroit. When the car reached Java His Highness had to construct two miles of roadway in order to have some place to drive it.

"We know that Maxim Litvinoff, the Soviet foreign minister, has declared that 'the cinema is the most desirable and effective means of promoting the Revolution.'

"Hence there is no lack of appreciation of the potentialities of the screen for propaganda.

"But there is within the industry a recognition of the grave responsibility that would devolve upon him who would attempt to use this most popular of all amusements for the purpose of propagating social, political and economic ideas, many of which must necessarily be of an untried and experimental character.

"At Washington there is adequate experimentation and the figures involved are impressive enough even in an industry where millions are so lightly spoken of.

"I am opposed to any scheme which involves the theatre screen in propaganda of any character.

"The only mandate which the motion picture industry has any right to assume that it has received from the public is to produce entertainment films.

"To attempt another policy would be to lessen the popularity of the screen and to create additional confusion in the public mind. It would make the theatres hotbeds of friction and controversy instead of places of refreshment and recreation. There are many places appropriate to the discussion of these issues. The theatre is not one of them.

"There are producers, fortunately of limited influence who appear from time to time with films which they declare have a valuable lesson for the public. Seeking to capitalize for their own purposes the laudable efforts of public health authorities in their campaign to control the ravages of venereal disease, some of these are currently distributing films based on related themes.

"The argument, of course, is that these films have a helpful message for the public.

"It is an obvious fact that these producers are devoted to the public welfare in a curiously restricted manner. We hear nothing of their solicitude about matters of cancer, tuberculosis or infant mortality. The urge to service in the public weal comes only when some implication of sex is present.

"Their pretense to public service is fraudulent. They are interested only in saleable merchandise and they are not fastidious about what the sales appeal is based upon. Such subjects are seldom, if ever, conceived in good faith for theatrical presentation and regardless of the motive the themes involved are unfit for theatrical presentation.

"I am aware that a simple declaration such as this—that certain ideas are unfit for theatrical presentation—arouses these days in certain circles an anguished protest. The dissenters assert that any such restriction amounts to an abridgement of the freedom of speech.

"Actually the principle of freedom of speech is not abridged and not even involved. Such a restriction is only a sensible recognition of the principle that in a civilized community no one is entitled to a freedom of action of any character which transgresses the public welfare.

Censorship Not a Solution

"Upon this question of what the screen may say and how it may say it and in connection with arrangements which the organized industry in the United States has evolved to deal with it there exists much confusion and misunderstanding.

"Recently in what many regard as one of our thoughtful magazines there appeared an article by a professional writer under the title, 'The Frustrate Censor'. The writer declared against the futility of all censorship and particularly against what he proclaimed to be the system of censorship existing in the motion picture industry in the United States. He denounced this system as an especially glaring failure.

"I am in hearty agreement with anyone who ascribes the attribute of futility to what may properly be described as censorship. But the system of regulation which exists in the American motion picture industry is not censorship. On the contrary, it is a plan of regulation interiorly and voluntarily devised. It does not partake of the essential character of censorship because it was not imposed by an exterior force.

"This system known as the Production Code is an expression of the corporate conscience of a great industry, the nature of whose business in the natural course confronted it with a great moral problem.

"This writer is again in error, because through lack of correct information—all of which is readily available—he describes as a failure a system which has produced phenomenally successful results.

"I have stated that the theatrical motion picture does not wish to play the role of an agency of propaganda, and I have argued that it is neither right nor reasonable that it should attempt to play such a part.

Film's Responsibility Inherent

"However, I do not wish to deny, but rather emphatically to affirm, that the theatrical motion picture has grave public responsibilities. These responsibilities embrace no mandate that it should seek to inculcate in the public mind ideas on sociology, economics and politics. They are not responsibilities which it has reached out for and assumed. Rather they are responsibilities which are inherent in the operation of telling stories upon the screen to a vast audience.

"The subject matter of the typical motion picture comprises the circumstances of life and living. It presents human beings in action and reaction upon each other. It shows people confronted with problems of conduct and behavior and the manner and ways they meet and solve or attempt to solve these problems. Screen conduct in the forcefulness of its presentation influences or tends to influence the conduct of the members of the audience, depending in degree upon their individual impressionability.

"Hence there is an inescapable social and moral influence in the motion picture. And inescapable is the responsibility which devolves upon those who determine its moral character.

"Society recognizes this responsibility and the moral leadership of the nation insists that it shall be properly discharged.

"The organized motion picture industry in the United States has answered this insistence with the development of a system of interior regulation which is unique in the annals of the theatre or any other form of amusement. Moreover, I think it may rightly be said that the industry's process of regulation is more thorough and is geared to higher moral standards than regulatory measures adopted and executed by any other popular media of expression.

"This system is a detailed code of procedure together with reasonable and practical means of insuring its application. In its simplest terms it may be described as a commonsense recognition of the nature of man and his responsibilities to his neighbor and to society at large. Because it was evolved under expert and experienced auspices it has been able to provide methods which have proved successful in meeting the day by day problems which arise in the production of motion pictures.

"It has accomplished results of such calibre and scope as entitled it to be recognized along with the pulpit and the classroom in their current contributions to the welfare of the race.

"An understanding of this system and the results it has obtained will afford to persons attentive to the influences of media of expression much that may inspire admiration for an important job well done."

ENTERTAINMENT AIM OF NEWSREELS, SAYS MONTAGUE

Educating the world from a dozen different angles of human relationships from an entertainment, rather than from an educational basis, is now the chief concern of the newsreels, W. P. Montague of Paramount News told the Institute. Mr. Montague traced the development of the newsreel since its inception approximately 30 years ago, explaining the limitations, dangers, spirit of rivalry, criticisms and the like that are a part of the finished product as it comes to the screen.

"I wired the cameramen in the larger cities from coast to coast asking each of them to interview ten women of entirely different social and economic interests as to what they liked and disliked in a newsreel," he explained. "While of course this is far too small a number to count as a survey, the answers along this line

(Continued on following page)

NEARLY ALL PRODUCT FOUND CLEAN

(Continued from preceding page)

were that they wanted the entertainment type of story, miscellaneous news, fashions, and strangely enough, a large proportion wanted sports, personalities and human interest. The bulk of them said that they disliked strikes, war, crime and politics.

"Here was the problem the newsreels were faced with," he continued. "They had the prerogatives of a news agency and hence the social obligations of a news disseminating organization. At the same time their audience would only accept their product if it was entertaining —good theatre. We were driven into the corner of having to combine the two factors and our policy as worked out roughly became, 'Give as much real news as can really be interestingly told with motion pictures.'

"We found that nearly any major problem in human relationships had an angle of popular interest. Perhaps, our approach was a superficial one, perhaps we approached important social news from an entertainment rather than an educational one. But at least we tackled it, got it into the theatres and before the eyes of twenty-eight million people every week."

As to the treatment of national and other issues, Mr. Montague said, "There is hardly any subject that we have not tackled. All we need is your personal project, a new and interesting slant on it and a novel way of bringing it intimately to the people. We have no preconceived concepts as to which human problems are good newsreel material. We do have an unbiased editorial policy which we try to make as far sighted as possible.

"In the first place, we will not take sides on a controversial issue. In the second place, the newsreels are honest, or do their best to be so. The only real threat to our honesty is the necessity of being interesting and at times we have gone so far as to sacrifice entertainment values to what we believe to be a sound human relations policy."

In concluding, Mr. Montague stressed the fact that a final obligation rests with the newsreels if they are to consider themselves news medium: That is to edit the news, and to edit it with a far sighted view to its ultimate effect on human relations.

CRITICISM BEGINS AT HOME, SAYS EASTMAN

The motion picture has taken rank with the home, the school and the church as a power in setting the pattern of American culture, Professor Eastman said in his address before the Institute. He offered four suggestions for getting better pictures.

"We can begin at home with ourselves and our own families," he said. "We can select with greater care the pictures that we see. We can patronize the best—the seven per cent top quality. We can boycott the trash. We can educate our communities by classes in motion picture appreciation and discrimination in the high schools, and motion picture study groups in our churches and civic associations.

"We can help the more progressive exhibitors break the block-booking system. A bill to this end has been introduced into Congress by motion picture exhibitors. They want to be able to choose their pictures. They want our help. We can write our Congressmen for their support.

"We can also empower our State Department to withold pictures which go from America abroad and give our foreign neighbors false impressions of American life.

"Finally, let us be clear concerning our goal. Is it merely decency that we want in our pictures? No! We want far more than that. Decency at best is a negative thing. It means only the absence of dirt. A picture can be decent and still be inane, trashy, essentially dishonest in its portrayal of human values. We want something positive."

After extensive references to portrayals of vocational, racial and other types in motion pictures, Dr. Dale called for efforts to give people the power to evaluate critically what they see on the screen, hear on the radio or read in the press.

"We have learned in America and elsewhere to make and distribute propaganda faster than we have learned how to resist and evaluate it. It comes to us in a constant stream from the press, the radio and the movies. We need a Consumers Research Organization to evaluate its factual accuracy, its biased sources. We need to put the easy stereotypes of racial and nationalistic prejudice under the microscope to determine whether they are false, half-truth, or truth. We need, in short to inoculate the American public with the vaccine of critical judgment."

Dr. Dale added that he realized this would be an enormous task.

"PREDATORY WENCHES DISCOURAGED"—DONNELLY

The major purpose of the Legion of Decency movement is to rid the motion picture screen of morally subversive stories, stories that lower traditional moral standards and persuade the young to accept false principles of conduct, Father Donnelly told the Institute. A secondary purpose, he added, is to rid the screen of obscenities and indecencies.

Father Donnelly mentioned about 40 films produced just prior to the Legion of Decency campaign as having dealt in ribaldry, eroticism or other evils for their appeal, and gave praise to the West Coast motion picture producers for having cooperated with the Legion of Decency in putting an end to that type of picture.

"During the past several years," he said, "the Legion has approved 97 per cent of the Hollywood product. I estimate that this year the screen is having the greatest financial success in its history. The films are playing to packed houses here and abroad. But in none of them is the hero a glamorous gangster or admirable rebel against the moral or civil law. In none of them is the heroine portrayed as an admirable street walker, kept woman, unmarried mother or predatory wench.

"Most remarkable of all," he continued, "not one of the films persuades its audience that crime is romantic, that education is funny, that chastity is ridiculous, that adultery is justified by a great love, or that traditional moral convictions are false or outmoded."

Dr. Donnelly stressed the Legion of Decency's determination to end "morally subversive stories," or stories "persuading the young to accept false principles of conduct."

"By the traditional standards of conduct," he said, "I mean such principles of conduct as the following: murder is wrong; stealing is wrong; perjury is wrong. These standards, together with many relating to sex, follow from the code of right and wrong written into the consciences of men by God himself, and have been generally accepted for centuries by Christians, Jews, pagans and men of no religious affiliation.

Referring to regulation of motion picture material, he said: "I think that most of my co-religionists do not believe in or trust political censorship. The Legion of Decency did not agitate for more laws, more official snoopers, stricter courts, more scissors and blue pencil men paid by the state. The Legion was an effort to persuade the industry to internal regulation—self regulation. The Legion resorted to the organization of public opinion and public pressure to induce the industry to establish and obey its own censors."

F. & M. in Talks for New Roxy Deal

F. & M. Stageshows, Inc., will continue operation of the Roxy Theatre, New York, pending conclusion of a new operating agreement with Twentieth Century-Fox, controllers of the house, it was announced this week. Preliminary discussions on the new agreement have been held, but no contract has been signed as yet.

F. & M. through its subsidiary Artco has been managing the Roxy for the last five years under a management contract with Howard S. Cullman, trustee.

Mr. Cullman and Edward Burke, manager of the theatre for the past 10 years, step out September 2nd in consequence of the recent approval of the reorganization plan. Irving Lesser, who has been representing F. & M. in the management contract with Mr. Cullman, is expected to assume Mr. Burke's duties.

The Roxy passed into the possession of Twentieth Century-Fox at midnight September 1st. Under the reorganization, recently approved by Federal Judge Francis G. Caffey, the theatre obtains a 20-year franchise from Twentieth Century-Fox.

National Decency Legion Classifies 12 Productions

Of 12 new pictures reviewed and classified by the National Legion of Decency in its listing for the current week 10 were approved for general patronage, one was listed as unobjectionable for adults and one was cited as objectionable in part. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "An Orphan Boy of Vienna," "Clipped Wings," "Hideaway," "It's All Yours," "Ein Madel mit Tempo," "Sea Racketeers," "Sweetheart of the Navy," "Thin Ice," "Varsity Show," "Where There's a Will." Class A-2, Unobjectionable for Adults: "Die Nacht mit dem Kaiser." Class B, Objectionable in Part: "Walter Wanger's Vogues of 1938."

PARAMOUNT EXHIBITORS FORM BUYING COMBINE

UMPTO Committee Authorized to Bargain for New Contracts in Boycott Dispute

While awaiting a court ruling on their battle with Paramount over an alleged breach of contract, independent exhibitors in the Philadelphia area this week moved to apply a new weapon in the controversy. The plan, formation of a buying combine, was revealed at a meeting of the United Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware at the Broadwood Hotel in Philadelphia.

With approximately 85 members present, it was disclosed that the operators of 127 theatres, said to have an aggregate Paramount film bill of $500,000, have signed a power of attorney, giving a UMPTO committee the right to bargain for them for the 1937-38 Paramount product.

It is stipulated that the terms of the contract shall be better or no worse than those in the 1936-37 agreements. It is last year's agreements that the UMPTO charges Paramount violated.

The theatre owners assert that six pictures listed on the 1936-'37 contracts were not delivered by Paramount, but instead were held over and are now being sold in new contracts. In retaliation, the UMPTO declared a boycott against Paramount, and Paramount now seeks in federal court a permanent injunction restraining UMPTO from carrying out its boycott plans.

Decisions Still Awaited

Oliver B. Dickinson, federal judge, who has the petition and UMPTO's answer under consideration, has given no indication as to when he will render a decision.

Paramount has brought a similar action in Minneapolis, seeking to restrain exhibitors there from carrying out a proposed "buyers' strike." Hearing on the petition, postponed twice because of the illness of J. P. Devaney, chief counsel for Allied Theatre Owners of the Northwest, was scheduled to be held this week with Gunnar H. Nordbye, federal judge, presiding.

A bulletin issued by Allied pointed out that 85 theatres were represented at a recent meeting and that a vote was taken to determine sentiment in the controversy. Each member present was called upon and each said "he would continue to refuse to give dates to Paramount and would not negotiate for the new product."

Urges Action on Ads

P. J. Wood, secretary of the Independent Theatre Owners of Ohio, is asking independent exhibitors, especially those involved in the Paramount battle, to petition the Federal Trade Commission for immediate action on the application of Abram F. Myers, Allied general counsel, for a complaint against Paramount for "false and misleading advertising."

The request is included in a bulletin which states Mr. Myers' application reveals to the Commission for the first time the reasons why pictures promised for delivery are held back.

No decision was reached at a special meeting of the Independent Theatre Owners of Northern California, which was called to discuss a proposed playdate strike. The meeting was adjourned after a heated discussion.

PREMIUMS, NOT SHOW, WHAT THEY WANTED

E. E. Webber, of the Mary Lou Theatre, independent subsequent-run house in Kansas City, was never an advocate of the practice of giving away premiums, but other theatres did, so Mr. Webber adopted a similar policy a few weeks ago. The exhibitor voiced his opinion on the policy by telling what happened in one night. He said:

"In six instances women stood in line to buy tickets, accepted their premiums and left. One pair of ladies arrived in a taxicab, bought tickets, tucked their premiums under their arms, climbed back in the taxi and departed."

Missouri Gambling Ban Seen Boon to Box Office

Theatre men in Missouri and especially in Kansas City expect box office receipts to improve following the order of Governor Lloyd C. Stark and Attorney General Roy McKittrick to Kansas City prosecutors to proceed at once against all places with slot machines. Accompanying the letter to prosecutors was the promise to institute ouster proceedings against those law enforcement officers who did not act to enforce the Governor's order.

Slot machines immediately began to disappear all over Kansas City and throughout Jackson County, as well as other city and country beer places and road houses over the state. A conservative estimate places the amount of the "take" in Jackson County alone at $1,000,000 annually, four-fifths of it from Kansas City proper.

To Discuss Premiums

Varied angles of the premium situation will be discussed at round table meetings of the Atlantic Coast Premium Exposition to be held at the Hotel Astor in New York from September 28 to the 30th. Howard Dunk is secretary. Among the speakers will be: Professor Howard T. Hovde, Wharton School of Finance and Commerce, University of Pennsylvania; Dr. Pauline Beery Mack, director of Home Economics Research and professor of textile chemistry, Pennsylvania State College, and Jules Dundes of the Columbia Broadcasting System sales promotion staff.

Consent Decrees Seen Abandoned In Trust Suits

by FRANCIS L. BURT
in Washington

Department of Justice officials this week were reported to be considering a tightening up of anti-trust enforcements, involving the abandonment of the consent decrees which, in the past, have been accepted to terminate many prosecutions.

The apparent ease and regularity with which consent decrees are evaded widely after the publicity attendant upon a Government prosecution dies down was said to be the underlying factor in the situation.

The matter was recently brought to the fore by the action of the department in investigating alleged violation of a consent decree entered into five years ago by California oil companies.

Officials of the department showed no disposition to discuss the proposed change, which was made known through publication last week by Representative John M. Coffee of Washington of a letter he wrote to the attorney general congratulating him for abandoning the consent-decree practice.

Department executives, however, refused to admit the accuracy of reports that they were developing legislation to be submitted to Congress in January, tightening up the anti-trust laws as a preliminary to a nationwide campaign against the film, oil, steel, cement and other large industries.

Rumors continue to persist, though, that the department will undertake such a drive, based on the known fact that government agents are now making investigations in several of those industries.

Hearing in October on Legion's Nebraska Appeal

The American Legion's appeal in the lost Beatrice, Neb., Sunday show election will be heard in district court there in October. City Attorney H. F. Mattoon ruled the July election lost to advocates of the blue law appeal when a 1,553 tie vote resulted. The Legion, which, along with other patriotic and civic organizations, sponsored the election, holds that the 67 last minute mail ballots which killed an apparent victory for Sunday shows were illegally counted.

No Morris Successor Chosen

H. M. Addison had declared that no manager will be named for the present to replace Victor Morris at Loew's Orpheum in Boston. Arthur Tuohy, former assistant to Mr. Morris, and Frank Murphy, formerly assistant at Loew's State, are dividing duties at the theatre for the present.

Detroit Club Has Outing

The Variety Club of Detroit had its final golf tournament and outing of the season on Monday at the Franklin Hills Country Club. Committee in charge consisted of Irving and Adolph Goldberg, Irving Belinsky, Bob Fisher, Lester Sturm, Jack Stewart, Charles Perry, Frank Downey, Carl Buermele and Moe Dudelson.

ONE OF THE YEAR'S TRULY EXCEPTIONAL MOTION PICTURES

» » » » and 20th says that with your boxoffice in mind!



For every **WIFE** whose husband works with pretty women!

For every **HUSBAND** whose wife waits and wonders!

For every GIRL whose boss is handsome . . . and married!

Drama with a twinkle in its eye . . .
for anybody and everybody who seeks the outstanding in entertainment!

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LORETTA YOUNG

WARNER BAXTER

"WIFE, DOCTOR

She wanted to be a "modern" wife... and yet—?

He needed and wanted them both ... but how—?



ALL THAT YOUR AUDIENCES EVER THRILLED TO IN THESE GRAND STARS

. . . in this gaily romantic tale of three who tried to out-smart love!



with

JANE DARWELL • MAURICE CASS
SIDNEY BLACKMER • MINNA GOMBELL • MARGARET IRVING

Directed by Walter Lang

Associate Producer Raymond Griffith

Screen play by Kathryn Scola, Darrell Ware and Lamar Trotti

20th CENTURY FOX

Darryl F. Zanuck
in Charge of Production

IT'S ONE OF THE BIGGEST OF 20TH'S BIG ONES!

20th's canny sense of entertainment values shows to its greatest advantage in "WIFE, DOCTOR AND NURSE"... bright, witty, penetrating romance in the mood of today. Brilliantly written, gloriously played by its triple-sure-fire stars . . . backed by one of the swellest marquee titles ever . . . this grand production is a certainty for extended runs *everywhere!* And that's a promise!

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YOUNG · BAXTER

Virginia

BRUCE

in

"WIFE, DOCTOR AND NURSE"



20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

STUDIO PUBLICITY PERSONNEL UP TO COPE WITH QUICKENED DEMAND

Increases Up to 40%; Guff-and-Gush Days Are Over; Newspapers, Magazines in Quest of Basic Material

Hollywood studio publicity departments, habitually depicted in the motion pictures as gaudy dens populated by slick and professionally unprincipled young fellows forever fabricating mischievous canards complicating the private lives and romances of virtuous ladies and gentlemen of the cinema, are, in unromantic, box office fact, toiling at full tilt and with no prospect of letdown in behalf of a season foreseen by all hands as the biggest, on all counts, in history.

Personnel of the Hollywood studio publicity departments is up by as much as 40 per cent, in some cases, from the September, 1936, level.

Outlets supplied by this augmented personnel have multiplied more than proportionately during the same 12 months.

Increased demand on the part of publications generally for reliable source of information, reflecting a definite swing of reader interest away from the guff-and-gush type of fan fodder, coupled with augmented allocations of space by first line newspapers account for the mounting employment and sharply improved output.

Veterans among the Hollywood publicity department heads, themselves almost without exception experienced in newspaper and magazine publication, attribute the present uptrend to a number of more or less unrelated but commonly fortuitous developments inside and outside of the industry.

Beginnings of the editorial discrimination now spurring studios to employment of more and better writing men are traced by some to the sharp and not untroubled swing toward a more substantial kind of production subject matter following intervention of the Legion of Decency and implementation of the Production Code Authority. Just as the sounder screen works brought out after these happenings found a sincerer public interest, so, they say, did they find a new and deeper interest on the part of newspaper and magazine editors in information relative to the genesis, auspices and personnel of product in prospect.

Reader Interest Revived

More or less directly to the same causation may be traced, in the opinion of some, a general revival of public interest in the better grade fan publications, most of which had languished forlornly prior to this time, survivors showing an upcurve in circulation coinciding roughly with the change in character of requests for informational material.

To *Life, Look* and their train, the innumerable pictorials which, commencing on whatever keynote, swerve more or less completely toward motion picture material, is accredited a tremendously augmented and specialized demand for stills, location shots, studio photographs of all kinds, together with caption data of equally varied and stipulated kinds.

Concurrent with this development is the coming of newsprint color into its long deferred own. Still expensive and of debated, if not debatable, usefulness, the various processes have been seized upon by major metropolitan newspapers as weapons of circulation warfare, the competition for supremacy in subjective interest impelling art editors, in consequence of the 90,000,000 weekly attendance figure, to make exacting and, incidentally, expensive demands upon Hollywood. Color photographs, once regarded as slightly ridiculous affectations, now are being made up regularly on every major lot.

New Condition Prevails

Out of all these and concurrent developments have come conditions unpredictable and sometimes unmanageable, but wholesome. In addition to the 157 permanently resident Hollywood newspaper, magazine and wire service correspondents, the studios are being visited this summer by an unprecedented procession of visiting editors, feature writers and columnists, paying their own way in significant contrast to a now happily abandoned practice of earlier years. Metro-Goldwyn-Mayer's Don McElwaine counted 150 such guests, with the goats weeded out, in 1936, and is well past that figure for 1937, with the final quarter still to go. Statistics from other sources jibe.

This would be about the place to say something about Mohammed and the mountain, but the analogy is not quite complete. It is true that the studio publicity departments are less wooer and more wooed than in what are called the old days, but they are by no means lolling back in blissful surrender to their suddenly importunate and proportionately exacting suitors. Mohammed has come to the mountain to get certain definite things and wants them right now.

25% More Writers at MGM

The MGM publicity personnel is up 25 per cent as compared with a year ago. This means writers. It does not mean photographers or clerical help, and it does not include part-time men added to take care of this or that bulge in activity. It also means versatile writers, men able to knock out a magazine story for this or that monthly or weekly in the style thereof and before a frequently hairtrigger deadline.

Like others in the area, the MGM publicity department is organized as a newspaper is organized, and turns out enough copy daily to fill a goodsized one. Operation is geared more or less to demand, naturally, but an overall consideration is the timing of material, special or general, photographic or text, to break, far and near, coincidentally with release of product. With publication deadlines varying from overnight to four months, this may be said to constitute a neat trick, but the department does it.

The 20th Century-Fox department, functioning like a Swiss watch under direction of Harry Brand, has increased its personnel 15 per cent in the twelvemonth. Here, as elsewhere, the editorial demand for specific material on designated subjects, and at once, has brought about a high degree of individual versatility which obtains without sacrifice of co-ordination or efficiency.

The increase in number and size of fan publications is cited by Mr. Brand as perhaps the thing most directly responsible, of the many factors accounting for the increased personnel. As to whether it all pays, he quotes company branch managers, who in turn quote exhibitors, in emphatic affirmative.

Paramount Enlarges Staff

Christopher J. Dunphy's finely integrated Paramount publicity staff is 10 per cent larger than a year ago, and a measure of this added talent is engaged in cultivating the relatively unploughed terrain of church, school and college activity by means of what are called visual education shorts. Another service feature added during the past year is a compact and uncolored "Book of Facts," furnishing in convenient brevity and without underscoring of what is known as the "angle," essential data customarily come upon by hard pressed journalists only after exhaustive search beneath sprawling superlatives.

A 5 per cent increase is noted in Howard Benedict's department at RKO-Radio, where the Melrose-Gower feature, handled in the manner of syndicated column, is an added institution, and where particular attention is being paid to photographic needs. A special mail service has been established for rotogravure editors, and still photographers, running as many as three on a set when need requires, purvey to the mounting demand for photo-synopses of impending releases.

Columbia's department, recently taken over by Fred Stanley, reports no personnel increase. Here the trend is toward refinement and specialization. Color and tint still photography has been added to the routine of operation and exclusive photographs are to be had on any and all subjects and personalities.

Universal Has Color Expert

Marc Lachmann's staff has been augmented by 25 per cent to cope with the widespread demand for news pertaining to the New Universal, as it is called in all releases. Ray Jones, color photography expert, has been placed in charge of that new development, and expansion of effort is notable in that direction.

With Samuel Goldwyn deep into his $10,000,000 production program, Jock Lawrence has increased the manpower of his hard-hitting organization 40 per cent. His own a fine talent for crashing Page One, his departmental aides are concentrating just now on the production of distinguished still photographs, plain and colored, and that too often forgotten thing, the exploitation of the second run. In this he has the whole sympathy and direct co-operation of the resourceful Mr. Goldwyn himself, whose contribution of even date is the idea of supplying to second- and subsequent-run theatres, the costly color lobby displays (manufactured at $250 the panel) used for first-run openings.

Today studio publicity departments are, in reality, plainly furnished places where shirt-sleeved gifted people bend over beaten typewriters committing profitable copy to be permissibly plagiarized by columnists, cinema editors and plain reporters the world around—to be translated, finally, into the coin of this or that realm and to come to rest at last in the coffers of the industry.

Richard A. Rowland has succeeded Sam Arnow as talent scout for Republic.

OBJECT LESSON FOR STARLINGS

Stalwart, stern Berton Churchill, 61, in pictures since the memory of man runneth not to the contrary and behind footlights in distinguished company before that, has seen himself in exactly one picture. That one was "Taxi" and he didn't get back to normal for quite a spell afterward. His record of consistent employment is one of the best in Hollywood.

AMBASSADOR SCHEDULES MILLION FOR 36 FILMS

Reorganized Company Lists Plans for Production and Public Stock Issue with SEC

Financing plans of the recently reorganized firm of Ambassador Pictures, Inc., laid before the Securities and Exchange Commission last week in a registration statement, show that the company proposes to produce 36 pictures during the coming season, at a cost of $1,100,000. The statement covers the proposed issuance of 1,025,000 shares of $1 par capital stock.

As in the past, the pictures will be issued to distributors under five-year franchise contracts, on a straight percentage basis. The new company was formed May 3, 1937, by the merger of Ambassador Pictures, Conn Pictures, Melody Pictures and Conn Studios. Maurice Conn, president, owns all of the present outstanding stock, consisting of 151,000 shares.

The statement filed with the SEC shows that of the 1,025,000 shares of new stock to be issued, 600,000 shares will be offered the public through C. B. Ewart & Co., Inc., New York, and Maurice Conn, at $2.50 per share. From this, the company will net $2, giving it a total of $1,200,000.

In addition, 425,000 shares are reserved for options, 125,000 shares going to Ewart & Co., as part compensation, 150,000 shares to Mr. Conn, 25,000 shares to Robert W. Morris, treasurer; 25,000 shares to the Marks & Malcolm Trading Company, which assisted in the financing; 37,500 shares to Hays, Podell & Sherman, counsel; 12,500 shares to Harold A. Lerman, attorney, and 50,000 shares to employes and distributors.

These options will be good until October 1, 1942, and the stock will be available to option holders at $3 per share to October 1, 1938, increasing $1 per year thereafter to $7 during the final year.

The company's statement disclosed that expenditures during the coming year are estimated at $1,675,000. In addition to the $1,100,000 for production, $100,000 has been allocated to distribution and overhead, $50,000 to advertising and sales promotion, $25,000 to purchase of release prints, and $175,000 to payment of deferred liabilities, including advances by Marks & Malcolm Trading Company.

$1,317,770 for Columbia

Net earnings of Columbia Pictures Corporation for the full year, ended June 26, were $1,317,770.92. This is equivalent to approximately $3.26 per share on 340,944 shares of common stock outstanding after deducting dividends on outstanding preferred stock.

This compares with earnings for the corresponding period ended June 27th, 1936, of $1,568,860.92, which was equal to approximately $4 earned on a similar number of common shares then oustanding after allowance for payment of preferred stock dividends.

The balance sheet as of June 26 shows current assets of $11,557,626.11, of which approximately $1,448,000 is represented by cash. The total current liabilities amount to $1,669,856.87, and working capital approximately $9,887,000.

Twentieth-Fox Pays 37½ Cents

The board of directors of Twentieth Century-Fox on Wednesday declared a cash dividend of 37½ cents per share for the third quarter of 1937 on outstanding preferred stock, payable September 30th, 1937, to stockholders of record September 15th, 1937. The board also declared a cash dividend of 50 cents per share on the outstanding common stock of the corporation, payable under the same conditions.

See RCA Earning 50c a Share

In New York current indications were that earnings of the Radio Corporation of America for the final six months of this year would exceed the first half-year period which surpassed all of 1936, the *Wall Street Journal* says. This suggests earnings for the full year of more than 50 cents a share, it is believed.

The National Broadcasting Company, RCA's chief source of revenue, is currently showing sales of paid time about 20% ahead of last year, states the *Journal*. For the first half of this year, the net profit of RCA was $4,467,386, higher than all of last year, and the second half-year period is expected to be better than the first.

Loew's Pays Extra $3

An extra $3 dividend was paid to all Loew's, Inc., common stockholders last week.

At the same time, Pathe's board of directors declared a quarterly dividend of $1.75 a share on the $7 convertible preferred stock. Pathe dividend is payable October 1.

The Roxy Theatres Corporation announced a profit for the 52 weeks ending August 19th of $270,686.32, an increase of 69.77 per cent over the same period last year. Average weekly attendance showed an increase of more than 15 per cent over the previous year.

Warners earnings for the fiscal year ending August 28th are expected to show considerable gains when the annual report is issued November 15th.

General Outdoor Advertising Company showed a quarterly profit of $589,180 for the period ending June 30th. This compares with a loss of $256,606 for the preceding quarter and a profit of $358,300 in the June quarter of last year.

See GTE Net Lower

Earnings of General Theatre Equipment Corporation for the third quarter are not expected to equal the net for the previous quarter. The usual seasonal decline during the summer months and increasing labor costs are the reasons, it is said.

Earnings in the six months ending June 30th were $614,667, or $1.13 a share on 541,161, of which 59 cents was earned in the June quarter, the balance in the March period.

N. L. Nathanson Buys Interest in "U" of Canada

N. L. Nathanson, president of Famous Players Canadian Corporation, has become associated with Universal through his purchase of a substantial number of shares in Universal Film Company, Ltd., operating six exchanges in Canada.

The new arrangement is not expected to affect the autonomy of Universal's distributing system. The exchanges will continue to operate independently, it is stated, but it is likely that Mr. Nathanson will play an important part in their management.

Universal's six Canadian exchanges are located in Toronto, Montreal, Calgary, St. John, Vancouver and Winnipeg.

The understanding is that Universal will distribute through Empire Films, Ltd., of which Mr. Nathanson is believed to have control. His son, Paul, is vice-president of Empire.

Harmon Appointed Code Head in East

Francis S. Harmon, who joined the Motion Picture Producers and Distributors of America last March, has been appointed eastern head of the Production Code Administration.

The appointment is understood to be in anticipation of increased work expected to result from the operation of the new British quota laws. The eastern office reviews British imports as well as features and shorts produced in eastern studios.

Mr. Harmon returned from the west coast last week, where he had been studying the operation of the code administration under Joseph I. Breen for the last four months.

He will continue to serve as general assistant to Will H. Hays during incumbency of his new office. Mr. Harmon is a former assistant attorney general of Mississippi and was at one time publisher of Hattiesburg, Miss., *American*.

WPA Theatre Held Wasteful

"The most wasteful and least satisfactory experiment ever indulged in," was the characterization made of the Federal Theatre Projects last week by Professor Glenn Hughes in speaking at Stanford University, Palo Alto, California. Mr. Hughes, professor of dramatic arts at the University of Washington, was one of the several speakers at the California university's annual conference on the drama.

Field Day Held in Boston

The Boston film district had its field day at the Pemberton Inn on Monday. Exchanges closed early for those employees who attended. Over four dozen prizes were awarded for the various events. Herman Konnis and James Kennedy were in charge of the program for the Motion Picture Salesmen's Club of Boston.

INDUSTRY INTEREST IN 16 MM FIELD FOLLOWS TECHNICAL IMPROVEMENTS

Product for Entertainment Purposes Meagre, Though Three Distributors Authorize Reduction of Features from 35mm.

Development of 16 mm. equipment has reached a point where it is now practical to use the film in a 600-seat auditorium without noticeable loss of quality in sound or photography, but product for entertainment purposes has not kept pace with the advancement.

There is a dearth of pictures for theatrical exhibition, despite the fact that three of the leading producing companies—Paramount, Gaumont British and Universal — authorize reduction of their 35mm. pictures within six months to a year after their release to theatres using standard equipment. Officials of a fourth company, Columbia, are considering entering the 16mm. field, according to Samuel Liggett, head of the non-theatrical department, but, as yet, the plan "is still in the conversation stage."

While permitting reduction of their pictures, the three companies, that have taken the leadership in the field, sanction the distribution of the smaller prints only where they will not prove competitive to theatres.

As for equipment, Herman A. DeVry, pioneer equipment manufacturer, believes the 16 mm. equipment in use today is better than the 35 mm. equipment used six years ago. He pointed out that 16 mm. equipment is still somewhat in the toy stage, but predicted it will be but a few years until equipment of this type will be comparable in performance to the present 35 mm. equipment.

"Development of the 16 mm. equipment is coming along as fast, or faster, than the development of the standard size equipment," Mr. DeVry declared. "Some manufacturers may not agree with this, but my own experience shows that it is true."

Newsreel Use Cited

Mr. DeVry stated many theatres are now shooting their own newsreels on 16 mm. film and showing them in theatres and also that many theatremen are buying 16 mm. equipment to expand this type of work. The results have been very gratifying to date, Mr. DeVry added.

The DeVry plant is at present perfecting a projector for 16 mm. film with a new type intermittent sprocket attachment. This new machine will be made to stand the wear and tear given the standard size projectors. Up to now 16 mm. projectors have not been of a quality to stand the severe strain that a 35 mm. projector gets. Mr. DeVry believes that his concern has found the right idea and that the building of a machine of untold performance is not too far distant.

The use of 16 mm. is very suitable to small theatres, Mr. DeVry pointed out. It has been developed to such a state that the getting of a 12-foot picture on the screen is not too difficult and that it has a half-tone effect that is better than some of the effects gotten by the standard machines which show up the grain in the film more strongly, especially to those seated in the front rows of a theatre.

Many halls and auditoriums which previously had used 35 mm. equipment are now installing 16 mm. machines, Mr. DeVry stated, as the cost for operation is much less and the choice of subjects, outside of entertainment films, is much larger.

Competition Checked

As a check against entertainment films being used in competitive situations, each of the three large producing companies insists upon individual approval of applications for rental of the films from the distributor, Films Incorporated.

Each of the three companies investigates applications in virtually the same manner. Hennan Stearn, head of Universal's non-theatrical department, explained the procedure with an example:

"A person desiring to rent one of Universal's 16 mm. pictures forwards his application to Films Incorporated, which, in turn, sends it to Universal. The company then notifies the exchange in the territory where the applicant plans to show the film.

"Should the exchange reply that rental of the film would result in competition to a theatre, the application is disapproved."

In rare instances, G. P. Bassett of Films, Incorporated, pointed out, a picture is shown in a competitive situation, but, he continued, a complaint is usually filed almost immediately with the producing company and this blocks the approval of any further applications from the same source.

There are other cases, Mr. Bassett declared, when neither the producer nor the distributor can be held responsible for exhibition of 16 mm. prints of leading pictures. Occasionally, he explained, a stolen print is used.

Applications which are most likely to be approved come from three sources, Mr. Bassett said:

1. Atlantic liners.
2. Civilian Conservation Corps camps.
3. Hospitals and other "shut-in" institutions.

As for town halls, and auditoriums in communities where there are no theatres, an application probably would be approved if there were no theatres within a 50-mile radius, Mr. Bassett explained. He also stated that merely because an application came from one of the three general sources would not be definite assurance that the petition would be approved. Extenuating circumstances have to be considered, he declared.

Circumstances which probably would lead to disapproval of a request to rent a film, he continued, could include the fact that 35 mm. equipment was available on a liner or that a theatre is located near a CCC camp.

Market Growing

Despite the restrictions the market for 16 mm. films has grown steadily during the last few years and at present Films, Inc., has a library of approximately 375 features.

They include "many of the pictures" produced by GB, Paramount and Universal, Mr. Bassett said.

William Berry, who has charge of 16 mm. films for GB, revealed that 20 of his company's features have been reduced already and contracts have been signed for an additional 10 which will include such features as "King Solomon's Mines." Among the 20 already available, with restrictions, and the time they were released on 35 mm. film for theatres are "Alias Bulldog Drummond," 1935; "Born for Glory," 1935; "Boys Will be Boys," 1935; "Camels Are Coming," 1934; "The Clairvoyant," 1935; "Chu Chin Chow," 1934; "Man Who Lived Again," 1936.

The catalog issued by Films Incorporated does not list the names of the Paramount pictures available, but carries a prefactory note explaining:

"Programs by Paramount available under special contract provisions to shut-in or restricted audiences."

Ten Universal productions are listed. Among them, with the time of release to theatres, are "Great Expectations," October, 1934; "The Invisible Man," November, 1933; and "Moonlight and Pretzels," August, 1933. Others on the list date back further than 1933.

The remainder of the feature pictures offered were produced by independent companies. They include "Black Beauty," Monogram; "Broken Dreams," Monogram; "Border Romonce," Tiffany; "Hot Off the Press," Victory; "I'll Name the Murderer," Puritan; "Kelly of the Secret Service," Victory; "Marrying Widows," Tower; "The Phantom Express," Majestic.

The Universal and the GB product probably will be eliminated from the next issue of the catalog, Mr. Bassett declared, because prospective applicants often become vexed when they find out they cannot rent the films that are advertised.

Entertainment Field Small

Although all of the pictures named are reductions from 35 mm. productions, originally made for entertainment purposes in theatres, this phase of the 16 mm. field is in the minority, according to Donald Hyndman, president of the New York Division of the Society of Motion Picture Engineers. Mr. Hyndman, who is associated with Eastman Film Company, estimated that 80 per cent of the 16 mm. film used is for industrial and educational pictures.

The industrial pictures, he explained, are for advertising purposes.

Mr. Hyndman believes 16 mm. films have a bright future. He estimated the sale of film in 1937 will double that of 1936 and explained that the sale last year was double that of 1935.

Cost of equipment, although small compared to 35 mm. equipment, has hampered development in the amateur field, Mr. Hyndman said. A sound projector, he continued, sells for between $350 and $750, while a similar machine for 35 mm. film runs from $1,200 up.

One of the major developments in the smaller film field, he asserted, would be perfection of a

(*Continued on following page*)

JAPANESE TOBIS SETS PRODUCTION

The Tobis Film Company of Japan has announced plans for a second production in the class of "The New Earth," recently completed. The picture, as yet untitled, will be made in cooperation with Shigemunre Productions. The technical staff will include Le Borg, assistant to Jacques Feyder; Richard Angust, cameraman for "The New Earth" and Tomu Uchida, Japanese director.

THEATRICAL COMPETITION MINIMIZED

(Continued from preceding page)

16 mm. sound camera. Research departments have been experimenting with this, but to date have not been entirely successful. However, Mr. Hyndman is confident that within the next two or three years they will produce a camera comparable to the 35 mm. sound camera of today.

All 16 mm. sound pictures, at present, have to be reduced from 35 mm. films. Up until three years ago, Mr. Hyndman explained, the chief difficulty was in perfecting a printer which would reduce the film without losing its sound or photographic qualities.

Advantages Listed

Only a small majority of persons are able now to detect the difference in sound on a carefully handled 16 mm. film and the sound on the larger film, Mr. Hyndman said. The few who can, he explained, are those who are musically inclined.

Chief advantages of 16 mm. film over 35 mm., Mr. Hyndman believes, include:

They can be sent by parcel post.

They do not have to be exhibited in compliance with the majority of fire and safety laws and regulations that were designed for the larger films.

An operator does not have to be experienced; he can learn to operate a 16 mm. projector in 15 or 20 minutes.

16 mm. projectors are portable; they can be picked up and carried by one man.

Union operators do not have to be employed.

On this latter point, Mr. Hyndman expressed the opinion that the projectors' union, naturally, would step in and demand union operators should the field advance to the stage where it might be a threat to 35 mm. exhibitions.

The serious consideration which Columbia Pictures is giving to entering the 16 mm. field is revealed in an advertisement appearing in "1,000 and One," a "blue book of non-theatrical films," published by the Educational Screen.

It is stated in the ad that feature pictures and shorts are "available in 16 and 35 mm." However, Mr. Liggett said the catalog, advertised in the same ad, lists only 35 mm. films. The 16 mm. was mentioned merely on the chance that Columbia would be permitting reductions by the end of the year, Mr. Liggett said.

Subjects Vary

Also included in the "blue book" is a list of 220 producers and distributors, offering films in both 16 and 35 mm. The number of pictures offered for distribution, excluding those for regular theatres, ranges from a lone film to more than 1,000.

Subjects, in addition to strictly entertainment pictures, include religious pictures, production in numerous industries, medicine, botany, dentistry, travel and a variety of scientific subjects.

Kodascope talking Film Library offers pictures with such players as Don Alvarado, George K. Arthur, Mischa Auer, Wesley Barry, Lina Basquette, Lionel Belmore, Sally Blane, Hobart Bosworth, William Boyd, William (stage) Boyd, Mae Busch, Mary Carr, Lew Cody, June Collyer, Bing Crosby, John Darrow, Frankie Darro, Alec B. Francis, Kenneth Harlan, Jean Hersholt, Edwin C. Hill, Benita Hume, Ralph Kirbery, Lila Lee, Montague Love, Ken Maynard, Warner Oland, Vivienne Osborne, Franklin Pangborn, Irving Pichel, Ginger Rogers, Jackie Searl, Lyle Talbot, Thelma Todd, Ernest Torrence, Tom Tyler, H. B. Warner, Bryant Washburn and Alice White.

One of the conceded purposes of producers entering the 16 mm. field is for the additional revenue derived even after a picture has outlived its usefulness in theatres.

In the case of the three companies already in the field, they are paid a flat sum per print for each picture, by Films Incorporated. Rental prices to "exhibitors" vary from $7.50 to $20 per day, the average being about $15.

With the exception of Columbia, none of the other leading producers have given any indication of invading the 16 mm. field. Should Universal, GB and Paramount cease their activities, product would still be available from the independent producers, Mr. Stearn pointed out.

Product from independent producers has its drawbacks, though, according to Mr. Hyndman. Their pictures are not as carefully produced, Mr. Hyndman explained, and when the sound is reduced from the 35 to the 16 mm. film it often brings poor results.

Release, $100,000 Sought by Capra

A long brewing rift between Frank Capra and Columbia Pictures was brought into the open last week when the director's attorney, Lloyd Wright, filed suit in superior court in Los Angeles, asking a declaratory release from his contract on the ground that the company had withheld, in spite of repeated demands, $100,000 in compensation held to be overdue since February 16th when Mr. Capra notified Columbia he considered his contract terminated.

The director set forth, as further evidence of breach of contract that the company released, through its British subsidiary, the picture "If You Could Only Cook," advertised as a Capra production although he maintained he had no part in its production.

Columbia issued the following statement after news of the filing of the suit was published:

"Columbia Pictures Corporation does not desire to try the legal action filed by Mr. Capra through a newspaper controversy. We regret that a difference has arisen between ourselves and a valued employee of the organization and we trust that the differences will be cleared up either legally or through a clarification of the present misunderstanding. The company will set out its position in the answer it will file shortly."

Judge Lester W. Roth of Columbia's Hollywood legal counsel, told a MOTION PICTURE HERALD reporter the company's reply to the suit will set forth that Columbia repeatedly offered Mr. Capra payment of the compensation both before and since the episode of February 16th. At the Columbia convention in Los Angeles June 13th delegates were told that the company had Mr. Capra under contract for three productions but the announcement did not specify what season or seasons they would be released.

Imperial in Atlanta

J. U. McCormick in Atlanta has been signed to a five year Imperial franchise to cover the Georgia, Alabama, and Florida territories. The exchanges will operate under the Imperial name.

Hertz Sells; Now Holds Only 5000 Paramount--SEC

Disposition by John D. Hertz, former chairman of Paramount's finance committee, in July of 32,000 3¼ per cent Paramount 1947 debentures, wiping out his holdings in that class, and 500 shares of six per cent convertible second preferred stock, reducing his holdings to 5,000 shares, was reported by the Securities and Exchange Commission in its semi-monthly review of stock transactions September 1.

The only other transaction by an officer or director of Paramount reported was the disposition by Maurice Newton, through Hallgarten and Company, of 2,000 six per cent 1955 sinking fund debentures, of which he still held 95,000 at the close of the month.

A report on the holdings of principal stockholders when Paramount's registration became effective July 26th was filed by the Manufacturers Trust Company, New York, reporting 3,000,000 3¼ per cent 1947 debentures.

A report on Twentieth Century-Fox showed sales during July by the Chase National Bank, New York, of 560 shares of $1.50 cumulative preferred and 280 shares of common under escrow agreement. At the close of the month the bank still held 692,422 shares of the preferred and 346,111 shares of common.

Transactions reported by officers and directors of other companies during the month included the following:

Educational Pictures: Disposition by Bruno Meyers, New York, of 240 warrants for common stock, leaving him with 1,000 at the close of the period.

Grand National Films: Acquisition by A. Pam. Blumenthal, New York, of 400 shares of common, bringing his holdings to 5,402 shares, and by Kirk W. Todd, Pittsburgh, of 1,200 shares, bringing his holdings to 16,200 shares.

Loew's Boston Theatres: Acquisition by Loews', Inc., of 545 shares of common, bringing the company's holdings to 97,622 shares.

Loew's, Inc.: Disposition by David Bernstein, New York, of 900 shares of common, reducing his holdings to 9,280 shares.

Pathe: Acquisition by O. Henry Briggs, New York, as compensation, of 800 shares of common, and purchase by T. P. Loach, New York, of 14 shares, bringing the latter's holdings to 21 shares.

Warner Brothers: Disposition by Samuel Carlisle, New York, of 200 shares of common, reducing his holdings to 1,100 shares.

A report on the equity holdings of persons becoming officers or directors of corporations was filed by A. P. Blumenthal, showing the possession of 5,002 shares of Grand National Films common on June 30, last.

Torre Signs With Judell

Luis Rojas de la Torre, producer of "Man Hunters of the Caribbean," has completed a deal with B. N. Judell, Inc., giving the latter the distributing rights for the territory of Chicago, St. Louis, Milwaukee and Indianapolis. Deals are expected to be closed this week for the Pennsylvania and Washington, D. C., and New England territories.


THE WONDER AND THE LOVELINESS OF IT
have never been equalled before!
"THIN ICE" TOPS 20TH'S
GREATEST MUSICALS IN ALL
THREE PRE-RELEASE SHOWINGS!
t the DENVER THEATRE, DENVER, opening days
eat "One in a Million," "On the Avenue," "Wake
p and Live." At the MINNESOTA, MINNEAPOLIS,
eads "Wake Up and Live"..despite terrific opposition!
t the MAJESTIC, PROVIDENCE, way ahead of "You
an't Have Everything," "On the Avenue," "One in a
Million." And that history is going to
be repeated wherever "Thin
Ice" plays!

ONLY THE GREATEST OF HITS COULD WIN PRAISE SUCH AS THIS!

"Smash! Certain of shattering box-office reception. Gorgeous production numbers." —*Hollywood Reporter*

"Will bring another golden shower to the pay windows! 80 minutes of tight-packed entertainment. Spectacular... has elegance and class." —*Daily Variety*

"A honey! Should do smash business at the boxoffice. One of the best and biggest production efforts since the inception of talking pictures." —*Film Daily*

"Another big hit! You'll be crazy about Sonja and Tyrone gets more and more romantic! Magnificently staged!" —*L. A. Examiner*

"I don't know when I have seen a more refreshing movie! The whole family should see this must-see picture!" —says the famous *Jimmie Fidler* in his weekly broadcast to which the whole world listens

"A winning picture under any circumstances. Surpasses 'One in a Million' . . . ice ballets topping everything of this nature ever filmed." —*Boxoffice*

"Far superior to One in a Million.' Sonja Henie whirls to applause." —*L. A. Times*

"If it doesn't equal or surpass 'One in a Million' as a money-maker, Hollywood can throw away its statistics and get a ouija board!" —*M. P. Daily*



Sonja HENIE Tyrone POWER

in

"Thin Ice"

with

ARTHUR TREACHER
RAYMOND WALBURN
JOAN DAVIS · Sig Rumann
Alan Hale · Leah Ray · Melville Cooper · Maurice Cass · George Givot · *Directed by* SIDNEY LANFIELD

Associate Producer Raymond Griffith. Screen play by Boris Ingster and Milton Sperling. From the play "Der Komet" by Attila Orbok. Hit songs by Pollack and Mitchell and another by Gordon and Revel. Dances by Harry Losee. DARRYL F. ZANUCK *in Charge of Production.*

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

THE HOLLYWOOD SCENE

Location Holiday

It is said of the late Edgar Wallace, Britain's fantastically prolific writer of mystery novels, that he never looked back at a word he'd written. Maybe one of the reasons was that, at some time in his gangling years, he'd found such an inaccuracy as that committed on this page of the August 21st issue in announcing William Keighley as director of Warner Brothers' "Gold Is Where You Find it." Anyway, he isn't directing the picture, and Michael Curtiz is, as this chronicler has especially good reason to know.

Michael Curtiz was busily and excitedly directing "Gold Is Where You Find It" against many and divers odds in a wheatfield 90 miles up San Fernando Valley on an overheated Saturday morning about a fortnight back when this vagabond scribe rolled up to the location in Harry E. Nichols' mountain-climbing trailer. It was in the nature of a holiday trek for Skipper Nichols, the world-girdling subscription vendor, and his guest penman, but no lark for Mr. Curtiz. Two crystal clear morning hours had been lost by reason of an undiscoverable dynamo operating somewhere in the area, with disastrous results in the sound truck, and another had been sacrificed to the purposes of technicians attending a temperamental Technicolor camera.

Actors Up to Ankles

At the moment of arrival John Litel, Claude Rains and Willie Best were literally ankle deep in a marsh sequence reiterating, for the steenth time, dialogue having to do with the woeful effect of hydraulic mining upon the fertility of adjacent acres under tillage. This had been going on since sunup and now the box lunches were an hour late. (Mr. Curtiz fumes eloquently and sometimes in the native Hungarian.)

It is at such a place and in such straits that a subscription vendor with 250,000 distinctly miscellaneous miles behind him knows the answers other people don't. At mention of chicken afrying in the trailer the Curtiz temperature subsided. A few more reiterations of the tattered dialogue, a telephone call to the home lot, and the director who really is directing "Gold Is Where You Find It" was cooling out slowly across table between nibbles of fowl and nips of *schnapps,* with Sol Polito, who used to crank a camera for D. W. Griffith in the days when every set was adorned with its AB, squatting Indian fashion on the floor alongside relishing a *verboten* cigarette.

Like Gold, Like Wheat

Not only gold, but wheat, it appeared, is where you find it, and this patch of the stuff that bread and pictures are sometimes made of was the last unharvested crop this side of Seattle. Unit manager "Dolly" Madison, a Chicago exhibitor when this publication was a stripling, had been compelled to buy three acres of the standing grain to save it from the scythe. Now, said the studio, the shooting would have to continue until finished, weekend or no weekend. a thermometer on the shady side of the trailer read 110 as this news came in.

Yes, the picture would be big, and good. It would tell the story of California, from gold rush days down to now, and it had the right cast for just that, George Brent, Olivia De Haviland and Margaret Lindsay—fortunately not required for these shots—in addition to those mentioned and others. They'd have to be on hand at Weaverville, though, the practically undisturbed scene of hydraulic mining's ascendancy, and that place would be, according to averages extracted from weather bureau records, perhaps 10 degrees hotter than this.

The company is at Weaverville now, but the subscription vendor and the reporter are not going there to pour fried chicken or chilled beer upon the troubled mercury. There is no doubt, though, that Michael Curtiz, and not William Keighley, is directing "Gold Is Where You Find It," which is what this item set out to say in the first place.

TALENT DEVELOPER LOCKS BARN IN TIME

It has fallen to the lot of the Brothers Warner, as to whom not else, to walk down such a street as Broadway and see in blazing electrics the names of players who started their careers on the Warner lot and somehow slipped away.

And so, for the Warners do things about things like that, it has fallen to the lot of Maxwell Arnow, employed as New York talent scout in 1932 *and transferred subsequently to the coast as casting director, to see that the barn door is locked hereafter before the horse (begg'n y'r pardon, folks) is stolen.*

His title is "talent developer" and he haunts sets, scans rushes, eavesdrops politely when necessary and puts in a full day, not to mention evenings spent at cinemas in looking out to see he hasn't overlooked anything, at a job without parallel in Hollywood.

Interview Intime

Cool as a creamed cucumber, W. Ray Johnston hangs one flanneled knee over another and lifts a rounded voice just high enough to carry over a monotone of industrious noises seeping in from sets athrob with Monogram production activity. Technicians broil when the Hollywood thermometer passes 90, and actors aren't fit company for human beings, but the president of a company that will have half of its season's product completed by October 1 imparts that impressive information unexcitedly to a perspiring reporter and slips on to other topics.

Yes, the sales meeting in Chicago 10 days and a plane ride back revealed stimulating data, not only the contractual kind but also the box office variety. And it is true that in addition to the 19 pictures promised for October two more will have been completed. (A long cowboy clanking passed the open door in unplainsmanlike haste may be on his way to do his bit about that.) No, this isn't really warm, but New York, on August 14th, now—that was something.

On to Sales Meet

Yes, it will take about another week to wind up the present session of projection room sittings, and then a day or two each for sales sessions in San Francisco, Seattle and Portland, whence back to New York on about the 10th. But this weekend for a bit of hardearned loafing, aboard Buck Jones' yacht, with Buck and the Scott R. Dunlaps in the party and business matters checked at the dock. No, no deep sea fishing, thanks, but a spot of golf of a morning to be sure, and no golf like California's.

But, to get back to pictures, "Boy of the Streets," particularly well thought of and featuring Jackie Cooper with Maureen O'Connor of the Eddie Cantor broadcasts, goes into production September 8, as do "The Country Beyond" and "Federal Bullets." Already finished are "Legion of Missing Men," "Outer Gate," "Luck of Roaring Camp," "Blazing Barriers," "Bride for Henry," "Hoosier Schoolboy," "Paradise Isle," "Thirteenth Man," "Riders of the Dawn," "Under Arizona Skies," "God's Country and the Man," "Atlantic Flight" and "Thirteenth Chair."

Monogram, a limp journalist gathers, is marching on, and so, at about this point, does the singularly unsunkissed Mr. Johnston.

Finish 7; Start 6

Thirty-five pictures were before the cameras at weekend, seven having been finished and six started during the period.

Interest of the production center turns most sharply to "The Goldwyn Follies," long in preparation and subject about a year back, of a much discussed statement by Samuel Goldwyn anent three-hour pictures, of which this was, and possibly still is, to be his first. It was Mr. Goldwyn's point, it may be recalled, that the single sure way of putting an end to the double feature bill is to make the top picture not only so good but so long that there will be no place, time or need for the bottom picture.

Other features started are "The Last Gangster," MGM; "Hold 'Em, Navy," Paramount; "It Never Happened Before," RKO; "Borrowing Trouble," Twentieth Century-Fox, and "The Patient in Room 18," Warner Brothers.

Maurice Conn's first of five productions, "Roaring Six Guns," has been completed. The other four, "Trooper X-13," "Thanks for Listening'," "Song of the Vigilantes" and "Reckless Chances," will be finished this month, Mr. Conn said.

Charles MacArthur, formerly literary team-mate of Ben Hecht, has signed a term contract with MGM as associate producer on at least three pictures a year. The first will be "Only Unto Three."

Sylvan Simon, Universal test director, has been promoted to feature director.

CLOSED SHOP DEADLINE FOR EAST IS POSTPONED

Screen Actors Guild Rescinds September 1st as Date for East; Hollywood Hits CIO

The Screen Actors Guild postponed for the second time this week its deadline for the closed shop in eastern studios. After deferring its original effective date from August 1 to September 1, the Guild announced postponement again, without setting a new date.

It is believed that designation of the new deadline is awaiting the anticipated conclusion of agreements with March of Time and Educational. In this case, it is probable a date will not be set for another month.

Hollywood producers, meanwhile, served notice on labor, in a veiled but unmistakable manner, that it will not tolerate entrance of the CIO in the industry. This was made clear by the insertion of a clause in the agreement with the motion picture painters' local that affiliation of the union with any group other than the American Federation of Labor would give the producers the option of cancelling the contract.

Anticipating legal snarls with the producers, the Screen Directors Guild retained Barry Brennan, prominent Los Angeles attorney, as its permanent counsel. Hiring of Mr. Brennan is believed inspired by the producers' refusal to enter into collective bargaining with the directors except as two separate groups, one representing the directors and the other the assistant directors.

Directors Turn Militant

Aroused at this stand, which the directors feel completely defeats the effectiveness of their organization, the union held a meeting Monday night to consider their next offensive. The meeting, at which John Ford and Eddie Sutherland officiated, resolved that there will be no dissolution of the two groups and that collective action will be taken if the producers refuse to enter into a unified working agreement.

In the directors' reply to the producers, the provisions of the Wagner (Labor) Act were declared to be flagrantly violated. Quoting the Act, the letter stated:

"The board of directors believe your position untenable. There are no conditions on our right to self-organization. We may bargain collectively or otherwise engage in concerted activities through representatives of our choosing, and neither directors nor assitant directors and unit managers may be prevented from joining a particular organization or be penalized in any way if they do. It may be helpful in this regard if attention is called to the broad language of the Labor Act."

IATSE Drive in Three Weeks

Lou Krouse, secretary-treasurer of the IATSE & MPMO, announced that negotiations between major circuits and the new "front - of - the - house" unions, including ushers, cashiers and the like, will begin in almost 100 cities in about three weeks.

The IA's Local 306, New York projectionist union, resumed discussions with the large circuits in New York relating to the demand for wage increases ranging from 35 to 45 per cent. Joseph Basson, president of the local, met with the circuits, whose spokesmen are C. C. Moskowitz and Marvin Schenck, Loew's; Leslie E. Thompson, RKO; Robert Weitman, Paramount; Irving Lesser, Roxy theatre; Frank Phelps, Warners, and Al Reid of the Si Fabian circuit.

The conference is being held in line with the stipulations of the master agreement signed between the projectionists and the circuit in 1935, providing for two-year adjustments, if demanded, in the original contract.

See Closed Shop a Factor

Although both sides are understood to be deadlocked, with the circuits asserting that the wage demands are exorbitant, and the projectionists replying that they approximate the salary slashes suffered in 1933, no labor strife is expected to result. The master agreement provides for arbitration of differences in the event that informal conferences fail.

Another IATSE body, Local 52, the technicians' and mechanics' union, met with eastern producers to discuss demands for wage increases in New York. The producers are understood to be unopposed to the demand of a 10 per cent wage rise and a 40 hour week, but are said to object on other unspecified grounds. Source of their objection is believed to relate to the closed shop question.

Other labor developments of the week were:

In Chicago conferences between exhibitors and the projectionists' union were begun. The contract governing their relations expired September 1, but the projectionists will continue on present terms pending the new agreement, with which they seek a 20 per cent wage increase.

In Boston reports of the imminent formation of a theatre managers' union circulated this week. Exchange and theatre workers are already organized and the managers are believed to be the next group to affiliate with labor.

Boston ushers, through their representative and counsel, James O'Brien, are seeking recognition of their group in conferences currently held with the circuits. The ushers seek restoration of a 15 per cent wage slash.

Projectionists of the Kameo theatre in uptown New York, owned by the Richard Herbert Company, continued their sit-down strike for the eleventh day, in the projection rooms of the theatre. The Stadium, in Harlem, and the Granada on East 72nd Street, are also scenes of projectionists' strikes. A sit-down called by projectionists of the Heights, New York, uptown theatre, was of brief duration when a contract was signed soon after it began.

Report CIO Charter Sought

In St. Louis a group of projectionists are reported to have requested the CIO for a charter in opposition to Local 143, a branch of the AFL-affiliated IATSE. Exhibitors are said to favor entrance of the CIO in the belief that a factional dispute will relax labor's grip in St. Louis.

In New Haven representatives of the AFL exchange employes journeyed to the RKO New Haven office to plead the cause of Homer Downey, discharged postal clerk and shipper. Mr. Downey was dismissed on charges of inefficiency, which the union ridicules in view of his five years of continuous employment with the company.

For the first time in Seattle, theatres there will be closed for two hours on Labor Day to enable employes to participate in a holiday parade. Seattle, militantly labor-conscious, has 1,000 organized theatre employes.

MEXICO WORKERS DEMAND MORE PAY

Wage increases of from 30 to 35 per cent are being demanded by the employees of the large American motion picture producers in Mexico, with the threat that unless the increases are granted there will be a strike. The producers are Warner Brothers, Metro - Goldwyn - Mayer, Universal, United Artists, Paramount, Radio, Columbia and 20th Century-Fox.

The workers also are stipulating that the raises be scaled in accordance with workers' classifications and terms of service.

Tri - States Plans Omaha Expansion; Blank Is Honored

Outlining expansion moves for the Tri-States Theatre Corporation, A. H. Blank, president, revealed that the circuit planned construction of several first run theatres in Omaha and acquisition of other theatres in the territory.

The announcement was made at a testimonial dinner Sunday at the Hotel Fontenelle, Omaha, honoring Mr. Blank on the 25th anniversary of his entrance into showbusiness. It was also held in connection with the inauguration of a three-month exploitation campaign on the circuit's theatres, opening September 3.

Mr. Blank further said that the Central States, in which Paramount is a partner, and Tri-States will continue to operate as separate circuits.

Ralph Branton, Tri-States manager, said that admission price increases are contemplated in the circuit, but that the theatres to be affected have not been decided on as yet.

Approximaely 45 executives attended the banquet and business sessions which preceded it.

The expansion plans, as revealed by Mr. Blank, recalled his statement, made in New York recently, that he planned to increase his circuit to 100 theatres soon by adding about 25 houses.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Prisoner of Zenda

(United Artists-Selznick)

Melodrama

As book and play, this veteran fiction has thrilled adults and adolescents of this sort and that with rare unanimity and a seemingly complete indifference to place, time and circumstance. Book sales are conservatively computed at a million and the piece is part and parcel of the footlight fame that illumines the names of E. H. Sothern, James K. Hackett (who also played it for the camera at about the time when Sarah Bernhardt was perpetuating her "Queen Elizabeth" before the lens) and many another stage immortal. Showmen setting out to notify the multitude of its present availability are not likely to find themselves lacking things to say about it, nor attentive listeners.

Ronald Colman is the present performer of the dual role after which have been patterned, with varying results, perhaps a thousand dual roles in more or less verdant memory. Mr. Colman makes no pointlessly theatrical effort to differentiate between the parallel portrayals and, although he twice shakes hands with himself, no feats of technical legerdemain are indulged in. As is judicious in the case of an actor who appears on the screen so infrequently and in such uniformly upper bracket productions, Mr. Colman simultaneously portrays Mr. Colman, which is doubtlessly as a fat majority of his legion followers would have it.

Other names to unfurl in behalf of the box office are Douglas Fairbanks, Jr., who plays the rascally Rupert of Hentzau almost as Britishly as Mr. Colman plays the lead, and Madeleine Carroll, whose Flavia might well be advertised as her best performance to date. Mary Astor's name is also available for marquee use, although her role is small, and there is a good publicity story in the fact that C. Aubrey Smith, topping the supporting cast, has played in his lifetime on stage and screen all of the male roles in the piece, to which may be added the statement that this explains the impressive effectiveness of his masterful performance in this version.

In the interests of those theatregoers who shop not by stellar names alone, a thoroughgoing showman will find prominent place also for notation of the sponsoring personality. David O. Selznick's name has come to mean to the thoughtful theatregoer a guarantee of certain definite total qualities, production standards and story levels possessed in common by such pictures as "David Copperfield," "Little Lord Fauntleroy" and "A Star Is Born." It is by reference to these, in this commentary as in theatre promotional effort of the subtler kind, that the "feel" of the present picture can best be communicated to the prospective observer.

John L. Balderston's screen play takes no undue liberties with Anthony Hope's tried and trustworthy novel, but the dialogue has been circumspectly modernized. John Cromwell's direction dallies not with didoes and the photography by James Wong Howe in the sepia platinum process credited to John M. Mickolaus is worthy of place in the showman's list of things to tell the customers about. William H. Wright is down as assistant to the producer and the adaptation is by Wells Root. Settings, staging, costuming, trappings and impedimentiae are without exception appropriate, painstaking, considered and in the grand manner.

Previewed August 27th at the Chinese theatre, Hollywood. Conducted in a manner befitting the product and tradition, the preview brought out an extraordinarily distinguished attendance which gave the picture uncharacteristically wrapt attention and appeared to think extremely well of it.—WILLIAM R. WEAVER.

Produced by David O. Selznick. Distributed by United Artists. Assistant producer, William H. Wright. Director, John Cromwell. Assistant director, Frederick A. Spencer. From the novel by Anthony Hope and the play by Edward Rose. Adaptation by Wells Root. Screen play by John L. Balderston. Additional dialogue by Donald Ogden Stewart. Art direction by Lyle Wheeler. Technical advisers, Prince Sigvard Bernadotte and Colonel Ivar Enhorning. Musical score by Alfred Newman. Film editor, James E. Newton, P. C. A. Certificate No. 3356. Release date, September 3, 1937. Running time, when seen in Hollywood, 88 minutes. General audience classification.

CAST

Rudolf Rassendyll, King Rudolf V	Ronald Colman
Princess Flavia	Madeleine Carroll
Rupert of Hentzau	Douglas Fairbanks, Jr.
Antoinette de Mauban	Mary Astor
Colonel Zapt	C. Aubrey Smith
Black Michael	Raymond Massey
Fritz von Tarlenheim	David Niven
Marshal Strakencz	Lawrence Grant
Cardinal	Ian Maclaren
Johann	Byron Foulger
Josef	Howard Lang
Bersonin	Ralph Faulkner
Detchard	Montague Love
Kraftstein	William von Brincken
Lauengram	Philip Sleeman
De Gautet	Alexander D'Arcy
British Ambassador	Ben Webster
British Ambassador's wife	Evelyn Beresford
Master of ceremonies	Boyd Irwin

Something to Sing About

(Grand National)

Musical Comedy

" . . . James Cagney's "Something to Sing About" is the best independent picture made and has plenty to please every Cagney fan, for this one-man musical is better entertainment than many which are studded with high-priced vaudeville bills. . . . "—SIDNEY SKOLSKY in the New York *Daily News*.

James Cagney's current contribution to the Cagney saga is full of things for showmen to tell their customers about. Perhaps the first thing to mention is that the fiery and fistic young man they have liked to see knock people about does some of that in characteristic manner about midway through the picture. More in the nature of news, however, is the fact that he enters the picture as a hoofer and leaves it as a motion picture actor after having explored at considerable length and in some detail the ramifications of both professions.

It is to be said, too, that no double does his hoofing for him, nor his singing, and that if it isn't he who leads the band it might as well be. There are five songs to speak about, two of them the kind that probably will make themselves heard on the radio, and there is much informative material, not too seriously presented, having to do with operations commonly carried on in motion picture studios.

There is more than adequate reason for the billing, too, of Victor Schertzinger, veteran director, who is down not only as producer and director of this work, but likewise as author of the original story and creator of the music and lyrics. That, to the thinking type of motion picture shopper, is at once a guarantee of workmanship and a decidedly sound reason for buying a ticket to the show.

Evelyn Daw, who sings both high and clear, is opposite the star, while William Frawley, as a studio press agent, has the role of next importance. After these are ranked Mona Barrie, as a temperamental screen star, Gene Lockhart, as a producer, and others of repute.

Mr. Cagney plays Terry Rooney, band leader and hoofer, drafted by Hollywood for a picture, told it is terrible, for purposes of contract bargaining, who runs away on an unannounced honeymoon. Returning to find himself famous, he consents to keep his marriage a secret and be seen about, for publicity purposes, with a waning star. Domestic estrangement follows, but he breaks it up by flying across country to join his deserting wife and tell all.

Although the romantic side of the story is handled seriously enough, the treatment throughout is toward the comedy side. Mr. Schertzinger has manipulated change of pace to immense advantage and there is never a tendency toward overemphasis or disguised hokum. The picture, in whole, may be declared distinctly unusual and refreshing diversion, a kind of merchandise favored in the present market.

Previewed at the Chinese theatre, Hollywood, August 26th. A capacity audience composed in about equal parts of press, public and studio observers was manifestly pleased and impressed. —W. R. W.

Produced and distributed by Grand National. A Victor Schertzinger production, produced by Zion Myers, directed by Victor Schertzinger from a story with music and lyrics by himself. Assistant director, John Sherwood. Production manager, Harold Lewis. Orchestral arrangements, Myrl Alderman. Photographed by John Stumar. Film editor, Gene Milford. Dance director, Harland Dixon. Screen play by Austin Parker. P. C. A. Certificate No. 3628. Release date, September 3, 1937. Running time, when seen in Hollywood, 90 minutes. General audience classification.

CAST

Terry Rooney	James Cagney
Rita Wyatt	Evelyn Daw
Hank Meyers	William Frawley
Stephanie Hajos	Mona Barrie
Bennett O. Regan	Gene Lockhart
Soloist with orchestra	James Newill
Pinky	Harry Barris
Soloist	Cully Richards
Fuzzy	Candy Candido
Cafe manager	William Davidson
Blaine (director)	Richard Tucker
Farney	Marek Windheim
Easton	Dwight Frye

The Spanish Earth

(Prometheus Pictures)

Spanish Civil War Film

Press stories reporting the session of the Institute of Human Relations held this week at Williams College have devoted considerable space to the discussion by prominent clergymen, civic leaders and educators on the matter of the modern day screen as an agent of propaganda. Aware of the potency of the mo-

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tion picture as a powerful pictorial pulpit for the pleading of particular principles, sympathizers and advocates of the "Loyalist" cause in the Spanish civil war have phrased into this documentary film a powerful and prejudiced plea for the defense of Spanish "democracy." The film's reception has been a warm and enthusiastic one in "liberal" and art circles. It is reported that the picture was shown to President and Mrs. Roosevelt at what may be classed as a command performance. When screened for a group of film folk, the persuasive message of the work touched their easily touchable heart and purse strings.

Contemporary historians are sponsoring the exhibition of the work which was produced under the supervision of Joris Ivens. The written commentary and spoken narration are executed by Ernest Hemingway who has become an outstanding spokesman on things Spanish due to the fact of a few trips made to that country and the penning of a tome on bull fighting. It will be remembered that it was the recent doubt of Mr. Hemingway's pectoral virility that almost resulted in a death in the afternoon. The language of Hemingway's script is couched in verbiage that drips biting venom and is delivered in tones that hiss indignation and hate. Assisting Mr. Hemingway as his collaborators were Archibald MacLeish, one time Pulitzer Prize poet and now associated with the editorial concerns of Fortune Magazine and Lillian Hellman, author of the widely discussed play "The Children's Hour" and the screen play of "Dead End." The photography which is the film's chief merit is credited to John Ferno. An effective musical background fashioned from some old Spanish folk tunes has been scored by Marc Blitzstein and Virgil Thompson.

The story, if such it can be called, begins with the efforts of the inhabitants of the town of Fuenteduena, situated twenty-five miles from the besieged city of Madrid, to irrigate the arid surrounding land. Such a move is needed to meet the demand for raising food for the government armies. It is in this first portion of the film that the work's technical and artistic excellence is found. In a series of startlingly beautiful and expertly photographed scenes, the farm people are pictured at their arduous labor against a wide sweep of sky and flat, barren countryside. Several glimpses of individual peasant folk seemed like animated painted canvasses. From this rural scene, the camera shifts to the battle front of the beleaguered city and it is at this point of transition that the work loses its unique and different quality. Despite the superlative camera work, the remaining footage of the film follows familar newsreel reporting. There are conventional shots of the city under fire, bombed buildings, long bread lines, soldiers drilling raw recruits, aerial attacks and artillery fire. Shots of the harried countenances of the populace under a bombardment, a young boy closeted in a barricaded room and writing home, the gruesome remains of a bookkeeper killed on his way to work and the death of a group of street urchins are treated in a dramatically self-conscious style. There is not a scene in the entire film of a desecrated church, a butchered nun or a murdered priest. Reference is made to the foreign support given to the rebel forces by Germany and Italy. However, there are some soldiers in the Loyalist ranks who look suspiciously non-Iberian.

The picture is too stark, bitter and brutal to please the general audience. Its partisanship and propagandistic non-objectivity tend to vitiate whatever message it may carry.

Reviewed at the 55th St. Playhouse, an arty and intimate cinema playhouse. A large evening audience followed the film's appeal with silent but interested attention.—JOSEPH F. COUGHLIN, New York.

Presented by Contemporary Historians, Inc. Distributed by Prometheus Pictures. Produced by Joris Ivens. Commentary and narration, Ernest Hemingway. Photography, John Ferno. Film editor, Helen Van Dongen. Musical arrangements, Marc Blitzstein, Virgil Thompson. Sound, Irving Reis. Collaborators, Archibald MacLeish, Lillian Hellman. Running time, 58 minutes. Release date, August 20, 1937. Adult audience classification.

Jericho

(Buckingham Film)

Desert Drama

Authentic backgrounds of the Soudan, shown to magnificent effect in distance shots of the "salt caravan" trailing through the immense wastes of sand, are an outstanding feature of this picture, produced for a Max Schach British company by an American, Walter Futter, directed by another, Thornton Freeland, and offering the American name values of Paul Robeson, Henry Wilcoxon and Wallace Ford. There is another striking pictorial effect showing thousands of Arabs grouped in mourning about the grave of a white airman. An authentic Soudanese beauty in "Princess" Kouka is a good publicity value.

During the war a troopship carrying colored American troops is torpedoed. "Jericho," a corporal, kills a sergeant in rescuing his comrades. Captain Mack, the white officer, stands parole for Jericho while an appeal against his death sentence is lodged at Washington. Jericho makes a getaway in a stolen fishing boat with a white doughboy also escaping from the police. They reach the African coast and strike into the interior.

Jericho, a medical student, saves the leg of the chief of an Arab tribe and the wanderers are accepted by the nomads. In due time Jericho becomes chief, marrying a beautiful native girl. In leading his tribe in a battle with a marauding band, Jericho attracts the attention of an exploring party, who film him and his followers.

Captain Mack has served several years in a military prison, for his responsibility of Jericho's escape. His one obsession is to track down the man he thinks has betrayed his trust. In a cinema he recognizes Jericho in the travelogue of the Arab tribe, and sets out by plane to find him in the desert. He succeeds, but soon realizes that Jericho's escape was made without knowledge that he was endangering his white friend. Jericho's wife plans to kill Mack. Jericho, to save him, agrees to fly with him in the plane, but at the last moment lets the white man start alone. A bullet from one of the tribe kills him. He is given a desert burial and Jericho remains in the wilds.

There are considerable realism, humor and drama in the opening shipboard scenes, with effective singing by Robeson. The African backgrounds have already been praised; they are used for scenes of battle and travel on a very large scale. Wallace Ford's wisecracking as the white fugitive is a feature. There is plenty to exploit in the story, cast and unusual locale.

Dramatically it was found weak at the London trade show, but the originality and impressiveness of many of the backgrounds was generally praised.—BRUCE ALLAN, London.

Produced by Walter Futter for Buckingham Film Productions. Distributed in England by General Film Distributors, Ltd. Directed by Thornton Freeland. Running time, 77 minutes. General audience classification.

CAST

"Jericho" Jackson	Paul Robeson
Captain Mack	Henry Wilcoxon
Mike Clancy	Wallace Ford
Gara	Princess Kouka
Hassan	John Laurie
Major Barnes	James Carew
Private Face	Laurence Brown
Sergeant Gamey	Rufus Fennell
Tag	Ike Hatch
Colonel Lake	Frank Cram
Agouba	Frank Cockrane

Fit for a King

(RKO Radio)

Comedy

First, this is a Joe E. Brown picture, his third under the colors of David L. Loew. The wide-mouthed comedian is the dominating factor in this as he has been in previous productions and, considering his fifth place spot in the last "Fame" poll, that is to be expected and is a showmanship asset. A story peculiarly fitted for the comedian's special talents allows him to display his bag of tricks, which if well-known by now still manages to get the laughs.

The picture builds up to an exciting climax which also has the picture's funniest moments. A little judicial cutting would help to speed up the action as it drags in spots. While probably not up to the standard set in his previous release, this should be found generally pleasing, especially so to the inveterate Brown fan, and many are they. With Brown a newspaperman the locale shifts from New York to Paris and sundry other spots in Europe.

Supporting the comedian as a rival newspaperman is Paul Kelly. A slight romance develops between Brown and Helen Mack with Brown still avoiding that kiss.

Brown as "Virgil Jones," nephew of a newspaper publisher and considered a pest by the editor, is assigned to cover the attempted assassination of Archduke Julio. The trail leads to Europe where "Jones" meets "Jane Hamilton" (Helen Mack). "Briggs" (Paul Kelly) is covering the same story and scoops "Jones" when he spends his time in "Jane's" company. "Jane" turns out to be a princess of Latvan who is being groomed as the future queen.

"Jones" learns of the plot to make "Jane" queen and overthrow the present Latvan government and convinces her to accept the offer. Later "Jones" and "Briggs" are captured and locked up in the cellar of the castle. When he finally escapes "Jones" is appalled to learn that the princess is to be killed so an unscrupulous former prime minister will regain power. "Jones" starts for the border. His manner of getting there is the funniest part of the picture.

Reviewed at a trade showing in the Astor theatre, New York. The audience's reaction was lukewarm for the greater part of the running with most of the laughs coming near the end.—PAUL C. MOONEY, JR.

Produced and distributed by RKO Radio. Producer, David L. Loew. An Edward Sedgwick Production. Screen play by Richard Flournoy. Photographed by Paul C. Vogel. Art director, John Ducasse Shulze. Film editor, Jack Ogilvie. Recording director, Tom Carman. P. C. A. Certificate No. 3,588. Running time, 73 minutes. Release date, October 15, 1937. General audience classification.

CAST

Virgil Jones	Joe E. Brown
Jane Hamilton	Helen Mack
Briggs	Paul Kelly
Archduke Julio	Harry Davenport
Count Strunsky	Halliwell Hobbes
Otto	John Qualen
Prince Michael	Donald Briggs
Kurtz	Frank Reicher
Mr. Hardwick	Russell Hicks
Mr. Marshall	Charles Trowbridge

Big City

(MGM)

Melodrama

No doubt it is superfluous to say of a picture costarring Luise Rainer and Spencer Tracy that it has in these names two of the liveliest inducements to attendance available at this time and any place. But it is not superfluous to point out that their names have not been left to stand alone as reasons for inspecting Norman Krasna's first offering as a Metro-Goldwyn-Mayer producer. On the contrary, a roster of 15 sports idols ranging from Jack Dempsey to Taski Hagio is thrust into the exploitation hopper along with the usual MGM abundance of upper case supporting players.

Probably it is important, too, for advertising copy, to mention that Mr. Tracy and Miss Rainer are seen this time as plain people working out their destinies against the familiar background of the contemporary American scene, specifically New York, he as a taxi driver and she as his immigrant wife. Something of a change from recent assignments of both stars, this information may have definite box office value.

The story, an original by Mr. Krasna, concerns a taxi war fomented by gangsters and

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BIG CITY is coming!



"Hold tight to your seats! We're going around the curve of thrills!"

RED HOT!

That's why movies were born! The public is crying for high-voltage entertainment (*after a diet of wisecracks*) M-G-M with shrewd showmanship gives the screen an electrifying change of pace with the year's most exciting film.

"BIG CITY"



Perfect team-work for Luise Rainer, Spencer Tracy!

ALSO IN THE CAST: CHARLEY GRAPEWIN, JANET BEECHER, EDDIE QUILLAN, VICTOR VARCONI. A FRANK BORZAGE PRODUCTION. Screen Play by Dore Schary and Hugo Butler. Directed by Frank Borzage. Produced by Norman Krasna.

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effects of same upon the families of independent drivers. City authorities elect to avert prolonged street warfare by deporting Anna Benton, wife of an independent, assumed responsible for a bombing outrage perpetrated by the gangsters. Her husband, Joe, learning the truth as her boat is about to sail, appeals to the mayor, found at Jack Dempsey's restaurant addressing a banquet for veterans of the squared circle, who takes his guests to the wharf, allows them to beat up the gang's hired sluggers and takes the wife off of the boat in time for her to have her baby in an ambulance instead of the steerage.

The screen play by Dore Schary and Hugo Butler and direction by Frank Borzage combine to hold the narrative snugly on the beat until time for what may be termed the blowoff, which occurs when the boxers and wrestlers, playing themselves, leave the banquet table and go to work on the mobsters, from which point to the end of the picture action is fast, furious and slapstick. Handling of the childbirth incident here, together with earlier dialogue pertaining to its imminence, suggest that it may be as well to leave the kiddies out of exploitation plans.

Previewed at the Uptown theatre, Los Angeles, August 24th, with perhaps half of the houseful present representing studio and press. Save for a bit of restiveness just before the final fisticuffs, this audience seemed to be having a good time.—W. R. W.

Produced and distributed by Metro-Goldwyn-Mayer. Norman Krasna, producer. Directed by Frank Borzage. Original story by Norman Krasna. Screen play by Dore Schary and Hugo Butler. Assistant director, Lew Borzage. Musical score by Dr. William Axt. Film editor, Frederick Y. Smith. Photographed by Joseph Ruttenberg. P. C. A. Certificate No. 3613. Release date, September 3. Running time, when seen in Hollywood, 80 minutes. Adult audience classification.

CAST

Anna Benton	Luise Rainer
Joe Benton	Spencer Tracy
The mayor	Charley Grapewin
Sophie Sloane	Janet Beecher
Mike Edwards	Eddie Quillan
Paul Roya	Victor Varconi
John C. Andrews	Oscar O'Shea
Lola Johnson	Helen Troy
Beecher	William Demarest
Buddy	John Arledge
Jim Sloane	Irving Bacon
Danny Devlin	Guinn Williams
Fred Hawkins	Regis Toomey
Tom Reilly	Edgar Dearing
District Attorney Gilbert	Paul Harvey
Inspector Matthews	Andrew J. Tombes
Grandpa Sloane	Clem Bevans
Mary Reilley	Grace Ford
Peggy Devlin	Alice White
Jack Dempsey	Man Mountain Dean
James J. Jeffries	Gus Sonnenberg
Jimmy McLarnin	George Godfrey
Maxie Rosenbloom	Joe Rivers
Jim Thorpe	Cotton Warburton
Frank Wykoff	Bull Montana
Jackie Fields	Snowy Baker
Taski Hagio	

She Asked for It

(Paramount-Schulberg)

Comedy-Drama

Showmen expert in the art of selling the unusual have in this far from routine story a bit of sales merchandise to whet their talent. A little light in the matter of sure fire names, although it has William Gargan, Vivienne Osborne, Richard Carle and Tully Marshall for well known identities, the picture depends in extraordinary degree upon a plot directly comparable to nothing offered in recent production but related, as a type, to the "Thin Man" school of screen fare. It has, also, in the feminine lead, Orien Heyward, a personable lass fresh from the studois of New York's swank commercial photographers and widely known, by face but not name, to readers of smart advertising, a circumstance around which profitable publicity may be built up.

The story, told with the light touch and never a letdown in behalf of the moron fringe, is about a young man who, left penniless by the death of his uncle, takes up the writing of mystery novels with tongue in cheek and makes a sensational success of it. Sickening of the work, he breaks publisher contracts which enmesh him in legal complications from which he extricates himself by impersonating the fictional character he has created and, as such, obtaining an injunction against himself. The impersonation leads him to discovery of a murder syndicate and ultimate capture of the criminals, solution of his legal difficulties, resumption of his writing and reconciliation with his wife. (The story is a good deal gayer than that sounds.)

Frederick Jackson, Theodore Reeves and Howard Irving Young wrote the screen play, which moves along as though on greased runners, and Erle C. Kenton directed with a nice sense of values. Associate Producer George Auerbach provided adequately all along the production line.

Previewed at the Alexander theatre, Glendale, Cal., August 25th. Lay, press and studio observers in attendance, the second and third named expectant of something in the nature of "B" entertainment, got many a hearty laugh and a genuine surprise kick out of the picture.—W. R. W.

Produced by B. P. Schulberg. Distributed by Paramount. Associate producer, George Auerbach. Directed by Erle C. Kenton. Assistant director, Leon Jaffe. Screen play by Frederick Jackson, Theodore Reeves and Howard Irving Young. Film editor, Robert Bischoff. Photographed by Leon Shamroy. P. C. A. Certificate No. 3577. Release date, September 10, 1937. Running time, when seen in Hollywood, 80 minutes. General audience classification.

CAST

Dwight Stanford	William Gargan
Penelope Stanford	Orien Heyward
Celia Stettin	Vivienne Osborne
Ted Hoyt	Richard Carle
Randolph Stettin	Roland Drew
Mr. Switch	Harry Beresford
Conrad Norris	Alan Birmingham
Jenkins	Harry Fleischmann
Old Man Stettin	Tully Marshall
Kaito	Miki Morita

The Man Who Cried Wolf

(Universal)

Melodrama

This is an ingeniously fabricated murder story, with the audience in the know, dependent upon novelty of idea and construction rather than stellar names for drawing power. Lewis Stone, Tom Brown and Barbara Read are the top principals, Forrester Harvey and Robert Gleckler standing out in support.

The story, based on an idea by Arthur Rothafel, concerns Lawrence Fontaine, actor, who has planned a murder for 20 years and has made it a practice meanwhile to promptly confess to every killing that occurs in the community, thus becoming known to the police as a slightly demented but harmless publicity seeker. He confesses also to the murder he does commit, but is scoffed at by the police, as planned. When his son is charged with the crime, though, he confesses genuinely, providing details of proof, but, lacking the necessary murder weapon, is again scoffed at for that reason and succeeds, barely in time to save his boy from execution, in recovering the gun and proving his own guilt.

Production is on a practical plane, with story values relied upon to accomplish the picture's purpose, rather than costly incidentals.

Previewed at the Pantages theatre, Hollywood, August 28. A Saturday night audience sitting over from "Make a Wish" and "Flight From Glory" accorded the unbilled picture interested attention.—W. R. W.

Produced and distributed by Universal. Associate producer, Efe Asher. Directed by Lewis R. Foster. Screen play by Charles Grayson and Sy Bartlett, based on an original idea by Arthur Rothafel. Film editor, Frank Gross. Production designed by John Harkrider. Photographed by George H. Robinson. P. C. A. certificate No. 3519. Release date, August 29, 1937. Running time, when seen in Hollywood, 77 minutes. General audience classification.

CAST

Lawrence Fontaine	Lewis Stone
Nan	Barbara Read
Tommy	Tom Brown
Jocko	Forrester Harvey
George Bradley	Jameson Thomas
Amelia Bradley	Marjorie Main
Captain Reid	Robert Gleckler
Halligan	Billy Wayne

Forty Naughty Girls

(RKO Radio)

Melodrama

According to publishers' reports, circulation of pulp paper detective story magazines has increased tremendously since the depression, when many of them closed down or were merged. There is a great army of readers for detective fiction, and Stuart Palmer is one of the most prolific of the writers. RKO has taken his story, "The Riddle of Forty Naughty Girls," another Oscar Piper narrative, and again placed James Gleason as Inspector Piper, aiming at that multitude of pulp magazine fans.

"Forty Naughty Girls" (which was set by the studio as the title) is an aptly presented version, containing music, dancing and comedy which the screen delineates more presentably than the written word. There is action for those who crave it; there is comedy for others. Gleason again gives his typical performance, and ZaSu Pitts, of the double jointed wrists, is Hildegarde Withers, his foil and assistant in solving the drama.

Piper and Miss Withers are attending a show, when word reaches them that Windy, a blackmailing and philanderous press agent, is murdered. After rounding up several suspects, Piper is stumped when they all prove to be innocent. Hildegarde falls into a series of clues, which, after several hilarious incidents, lead to detection of the murderer.

Previewed at the RKO Hillstreet theatre, Los Angeles, July 27, where the audience gave indications throughout the screening that they were enjoying it.—VANCE KING.

Produced and distributed by RKO Radio. Produced by William Sistrom. Directed by Edward Cline. Screenplay by John Grey. Story by Stuart Palmer. Musical director, Roy Webb. Photographed by Russell Metty. Art director, Van Nest Polglase. Associate, Feild M. Gray. Costumes by Renie. Edited by John Lockert. P. C. A. Certificate No. 3,562. Running time, when seen in Hollywood, 63 minutes. Release date, September 24, 1937. General audience classification.

CAST

Oscar Piper	James Gleason
Hildegarde Withers	Zasu Pitts
June	Marjorie Lord
Bert	George Shelley
Rita	Joan Woodbury
Jeff	Frank M. Thomas
Casey	Tom Kennedy
Ricky	Alan Edwards
Tommy	Alden Chase
Windy	Edward Marr
Lil	Ada Leonard
Call boy	Donald Kerr
Alice	Barbara Pepper

Make a Wish

(RKO-Radio)

Musical Comedy

Bobby Breen's is of course the top billing name involved in this unusual offering, but it is not by any means the only one. It is backed up, on the musical side, by that of Marion Claire, and in the straight cinema department by those of Basil Rathbone, Henry Armetta, Leon Errol, Ralph Forbes, Herbert Rawlinson, Donald Meek, Billy Lee and others. The St. Luke's Choristers also figure importantly in the musical content.

The simple story, by Gertrude Berg, opens with Chip, young son of a retired opera star, on vacation at a boys' camp, where he meets John Selden, composer, who is working on an operetta. The two become friends and when the boy's mother, tentatively engaged to a wealthy suitor opposed to her stage career, comes to see the boy, the composer falls in love with her, building his operetta around her voice and personality. They are separated and, when the third act of the operetta is lost and the composer has run away, the boy and his mother supply the music from memory and appear in the show, with the composer returning on opening night to claim his love.

Considerable emphasis is placed upon the boys' camp activities, with the operetta material taking on mounting importance as the picture progresses. The mature romance, although

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seriously handled, is not unduly underscored. Miss Claire's singing is utilized at intervals early in the picture and formally in the staging of the operetta at the finish. Mr. Rathbone plays the romantic composer.

Four of the five featured songs are by Oscar Strauss, with lyrics by Paul Webster and Louis Alter, the fifth being credited to these gentlemen exclusively.

Previewed at the Pantages theatre, Hollywood, August 24. Reaction of the preponderantly adult representation of press, public and profession in attendance was, so to speak, mixed, but your informant has the enthusiastic word of his 11-year-old daughter and favorite oracle, reiterated at frequent intervals in none too suppressed whisper from the seat alongside, that the picture is swell.—W. R. W.

Produced by Sol Lesser. Distributed by RKO-Radio. Associate producer, Edward Gross. Directed by Kurt Neuman. Screen play by Gertrude Berg, Bernard Schubert and Earle Snell from an original story by Gertrude Berg. Comedy sequences by Al Boasberg. Music by Oscar Strauss and Louis Alter. Lyrics by Paul Webster and Louis Alter. Musical direction by Hugo Reisenfeld. Dance direction, Lawrence Ceballos. Art direction, Harry Oliver. Designing of operetta, Willy Pogany. Photographed by John Mescall. Film editor, Arthur Hilton. P. C. A. Certificate No. 3545. Release date, August 27, 1937. Running time, when seen in Hollywood, 70 minutes. General audience classification.

CAST

Chip	Bobby Breen
Selden	Basil Rathbone
Irene	Marion Claire
Moretta	Henry Armetta
Mays	Ralph Forbes
Brennan	Leon Errol
Pee Wee	Billy Lee
Joseph	Donald Meek
Dr. Stevens	Herbert Rawlinson
Moe	Leonid Kinskey
Minstrel	Fred Scott
Wagner	Charles Richman
Mr. Grant	Richard Tucker
Antoine	Johnny Arthur
Secretary	Barbara Barondess
Phone operator	Dorothy Appleby

St. Luke's Choristers

Sophie Lang Goes West

(Paramount)

Melodrama

Crime melodramas have been tried and proved as material for program pictures made on limited budgets, as witness the various series of stories such as the 20th Century-Fox "Moto" and Warner "Torchy Blane" groups. While Paramount's "Sophie Lang" pictures do not exactly fall into the category of a series by virtue of the first, "The Notorious Sophie Lang," having been produced in 1934 and the second, "The Return of Sophie Lang," in 1936, the fact that there has been much continuity in story thread running throughout the two past and the current offerings, and Gertrude Michael again is seen as "Sophie Lang," place the pictures into the sequel class.

This picture is standard for the type of audience that it is aimed at. Sophie Lang is tossed into a background of Hollywood film making this time and the theft of a huge jewel, property of a foreign potentate who wishes the gem to be pilfered in order to collect insurance, complicates her love interest for a film writer, who once was a criminal.

Previewed at the Alexander Theatre, Glendale, California, where a mixed audience apparently liked the comedy situations and the story.—V. K.

Produced and distributed by Paramount. General Office production. Directed by Charles Riesner. Based on stories by Frederick Irving Anderson. Screenplay by Doris Anderson, Brian Marlow and Robert Wyler. Film editor, Chandler House. Art directors, Hans Dreier and Robert Odell. Musical direction, Boris Morros. Costumes by Edith Head. P. C. A. Certificate No. 3,585. Running time, when seen in Hollywood, 60 minutes. Release date, Sept. 10, 1937. General audience classification.

CAST

Sophie Lang	Gertrude Michael
Eddie Rollyn	Lee Bowman
Helga Roma	Sandra Storme
Steve Clayson	Larry Crabbe
Archie Banks	Barlowe Borland
Curley Griffin	Robert Cummings
J. H. Blaine	Jed Prouty
Sultan of Padaya	C. Henry Gordon
Laj	Rafael Cario
Inspector Parr	Guy Usher

MGM HIRES SIX ACTORS SIGHT UNSEEN

Six invisible actors have been signed by M-G-M to long-term contracts.

With the company's cartoon plans in full swing, these six artists will provide the off-screen voices for "The Captain and the Kids," animated feature based on the newspaper comic strip.

Two stories have been approved for the new series. Harry Hershfield, creator of "Abie Kabibble," is working on the third story. Work will start on the completion of MGM's new cartoon building this month.

Escape by Night

(Republic)

Melodrama

Republic recently signed as a writer-producer Harold Shumate, veteran screen writer, who at other studios had turned out 28 screenplays and originals, 27 of them by himself, since 1934. He was set to work on an original screenplay which was to be the first production he would guide. Then Republic borrowed William Hall, who has been given an extensive buildup by Universal, and from Warners, pretty Anne Nagle, who recently was elevated to leading roles for the leads. Steffi Duna, Dean Jagger, and other reliable character players were signed to support them. Hamilton MacFadden, veteran of many pictures, got the directing job.

The result is "Escape by Night," gratifying to those at the studio responsible for the selection of Mr. Shumate as writer-producer. Melodrama, it seems from the records, is Mr. Shumate's forte. And in "Escape by Night," the story is handled delicately around those histrionic points which either can cause audiences to react unfavorably or go away pleased.

William Hall is cast as a stranger in the city, who becomes innocently involved with a desperado gang. In a getaway from a police raid, the gangster kills a man and goes to a hideout alone. The hero, with other aides of Jagger, flee to a farm and are regenerated by the voluntary working of the land, owned by the heroine and her blind father, whose constant companion is a German shepherd dog. In a series of stimulating sequences all save the head gangster achieve redemption.

Injection of the dog, trained by Earl W. Johnson, as the guide for the blind father, jumps the gun on several other pictures now being planned by other studios featuring the "seeing eye" dogs and opens the way for novel exploitation of the picture, which, of course, has many other angles. The cast and the direction are highly commendable.

Previewed at the RCA projection room, Hollywood, before a press and studio audience, whose combined reaction immediately following indicated that the picture was far above their respective expectations.—V. K.

Produced and distributed by Republic. Produced by Harold Shumate. Directed by Hamilton MacFadden. Original screenplay by Harold Shumate. Photographed by Edward Snyder. Supervising editor, Murray Seldeen. Film editor, W. Donn Hayes. Musical director, Alberto Colombo. Art director, John Victor MacKay. Costumes by Eloise. P. C. A. Certificate No. 3,610. Running time, when seen in Hollywood, 72 minutes. Release date, September 17, 1937. General audience classification.

CAST

Nick	William Hall
Linda	Anne Nagel
Capper	Dean Jagger
Jo	Steffi Duna
Spudsy	Ward Bond
Red	Murray Alper
Pop	Charles Waldron
Fred	George Meeker
Mike	Anthony Warde
Big George	Ralph Sanford
Sheriff	Arthur Aylesworth

Jungle Menace

(Columbia)

Serial

With "Jungle Menace" Columbia enters the serial field for the first time. Produced with an eye towards the adult trade as well as the juvenile the chapters are bound together by plot structure and story content that allows for more smoothness and continuity than is usually the case. Too, a large and marquee-attractive cast has been assembled including such names as Frank Buck, Reginald Denny, Esther Ralston, Charlotte Henry, William Bakewell, Clarence Muse, Willie Fung and Sasha Siemel, the tiger man. Unfortunately as much cannot be said for the action, which is the backbone of a serial. The emphasis, seemingly, has been placed on the story as a whole with little emphasis on suspense or the building up of an action sequence to a desired climax. The setting is Malayan and the story concerns itself with the rubber industry. Two factions representing the honest and also criminal interests are intent on becoming the dominant factor in the business. As a side issue but still part of the story, Frank Buck of "Bring 'Em Back Alive" fame exhibits his prowess with the lions, tigers, snakes and other animals in his compound. Produced by Louis Weiss. Directed by George M. Melford and Harry Fraser. Approximate running time of each chapter, 20 minutes.

Hawaiian Holiday

(Disney - RKO Radio)

Very Good

Mickey Mouse and his cohorts, Donald Duck, Pluto, Goof and Minnie Mouse, have traveled to far off Hawaii, where, amid such pleasant surroundings one would think these sterling performers could relax. But, regardless of locale Mickey and his retinue frolic with the same old abandon which fortunately is always a pleasure to watch. Pluto and the Goof are the chief disturbers of the quiet beach scene what with the mutt getting mixed up with a starfish, a crab and other sundry impedimentia and the Goof attempting to ride a surfboard, a feat apparently impossible against the aroused waves. Running time, 8 minutes.

Rhythm In A Night Court

(RKO Radio)

Very Good

A group of vaudeville acts cleverly presented through the burlesquing of a night court scene this is above the average of such affairs chiefly by the presence of Al Bernie, an accomplished mime. In a combined court room scene Bernie is defendant, defense attorney, prosecutor and judge, mimicking in the process Charles Laughton, Groucho Marx and W. C. Fields. Sylvia Manon and Company, adagio dancers; Harry Rose, "The Broadway Jester"; Frances McCoy, singer; Sid Marion, comic, and Jeannie Parrillo, child tap dancer, round out the subject. Running time, 9 minutes.

Murder In Swingtime

(RKO Radio)

Band Presentation

From the torrid rhythm of Les Hite and His Orchestra in a night club the scene shifts to Les Hite and His Orchestra in a night court. The all-sepia cast are intent on finding out "Who Killed Dinah?" Each player's defense is his playing and when it is apparent that an innocent man is to be convicted of the crime the real culprit, a piccolo player, confesses. It is only a bad dream, however, as the piccolo player finds out when he is rudely awakened. June Richmond sings. A Condor subject. Running time, 10 minutes.



LEO IS FIRST!

(as usual)

THE WORLD PREMIERE!

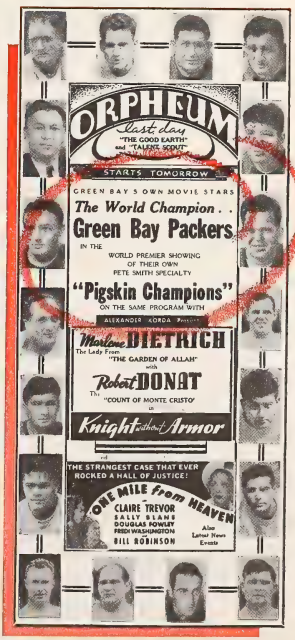
The World Premiere of "Pigskin Champions," M-G-M's amazingly different and FIRST football picture of the year, was a RIOT at the Orpheum Theatre, Green Bay, Wis. It was the opening gun in the greatest campaign that ever launched a Short Subject.

Book it fast! Capitalize on the publicity!

And now newspapers are flooded with publicity about the Season's FIRST FOOTBALL GAME at Soldiers Field, Chicago:

(COLLEGE ALL STARS *versus* GREEN BAY PACKERS)
(Stars of "Pigskin Champions")

Tag on to this marvelous advance plug! Make tie-ups with Sports Pages. The first one always gets the break. The nation will soon be football hungry and you've got a swell dish all ready!



LOOK! Advertised *above* TWO Features!

ADMISSION PRICE RISE AND UNION CURB URGED

Rocky Mountain Owners Also Hear Tax Action Plea; Other Theatre Convention News

A two-fold plan to aid exhibitors financially was urged by Rick Ricketson, director of the Theatre Owners and Managers of the Rocky Mountain Region, when the organization held a one-day convention in Denver Monday

Mr. Ricketson urged that admission prices be increased and used the quality of present-day product and the rising prices of commodities generally as the basis for his suggestion. The second part of his proposal was that exhibitors exert influence upon congressmen to raise tax exemptions to 65 cents.

No resolutions were adopted at the session, but those in attendance were urged to oppose any further unionization of theatre employees.

Harry Huffman warned against the dangers of daylight saving time, declaring that many theatres would have to close if it were put into effect in the Rocky Mountain region.

Name Officers for Year

Virtually the same slate of officers was reelected. They are: A. P. Archer, president; Charles Gilmour, first vice-president; Harold Rich, second vice-president; Louis Finske, third vice-president; Buzz Briggs, treasurer; and Emmett Thurmon, counsel and secretary.

Directors are Mr. Ricketson, Howard Federer, Mickey Gross, John Greve, Charlie Klein, Russell Hardwick, Dave Davis, Dave Cockrill, B. P. McCormick and Ed Schulte.

Fox Holds Two Meetings

Rising costs of picture production were stressed by Al Hanson when he addressed 200 Fox West Coast zone, district and house managers meeting in Los Angeles. Mr. Hanson, assistant to Charles P. Skouras, Fox executive, declared increased production costs make larger box office returns imperative.

Mr. Skouras spoke on various theatre operation problems.

In Kansas City, Fox Midwest managers assembled to draft plans for an annual managers' convention of the circuit. The meeting will be held at the Hotel President September 9th and 10th.

Managers of Commonwealth Amusement Corporation are planning an annual meeting in Kansas City September 15 and 16. The first day of the convention will be devoted to discussion of a drive for increased business in the circuit's 28 theatres in Kansas, Missouri and Iowa, while the second day will be for recreation.

Evert R. Cummings, district manager for Tri-States, called a district theatre managers' meeting in Omaha last week.

Twentieth Century-Fox has acquired an 80 x 130-foot site in New Haven on which a new exchange building will be constructed.

ADMISSION GAINED WITH ODD STORY

A well-dressed, middle-aged woman hurried into the lobby of the Jayhawk theatre, Topeka, Kan., recently. The doorman held out his hand for a ticket, but the woman started to brush by him. He stopped her and insisted that she produce a ticket, whereupon she demanded to see the manager, Phil Hill.

Her story to Mr. Hill, it is more or less reliably reported, was that she she had been in the theatre the previous day, but since as she had only good eye, she had seen only half the the show. Now, she said, she wanted to see the other half.

Mr. Hill admitted her, but advised her that the next time she should sit through the show twice!

Dedicate Rogers Shrine Labor Day Amid Great Pomp

Dedication of the Will Rogers Shrine of the Sun, memorial to the late humorist on Cheyenne Mountain, near Colorado Springs, will be held Labor Day morning amid ceremonies believed unequalled in elaborateness.

Actual dedicatory services will be preceded by a colorful three-day rodeo. It will feature, in addition to the usual equine performance, a parade through Colorado Springs and a Cowboy Ball at the Hotel Broadmoor in which cowboys and elite will participate.

Dedication of the shrine will be carried by the National Broadcasting Company over a nation-wide hookup. Services will start with a processional up Cheyenne mountain to the accompaniment of western songs and the sounding of chimes and vibraharp. One of the songs will be "Old Faithful" which was sung at Mr. Rogers' funeral.

Edwin C. Johnson, U. S. Senator from Colorado, will introduce Thurston J. Davies, president of Colorado College, who will deliver a eulogy to the late humorist.

Following unveiling of the Jo Davidson bust of Will Rogers, a sodium light, nocturnally visible from a distance of 125 miles, will be lighted. It will burn perpetually.

As a cowboy band plays the national anthem, a squadron of airplanes will encircle the shrine and drop blossoms from the heavens as a tribute from Will Rogers' friends of the sky.

Six United Circuit houses in Long Island have been acquired by Interboro Theatres, Inc.

Most of Shanghai Branches Closed

Although dispatched before the bombing of an American steamship and subsequent critical events, a cablegram received by John W. Hicks, head of Paramount's foreign department, revealed that John Perkins, branch manager, does not intend to evacuate his offices in war-torn Shanghai.

Mr. Perkins, in the cablegram, stated that "conditional on certain possible developments Shanghai theatres may be able to reopen in a few weeks. Do not consider the situation hopeless."

However, home office executives of other leading American distributing companies have announced their branch offices in Shanghai are closed and that business is at a standstill. Harold Dunn, manager for Warner Brothers in China and Japan, has left his Shanghai offices for Manila. Columbia has ordered its manager, Prouse Knox, from Shanghai to Hong Kong to attempt to consolidate activities of the company.

LeRoy Brauer, Universal's manager in Shanghai, left for Manila on board the President McKinley. The officials of the company became concerned over the safety of another employe, Harold Dudorf, when they received no word from him and could not locate him with the aid of the State department.

Mr. Dudorf ended the suspense himself by cabling to Charles Ford, editor of Universal newsreel, sending the message from Tientsin to ask Mr. Ford if he should commission a native Chinese cameraman to shoot scenes of the fighting.

The scenes will augment those taken by George Krainukov and Howard Winner in Shanghai. These include the bombing of the Hotel Cathay, during which Mr. Krainukov was wounded by shrapnel, and the explosion which wrecked the city's two largest department stores.

Capra Is a Pain To Soul of Nazis

Nazi Germany has now placed Columbia's "Lost Horizon" under its expanding ban. The London office of Columbia Pictures Corporation has advised the New York home office that the official censorship department of the Hitler government in Berlin in rejecting "Lost Horizon," the Frank Capra production based on James Hilton's popular novel, for German consumption, has issued the pronunciamento: " 'Lost Horizon' offends our most sacred feelings and also our artistic souls."

Just previous to the "Lost Horizon" incident, the Nazi Government banned another Capra production, "Mr. Deeds Goes to Town" on the ground that non-Aryan actors had participated in the "Deeds" picture.

"Lost Horizon" recently closed an eighteen-week run at the Tivoli Theatre in London—the longest West End run in more than eight years, according to Columbia. It ran for fifteen weeks on Broadway, for seventeen weeks in Los Angeles, for twelve in San Francisco, for eight in Philadelphia and for five in both Detroit and Boston.

RUN!



(don't walk!)

to your nearest M-G-M Branch



and get two eyes full of 949 feet of glamour and facts and thrills and Box-Office Build-up on **M-G-M's Greatest Hit Line-up for 1937-38!**

FREE OF CHARGE!
M-G-M's REEL ON NEW SEASON PRODUCT is Gratis! Just part of our service. *(Use copy below to advertise it!)*

SPECIAL ATTRACTION!

This Theatre Has Signed for the Great Entertainments of Metro-Goldwyn-Mayer in the New Season 1937-38.

BY EXCLUSIVE ARRANGEMENT WITH THE PRODUCER WE NOW PRESENT

"The ROMANCE of CELLULOID"

A Brilliant Preview of coming M-G-M Pictures in the Making, Featuring All the famed Stars of the Greatest Studio on Earth!

ATTENTION FIRST RUNS!
Book This Unique Reel Now!

BOX OFFICE PRECEDENT













FOR "IN OLD CHICAGO"



A PICTORIAL PREVIEW

by WILLIAM R. WEAVER
in Hollywood

THAT San Francisco disturbance of 1906 (one doesn't say earthquake this side of the Rockies) and the Johnstown flood, Galveston's tidal wave and Miami's hurricane, were, in their day and way, calamities of consequence, thrusting their respective cities of visitation violently into headline prominence and leaving them, when the muck had been cleared away and lethal totals forgotten, civic beneficiaries of priceless publicity and, therefore, prime motion picture material—for it has been written that disaster is box office.

Consider, then, Chicago, calamity's favorite stamping ground, and gain—just like that—an appreciation of Darryl Zanuck's justly proclaimed genius for picking popular cinema subjects. Chicago is no one night stand for tragedy. It was there that the S. S. Eastland capsized at its wharf, drowning some 1,100 excursionists, and it was there that the Iriquois theatre inferno forged, at comparable cost, the code of safety laws under which indoor entertainment goes forward and it was there that a Mrs. O'Leary's more or less legendary cow kicked over a lantern which may or may not have had something to do with starting the Fire of '71 but got blamed for it.

Mr. Zanuck hasn't confided that his picture, "In Old Chicago," is the fruit of precisely these calculations, but it is of record that, on a certain day, he summoned to his sanctum Mr. Niven Busch, who had written such pictures as "The Big Shakedown" and "Babbitt," saying unto him, go forth and write me a story that will wind up with the Chicago fire. Whereupon Mr. Busch immersed himself in the flood of lore kept on tap for just such purposes by the faithful Chicago Historical Society and came up with a piece of fiction in which Mr. Zanuck decided to invest a million and a half Twentieth Century-Fox dollars. Not to underwrite Mr. Zanuck's nor anybody's investment recklessly, your reporter, after spending a sizzling half day on the Westwood acres where State, Randolph and other streets are waiting to be burned down when Alice Brady's broken ankle mends, is offering the formal 8 to 5—one $2 ticket to a customer—that the picture draws like a blast furnace from Golden Gate to Nantucket Lightship. (This offer expires on release date of the film, tentatively New Year's.)

Naturally, your reporter doesn't go around offering odds without reason. He knows, for instance, that Henry King, the director of this production, did himself proud in reproducing old London for "Lloyds of London" and wartime Paris for "Seventh Heaven," which ought to guarantee fidelity and all that sort of thing in this case. And he knows that Mr. Busch's story was given to Lamar Trotti and Sonya Levien, he having written playscripts for such period pictures as "Steamboat 'Round the Bend" and "Ramona," she having exercised her talent for blending scene, time and manners over such widespread territory as "Cavalcade," "State Fair," "So This Is London" and "They Had to See Paris."

On the player side, not to run too far down a long roster, there are Tyrone Power, Don Ameche and Tom Brown as sons of Alice Brady's Molly O'Leary, and there are Alice Faye, Phyllis Brooks and June Storey for them to fall in and out of love with between the political riots (not designated Haymarket), hectic goings on in a music hall (pointedly and fictitiously designated "The Senate") and, of course, the stockyards stampede and the flight from the flames.







83 CIRCUITS' CONTRACTS LISTED

(Continued from page 14)

Circuits	*Number of Theatres Contracting and Locations*	*Product Under Contract* (All 1937-38 contracts, for complete feature programs, unless otherwise specified)
Robb & Rowley	75, California, Oklahoma, Texas	MGM Paramount RKO Universal
	First runs in Oklahoma and Texas	20th-Fox
Rome Enterprises	11, Maryland	Columbia MGM Paramount 20th-Fox Universal
Saenger Theatres	114, Alabama, Arkansas, Florida, Louisiana, Mississippi, Texas	MGM Paramount Warner
Saxe Amusement	11, Wisconsin	Paramount RKO 20th-Fox
Schine	96, New York, Ohio	Columbia MGM 20th-Fox Universal
Shea, M. A.	45, Massachusetts, New Hampshire, New Jersey, New York, Ohio, Pennsylvania	Columbia MGM Monogram Paramount RKO
	34,	Universal
	All but New York and New Jersey	20th-Fox
Shearer	4, Alaska	RKO
Simons	53, New York, New Jersey	Columbia Paramount RKO 20th-Fox
Sparks, E. J.	74, Florida	Columbia Grand National MGM Paramount 20th-Fox Universal
Stevenson	6, North and South Carolina	RKO 20th-Fox
T. & D., Jr., Enterprises	21, California, Nevada	MGM Universal
Thalheimer	6, Virginia	Columbia MGM Paramount 20th-Fox RKO
Theatrical Managers	21, Indiana	Columbia RKO 20th-Fox
Tri-State	17, Oregon, Washington	Columbia MGM Monogram Paramount RKO 20th-Fox
Tri-State	27, Iowa, Illinois, Nebraska	Columbia MGM Paramount (long term franchise) RKO
	Nebraska and Iowa	20th-Fox
United Detroit	12, Detroit	MGM Paramount
Warner	446, California, Connecticut, Delaware, Illinois, Indiana, Kentucky, Maryland, Massachusetts, Missouri, New Jersey, New York, North Carolina, Ohio, Oregon, Pennsylvania, Tennessee, Virginia, Washington, West Virginia, Wisconsin	Columbia RKO MGM Paramount Warner
	402,	Universal
	300,	20th-Fox
Waters	9, Alabama	RKO
Western Massachusetts	14, Massachusetts	MGM Paramount RKO 20th-Fox
Wilby-Kincey	121, Georgia, North and South Carolina, Alabama	MGM Paramount 20th-Fox Warner
	80,	Universal
Wilmer & Vincent	20, Pennsylvania, Virginia	Columbia MGM Paramount 20th-Fox
Wometco	13, Florida	Columbia Grand National 20th-Fox United Artists


PENNER and PARKY
and HELEN and VIC
NO WONDER
IT'S TITLED
THE LIFE OF THE PARTY...

FOUR FAMOUS CUTUPS . . . and a thrilling team of madcap romantics. . going to town in the screen's outstanding riot-and-rhythm show! . . . Music and laughs and love for the heart! . . . Glamor and glitter and glow for the eye! . . . Singing and dancing and crackling gags! . . . It's dizzy, delightful, goofy and gay! . . . A show hand-tailored to pull and please the widest range of fans your theatre ever reached! . . .

TURN THE PAGE AND READ THE FIRST TRADE PREVIEW REPORT . . . IT'S YOUR KIND OF SHOW TALK!

JOE PENNER

GENE RAYMOND

PARKYAKARKUS

VICTOR MOORE

HARRIET HILLIARD

HELEN BRODERICK



The LIFE

harm



HERBERT MAGIDSON and ALLIE WRUBEL

that great new team of tunesmiths, deliver some more of the top-ten tunes . . . "Yankee Doodle Band"—"Let's Have Another Cigarette"—"So You Won't Sing"—"Life of the Party"—"Chirp a Little Ditty" . . . also lyrics for "Roses in December," music by Ben Oakland.

of the PARTY

with
BILLY GILBERT
ANN MILLER

Expect reviews like this from your local critics!

MOTION PICTURE DAILY'S HOLLYWOOD PREVIEW

"The Life of the Party"

(RKO)

HOLLYWOOD, Aug. 20.—Here is as mad and as merry a potpourri of melodies, personalities, forthright foolishness and miscellaneous amusement as has come from a carefree camera to enliven the cinema calendar in ready memory. The picture has a plot and the players work it out without sacrificing the identities they have established nationally as themselves.

Parkyakarkus, for instance, is cast as a house detective named Parkyakarkus, and plays both the role and himself. Joe Penner is cast as Joe Penner of the Park Avenue Penners, and that is simply that. Gene Raymond and Harriet Hilliard, as the boy and girl of the story, step in and out of the character at will and with excellent result, while Victor Moore and Helen Broderick are their screen and radio selves in roles tailored to their measure.

Out of all this comes a tremendous lot of sheer entertainment and by some strange alchemy the story is kept rolling along fresh grooves to a satisfying conclusion.

A preview audience at the Dome theatre in ribald Ocean Park laughed its head off and went out trying to whistle "Chirp a Little" and the title song, either or both of which have hit possibilities.

William A. Seiter directed the Edward Kaufman production from a screenplay whipped up by Bert Kalmar, Harry Ruby and Viola Brothers Shore from a story by Joseph Santley. Five of the songs are by Herbert Magidson and Allie Wrubel and a sixth is by Magidson George Jessel and Ben Oakland.

Gene Raymond is at his best in the light lead and Joe Penner is in the pink throughout. Billy Gilbert, Franklin Pangborn and Ann Miller stand out in the support.

The story is about a romantic young millionaire and a socialite with stage ambitions. But the ways and means of their getting together to the required clinch are different and do not include, the world will be glad to hear, the heroic raising of funds to back a show. There is every reason to believe that exploitation concentrated on names and a general promise of assorted amusement will pack 'em in and send 'em away happy.

Running time, 79 minutes. "G."

DIRECTED BY WILLIAM A. SEITER
PRODUCED BY EDWARD KAUFMAN
Screen play by Bert Kalmar and Harry Ruby and Viola Brothers Shore.

RKO RADIO PICTURES

LITHO U.S.A.

"Lew Clarke, manager of the Dome Theatre, Ocean Park Cal. (where picture was previewed), said, 'I'd be glad to replay that picture.' Asked why, he said, 'It's the kind of entertainment the people who come to this house want.' You heard them in there.' . . We had heard 'them' and it has been a long time since we noted an audience so thoroughly enjoy a picture . . . a picture of Annapolis midshipman life that several times caused them to break out in applause."

—*Motion Picture Herald*



OBITUARIES

Sales Manager For ERPI Dies

Private funeral services for Robert Horn, assistant eastern division sales manager for Electrical Research Products, Inc., were held September 1 from his late residence, Ridge Crest Terrace, Brooklyn. Mr. Horn, who was 49 years old, died August 28 at Bay Ridge Hospital, Brooklyn, of complications which set in after an operation.

He had been associated with ERPI for the last nine years. Previously he was with Pathe for more than 14 years. Other organizations with which he was associated in the industry included the Powers Projector Company and International Projector Corporation.

Interment was in Holy Cross Cemetery, Brooklyn.

James McIntyre, Comedian, Succumbs

James McIntyre, black-face comedian for more than 60 years, died recently at his summer home, Tiana, on Noyback Bay, Long Island. He was eighty years old. Thomas K. Heath, who played Henry to Mr. McIntyre's Abraham, in their famous vaudeville skit "The Ham Tree," is seriously ill himself and has not been informed of his former partner's death.

W. W. Watts

W. W. Watts, who at one time operated four motion picture theatres in Springfield, Illinois, was killed recently when his automobile was struck by an Illinois Central train near the city limits of Springfield.

Robert W. Marks

Robert W. Marks, 84, associated with show business for 56 years, died recently in Perth Hospital, Perth, Ontario. Mr. Marks at one time was manager of the Marks Brothers Theatrical Company.

Alice Endres

Funeral services for Alice Endres, 73, an actress who died in St. Luke's Hospital, New York, were held Monday. Miss Endres was born in London and came to the United States when she was 15 years old. She appeared with Catherine Lewis and for several seasons played in "Potash and Perlmutter."

Ralph Schoenstadt

Ralph Schoenstadt, manager of the People's Theatre, Chicago, committed suicide by shooting himself. His body was found Tuesday morning. Mr. Schoenstadt, 32 years old, left a note saying he was tired of life.

August S. Lambrigger

August S. Lambrigger, 78, former theatrical and circus executive, died last week at his home in Orville, Ohio, after a brief illness. He sold the Grand Theatre in Orville after operating it for 27 years.

Disney Feature To Be Sold Separately

Walt Disney's first cartoon feature, "Snow White and the Seven Dwarfs," will be sold as an individual production and not as part of the regular RKO Radio contract, Ned E. Depinet, RKO vice president, affirmed this week.

Mr. Depinet's statement followed reports that the film would be included in the regular RKO program and would not be roadshown.

A new color treatment will be used in the Disney feature cartoon, it is stated. Subtle shadings, in contrast with the bright tones of his short cartoons, will subdue the effect as a means of aiding characterization.

Gatelee Reelected

John Gatelee, business manager of the local operators' union in Springfield, Mass., has been re-elected head of the New England chapter of the American Federation of Labor. Mr. Gatelee is acting as representative of the International Alliance of Theatrical Stage Employees at conferences with distributors for union contracts with local exchanges, in Lowell, Mass.

Jewish Products Formed

Jewish Products, Inc., has been formed by Moe Goldman, for distribution of six pictures made in Europe. Mr. Goldman is president and Julius Charnow vice-president. The first two releases will be "Alchet" (I Have Sinned) and "Freiliche Kobconim" (Happy Beggars).

Law Lectures Filmed

Two film lectures on law have been produced by the Film Foundation of America, Inc., and will be made available to lawyers and students on either 16 or 35 mm film. The lectures are by Harvard law professors and have an introduction by Felix Frankfurter, formerly of Harvard.

Mexico Plans Network

The press and publicity department of the Mexican government is preparing to form a national network of the 102 radio stations operating in the country. The move is designed to eliminate the overlapping of programs.

Columbia Units Formed

Incorporation charters have been issued to Columbia Films of Netherland Indies, Ltd., and Columbia Films of Malaya, Ltd., in Delaware. Each company listed capital of $5,000.

Gwirtz To Make Four Shorts

Irvin Gwirtz, of Musical Shorts, Inc., plans to produce a series of four shorts featuring children he has signed from auditions held by the Central Artists Bureau.

Hans Torkelson

Hans Torkelson, who retired several years ago after operating two theatres in Tacoma, died recently at a Tacoma hospital. He was 77.

Mrs. George Phillips

Mrs. George Phillips, wife of the owner of the Schiller Park Theatre, Syracuse, died recently.

IN COURTS

Interstate Case Put on Calendar

An anti-trust action brought against the Interstate Circuit and several distributing companies will go to trial in Federal court, Dallas, September 20.

George Wright, counsel for the defendant companies, had planned to request that the trial be adjourned, but the court has placed the case on the calendar and ordered it tried this month. Principal witnesses for the government are expected to be several subsequent run exhibitors.

Playwrights Ordered To Appear in Court

Edward Sheldon and Margaret Ayer Barnes, authors and playwrights, have been ordered to appear in the United States circuit court of appeals September 25th, in connection with an appeal from the interlocutory judgment they obtained against the Moredall Realty Corporation, owners of the Capitol, New York. The authors obtained the judgment in the United States district court, requiring Moredall to account for all profits realized from the exhibition of "Letty Lynton," which they asserted was an infringement on their copyrighted play "Dishonored Lady."

Two Writers Seek $150,000 Damages

Henry Barsha and Dave Weisman, writers, have instituted suit against Metro-Goldwyn-Mayer, the Marx Brothers, Loew's, Inc., and others connected with the production of "A Day at the Races," charging plagiarism. They seek to collect $150,000 damages. The plaintiffs contend the picture contains portions of their story, "High Fever," which, they claim, was submitted to the studio in 1935.

Counsel Seeks $2,500 Fee

A request for an additional $2,500 fee has been filed in United States district court by Louis Lorens, special tax counsel, for the Flatbush Avenue and Nevins Street Corporation, owners of the Brooklyn Fox, which recently went through reorganization proceedings.

General Denial Filed

A General denial to a $5,000 breach of contract suit instituted by Principal Film Exchange, Inc., has been filed by J. D. Kendis and Jay Vee Kay Producers, defendants in the action. The plaintiff claims it received exclusive rights to distribute "Crusade Against Rackets."

Extend Fabian-Paramount Deal

The operating contract under which Si Fabian operates the Brooklyn Paramount has been extended one year, effective on the expiration of the present agreement on September 1st. Y. Frank Freeman handled negotiations for Paramount.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

ADVANCE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Dawn to Dusk	Margaret Morris-Bill Edwards	Nov.	1,'37†	
Squadron "B"	Margaret Morris-Bill Edwards	Sept.	15,'37†	

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything for a Thrill	Frankie Darro-Kane Richmond	June	15,'37	
Born to Fight	Frankie Darro-Jack La Rue	Nov.	3,'36	
Devil Diamond, The	Kane Richmond-Frankie Darro	Jan.	15,'37	
Fighting Texan, The	Kermit Maynard-Elaine Shepard	June	22,'37	
Galloping Dynamite	Kermit Maynard-Ariane Allen	Dec.	30,'36	
Headline Crasher	Frankie Darro-Kane Richmond	Dec.	25,'36	
Phantom Patrol	Kermit Maynard-Joan Barclay	Oct.	30,'36	
Racing Blood	Frankie Darro-Kane Richmond	Nov.	15,'36	
Sing While You're Able	Pinky Tomlin	Mar.	20,'37	66
Thanks for Listening	Pinky Tomlin	July	12,'37	
Tough to Handle	Frankie Darro-Kane Richmond	Mar.	24,'37	
Valley of Terror	Kermit Maynard-Harlene Wood	Jan.	20,'37	
Whistling Bullets	Kermit Maynard-Harlene Wood	May	3,'37	
Wildcat Trooper	Kermit Maynard-H. Bosworth	Oct.	16,'36	
Wild Horse Roundup	Kermit Maynard-Dickie Jones	Nov.	20,'36	
With Love and Kisses	Pinky Tomlin-Toby Wing	Dec.	20,'36	
Coming				
Reckless Chances	Kermit Maynard			
Roaring Six Guns	Kermit Maynard-Mary Hayes			
Young Dynamite	Frankie Darro			

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
For Love of You	F. Foresta-Riscoe and Wayne		60	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
House of Secrets	Leslie Fenton-Muriel Evans	Oct.	26,'36	67
(See "In the Cutting Room," Nov. 7,'36.)				
Red Lights Ahead	Andy Clyde-Lucille Gleason	Dec.	29,'36	

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Manhattan (G)	Jean Arthur-Joel McCrea	Oct.	8,'36	73. Oct. 31,'36
Code of the Range	Charles Starrett-Mary Blake	Oct.	9,'36	55
Come Closer, Folks	James Dunn-Marian Marsh	Nov.	7,'36	61
Counterfeit Lady (G)	Ralph Bellamy-Joan Perry	Dec.	31,'36	60. Jan. 23,'37
Cowboy Star, The	Charles Starrett-Iris Shunn	Nov.	20,'36	56
(See "In the Cutting Room," Oct. 10,'36.)				
Craig's Wife (G)	John Boles-Rosalind Russell	Oct.	1,'36	75. Sept. 19,'36
Criminals of the Air	Rosalind Keith-Chas. Quigley	Apr.	30,'37	61
(See "Honeymoon Pilot." "In the Cutting Room," Mar. 27,'37.)				
Dangerous Adventure, A	Don Terry-Rosalind Keith	Aug.	1,'37	59
Devil is Driving, The (G)	Richard Dix-Joan Perry	June	25,'37	68. July 24,'37
(Exploitation: Aug. 21,'37, p. 78.)				
Devil's Playground (A)	Dolores Del Rio-Richard Dix	Jan.	24,'37	74. Feb. 27,'37
Fight to the Finish, A	Don Terry-Rosalind Keith	June	30,'37	59
(See "Taxi War." "In the Cutting Room," May 1,'37.)				
Find the Witness (G)	Rosalind Keith-Chas. Quigley	Jan.	8,'37	57. Mar. 6,'37
Frame Up, The	Paul Kelly-Jacqueline Wells	May	1,'37	59
(See "Right Guy," "In the Cutting Room," May 1,'37.)				
Girls Can Play	Chas. Quigley-Jacqueline Wells	June	21,'37	60
I Promise to Pay (G)	Leon Carrillo-Chester Morris	Apr.	21,'37	65. Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 64.)				
It Can't Last Forever (G)	Betty Furness-Ralph Bellamy	July	15,'37	68. Aug. 14,'37
It's All Yours (G)	Francis Lederer-M. Carroll	Sept.	1,'37†	80. Aug. 7,'37
Killer at Large (G)	Mary Brian-Russell Hardie	Oct.	1,'36	58. Nov. 7,'36
Lady from Nowhere	Mary Astor-Charles Quigley	Nov.	21,'36	60
Law of the Ranger	Bob Allen-Elaine Shepard	Feb.	26,'37	57
League of Frightened Men (G)	Walter Connolly-Irene Hervey	May	25,'37	65. July 24,'37
Legion of Terror (G)	Marguerite Churchill-B. Cabot	Nov.	1,'36	60. Nov. 7,'36
Let's Get Married (G)	Ralph Bellamy-Ida Lupino	Mar.	25,'37	69. May 29,'37
Lost Horizon (A)	Ronald Colman-Jane Wyatt	Sept.	1,'37†	118. Feb. 27,'37
(Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92; July 31,'37, p. 80; Aug. 28,'37, pp. 96, 100.)				
More Than a Secretary (G)	Jean Arthur-George Brent	Dec.	24,'36	77. Dec. 28,'36
Motor Madness	Rosalind Keith-Allen Brook	Apr.	5,'37	62
(See "Speed Mad," "In the Cutting Room," Feb. 20,'37.)				
North of Nome (G)	Jack Holt-Evelyn Venable	Nov.	14,'36	63. Oct. 31,'36
One Man Justice	Chas. Starrett-Barbara Weeks	July	1,'37	59
Outlaws of the Orient	Jack Holt-Mae Clarke	Aug.	20,'37†	61
Parole Racket (G)	Paul Kelly-Rosalind Keith	Mar.	4,'37	62. Apr. 10,'37
Pennies from Heaven (G)	Bing Crosby-Madge Evans	Nov.	25,'36	83. Dec. 18,'36
(Exploitation: Dec. 5,'36, p. 79; Feb. 8,'37, p. 72; Mar. 27,'37, pp. 81, 82; Apr. 3,'37, p. 86; May 15,'37, p. 96.)				
Racketeers in Exile (G)	George Bancroft-Evelyn Venable	Mar.	31,'37	67. Apr. 3,'37
Ranger Courage	Bob Allen-Martha Tibbetts	Oct.	30,'36	58
Rangers Step In, The	Bob Allen-Eleanor Stewart	Aug.	8,'37†	58
Reckless Ranger	Bob Allen-Louise Small	May	30,'37	56
Rio Grande Ranger	Bob Allen-Iris Meredith	Dec.	11,'36	54
(See "In the Cutting Room," Nov. 7,'36.)				
Roaring Timber (G)	Jack Holt-Grace Bradley	July	4,'37	65. Aug. 28,'37
Speed to Spare	Dorothy Wilson-Chas. Quigley	May	4,'37	60
(See "Racing Luck," "In the Cutting Room, Feb. 13,'37.)				
Theodora Goes Wild (G)	Irene Dunne-Melvyn Douglas	Nov.	12,'36	95. Nov. 14,'36
(Exploitation: Jan. 23,'37, p. 81.)				
Thunder in the City (G)	Edw. G. Robinson-Luli Deste	Apr.	25,'37	76. Feb. 13,'37
Trapped	Charles Starrett-Peggy Stratford	Mar.	5,'37	55
Trouble in Morocco (G)	Jack Holt-Mae Clarke	Mar.	22,'37	62. Mar. 20,'37
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct.	15,'36	69
Two Fisted Sheriff	Chas. Starrett-Barbara Weeks	June	15,'37	59
Two Gun Law	Chas. Starrett-Peggy Stratford	Apr.	7,'37	56
Venus Makes Trouble	James Dunn-Patricia Ellis	May	14,'37	58
(See "In the Cutting Room," Apr. 3,'37.)				
Westbound Mail	Chas. Starrett-Rosalind Keith	Jan.	22,'37	54
When You're in Love (G)	Grace Moore-Cary Grant	Feb.	27,'37	104. Feb. 20,'37
Woman in Distress (G)	May Robson-Irene Hervey	Jan.	17,'37	68. Feb. 13,'37
Women of Glamour (G)	Melvyn Douglas-Virginia Bruce	Jan.	28,'37	72. Mar. 20,'37
(Exploitation: Feb. 27,'37, p. 81.)				
Coming				
All American Sweetheart	Scott Colton-Patricia Farr			
Awful Truth, The	Irene Dunne-Cary Grant	Oct.	7,'37†	
(See "In the Cutting Room," July 17,'37.)				
Carnival Lady	Chas. Quigley-Rita Hayworth			
Counsel for Crime	Otto Kruger-Jacqueline Wells	Sept.	14,'37†	62
(See "The Man Behind the Law," "In the Cutting Room," June 12,'37.)				
Freshmen Follies	Jimmy Durante-Joan Perry			
Game That Kills, The	Chas. Quigley-Rita Hayworth	Sept.	21,'37†	
I'll Take Romance	Grace Moore-M. Douglas	Oct.	28,'37†	
(See "In the Cuting Room," July 24,'37.)				
I Married an Artist	John Boles-Luli Deste			
In Old Wyoming	Chas. Starrett-Barbara Weeks			
It Happened in Hollywood	Richard Dix-Fay Wray	Sept.	7,'37†	67
(See "Once a Hero," "In the Cutting Room," Apr. 17,'37.)				
Life Begins with Love	Jean Parker-D. Montgomery	Oct.	14,'37†	
(See "In the Cutting Room," July 31,'37.)				
Night Before, The	Mary Astor-Richard Arlen			
Park Avenue Dame	Fay Wray-Richard Arlen	Oct.	21,'37†	
(See "In the Cutting Room," Aug. 14,'37.)				
River of Missing Men	Jack Holt-Wynne Gibson	Oct.	31,'37†	
There's Always a Woman	Loretta Young-Randolph Scott			
Women of the Night	Don Terry-Jacqueline Wells			

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battle of Greed (G)	Tom Keene-Gwynne Shipman	Jan.	18,'37	65. Jan. 9,'37
Drums of Destiny (G)	Tom Keene-Edna Lawrence	June	12,'37	*60. June 19,'37
Law Commands, The	Tom Keene-Lorraine Hayes	May	12,'37	60
Old Louisiana (G)	Tom Keene-Rita Cansino	Mar.	1,'37	64. Mar. 20,'37
Raw Timber	Tom Keene-Peggy Keys	July	6,'37	63
Rebellion (G)	Tom Keene-Rita Cansino	Oct.	27,'36	60. Oct. 17,'36
Under Strange Flags	Tom Keene-Luana Walters	Apr.	12,'37	64

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Danube Romance	Zita Perczel	Jan.	20,'37	85
Car of Dreams	Torzs-Perczel	Oct.	10,'36	90
Dreams of Love	Frank Taray	Jan.	3,'37	103
(English titles)				
Friendly Expression	Radey-Szoke	Nov.	1,'36	65
Hungarian Village	Travelogue	Dec.	25,'36	20
(English titles)				
Man of Gold	Maria Egri-F. Kiss	Apr.	12,'37	92
Man Under the Bridge	Csortos-Lazar	Nov.	15,'36	82
Salary $200 Monthly	Javor-Felop	Dec.	31,'36	82
Scotchman in Hungary	Radey-Orosi	Apr.	12,'37	95
Sister Mary	Szorenyi-Sved	Mar.	29,'37	91
Sons of the Steppes	Kiss-Komcar	Dec.	26,'36	85
Storm on the Pusta	Kiss-Komcar	Apr.	5,'37	78
Three Spinsters	Emile Markus-Rajnay	Dec.	1,'36	84
Coming				
I Married for Love	Kabos-Radai	Sept.	15,'37†	84
My Daughter Is Different	Turay-Kabos	Oct.	20,'37†	88
Tempest in a Charda	Javor-Lazar	Oct.	20,'37†	90
Texas Mammy	Fedak	Octt.	25,'37†	89

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Vicki (Country Ball)	Javor-Rose Barsony	Sept.	25,'37†	87
Yellow Roses	Kabos	Oct.	30,'37†	90

DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crimson Circle	Noah Beery	Jan.	1,'37	74
Kilou, The Killer	Technicolor	Oct.	1,'36†	60 June 1,'35
Mysteries of Notre Dame		Oct.	1,'36	58
Opera of Paris	Georges Thill	Oct.	1,'36	50

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain's Kid, The (G) 167	Guy Kibbee-Sybil Jason	Nov.	14,'36	72 Sept. 19,'36
Case of the Black Cat (G) 170. (Exploitation: Dec. 5,'36, p. 79.)	Ricardo Cortez-June Travis	Oct.	31,'36	66 Oct. 9,'36
Case of the Stuttering Bishop, The, 176	Donald Woods-Ann Dvorak	June	5,'37	70
Cherokee Strip 178	Dick Foran-Jane Bryan	May	15,'37	55
Confession (A) 158	Kay Francis-Ian Hunter	Aug.	28,'37	*85 July 24,'37
Danes, Charlie, Dance (G) 165	Stuart Erwin-Jean Muir	Aug.	14,'37	64 May 1,'37
Draegerman Courage (G) 168.	Jean Muir-Barton MacLane	May	15,'37	58 Aug. 29,'36
Empty Holsters 179	Dick Foran-Patricia Walthall	July	10,'37	
Ever Since Eve (G) 162	Marion Davies-R. Montgomery	July	17,'37	79 June 26,'37
Gold Diggers of 1937 (G) 151. (Exploitation: Jan. 2,'37, p. 100; Jan. 9,'37, p. 71; Feb. 13,'37, p. 86; Mar. 6,'37, p. 90.)	Dick Powell-Joan Blondell	Dec.	26,'36	101 Dec. 12,'36
Green Light (G) 154. (Exploitation: Mar. 27,'37, pp. 78, 81; Apr. 3,'37, p. 89; May 1,'37, p. 79; May 22,'37, p. 90; May 29,'37, p. 67; June 12,'37, p. 94; July 3,'37, p. 68.)	Errol Flynn-Anita Louise	Feb.	20,'37	85 Jan. 9,'37
Guns of Pecos 960	Dick Foran-Anne Nagel	Jan.	2,'37	65
Here Comes Carter (G) 169	Ross Alexander-Anne Nagel	Oct.	24,'36	60 Dec. 12,'36
Her Husband's Secretary (A) 173	Jean Muir-Warren Hull	Mar.	20,'37	61 Mar. 6,'37
Marked Woman (A) 156	Bette Davis-H. Bogart	Apr.	10,'37	96 Mar. 6,'37
Men in Exile 174 (See "In the Cutting Room," Nov. 21,'36.)	Richard Purcell-June Travis	Apr.	4,'37	
Mountain Justice (A) 161	Josephine Hutchinson-G. Brent	Apr.	24,'37	82 May 22,'37
Mr. Dodd Takes the Air (G) 159	Kenny Baker-Jane Wyman	Aug.	21,'37	*80 July 31,'37
Once a Doctor (G) 171	Donald Woods-Jean Muir	Jan.	23,'37	65 Mar. 6,'37
Penrod and Sam (G) 172	Billy Mauch-Henry Watson	Feb.	28,'37	64 Jan. 16,'37
Prince and the Pauper, The (G) 152 (Exploitation: May 29,'37, p. 66; June 26,'37, p. 121; July 3,'37, p. 68.)	Mauch Twins-Errol Flynn	May	8,'37	120 Apr. 17,'37
San Quentin (G) 163	Pat O'Brien-Humphrey Bogart	Aug.	7,'37	70 Apr. 3,'37
Sing Me a Love Song (G) 160. (Exploitation: Dec. 26,'36, p. 70.)	James Melton-Patricia Ellis	Jan.	9,'37	79 Oct. 17,'36
Stolen Holiday (G) 157	Kay Francis-Ian Hunter	Feb.	6,'37	80 Dec. 26,'36
Talent Scout (G) 166	Donald Woods-Jeanne Madden	July	24,'37	62 June 12,'37
That Man's Here Again (G) 175	Mary Maguire-Tom Brown	Apr.	17,'37	58 Mar. 27,'37
Three Men on a Horse (G) 151. (Exploitation: Dec. 12,'36, p. 81; Dec. 19,'36, p. 89; Dec. 26,'36, p. 70; Jan. 2,'37, p. 106; Jan. 9,'37, p. 71; Mar. 13,'37, p. 80; May 1,'37, p. 83.)	Frank McHugh-Joan Blondell	Nov.	21,'36	85 Dec. 5,'36

Coming

Adventurous Blonde	Glenda Farrell-Barton MacLane	
Alcatraz Island	John Litel-Ann Sheridan	
Back in Circulation (A) 266	Joan Blondell-Pat O'Brien	Sept. 25,'37† 82 Aug. 7,'37
Cornered (G) 164. (Reviewed under the title, "War Lord.")	Boris Karloff-Beverly Roberts	*85 July 17,'37
First Lady (See "In the Cutting Room," July 10,'37.)	Kay Francis-Preston Foster	
Gold Is Where You Find It	George Brent-O. de Havilland	
Great Garrick, The. (See "In the Cutting Room," July 31,'37.)	Brian Aherne-O. de Havilland	
Hollywood Hotel	Dick Powell-Frances Langford	
It's Love I'm After (G)	Leslie Howard-Bette Davis	*87 July 31,'37
Larger Than Life	Frank McHugh-Ann Sheridan	
Life of Emile Zola, The (G)	Paul Muni-Gale Sondergaard	Oct. 2,'37† 120 July 10,'37
Prairie Thunder 180	Dick Foran-Ellen Clancy	Sept. 11,'37
Return from Limbo	Kay Francis	
Sergeant Murphy	Ronald Reagan-Mary Maguire	
That Certain Woman (A) 254	Bette Davis-Henry Fonda	Sept. 18,'37† *94 Aug. 7,'37

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Astero	Miss Kyvell	Feb.	21,'37	90
Drustalo	Nina Afentaki	Oct.	11,'36	95
Far from the Crowd	Mary Tsagonis	Apr.	7,'37	82
Sarcos and the Eagle	Olympia Dees	Oct.	18,'36	118

Coming

Athea Toy Mpoam	Vasoula Manolidoy	Sept.	5,'37†	90
Kainourgea Zoe	Rita Karmen	Nov.	7,'37†	115
Reborn	Elene Papadake	Dec.	5,'37†	90
True Love	Sophea Damogloy	Oct.	3,'37†	85

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Backstage 3614	Anna Neagle-Arthur Tracy	Mar.	15,'37	65
Everybody Dance (G) 3613	Ernest Truex-C. Courtneidge	Feb.	15,'37	70 Sept. 12,'36
Gangway (G)	Jessie Matthews-Nat Pendleton	Sept.	1,'37†	88 Aug. 28,'37
Head Over Heels in Love (G) 3604 (Exploitation: Feb. 27,'37, p. 84; Mar. 13,'37, p. 78.)	Jessie Matthews-Louis Borrell	Feb.	20,'37	81 Feb. 13,'37
King Solomon's Mines (G) 3618 (See production article, May 22,'37, p. 16.)	Cedric Hardwicke-Roland Young	Aug.	26,'37	76 July 3,'37
Living Dangerously (A) 3617	Otto Kruger-Leonora Corbett	Dec.	1,'36	69 Mar. 31,'36
Love In Exile (A) 3623	Clive Brook-Helen Vinson	Nov.	15,'36	63 May 30,'36
Man of Affairs (G) 3606 (Reviewed under the title, "His Lordship.") (Exploitation: Mar. 6,'37, p. 88.)	George Arliss-Rene Ray	Jan.	20,'37	71 Nov. 28,'36
River of Unrest (G) 3621 (Reviewed under the title, "Ourselves Alone.")	John Lodge-John Loder	Jan.	15,'37	69 May 18,'36
Silent Barriers (G) 3608 (See "The Great Barrier," production article, Feb. 6,'37, p. 20; exploitation: Apr. 3,'37, p. 65; May 1,'37, p. 81; June 26,'37, p. 121; July 17,'37, p. 90; July 24,'37, pp. 79, 81; Aug. 7,'37, p. 94.)	Richard Arlen-Lilli Palmer	Apr.	29,'37	83 Feb. 27,'37
Strangers On a Honeymoon (G) 3615	C. Cummings-Noah Berry	Dec.	15,'36	67 Jan. 9,'37
Talk of the Devil (G) 3607	Ricardo Cortez-Sally Eilers	June	1,'37	76 May 22,'37
Tenth Man, The (G) 3622	John Lodge-Antoinette Collier	May	15,'37	65 Aug. 29,'36
Two of Us 3619	Jack Hulbert-Gina Malo	July	10,'37	64
Where There's a Will 3624	Will Hay	July	26,'37	74
Woman Alone, The (G) 3601 (Reviewed under the title, "Sabotage.")	Sylvia Sidney-John Loder	Jan.	12,'37	76 Jan. 2,'37
You're In the Army Now (G) 3620 (Reviewed under the title, "O. H. M. S.")	Wallace Ford-Anna Lee	Mar.	1,'37	73 Feb. 20,'37

Coming

Dr. Syn	Geo. Arliss-Margaret Lockwood	
Girl Was Young, The	Nova Pilbeam	
Look Out for Love	Anna Neagle-T. Carminati	
Non Stop New York	Anna Lee-Desmond Tester	
Sailing Along	Jessie Matthews-Jack Whiting	

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Days (G) 147	Tex Ritter-Eleanor Stewart	Jan.	30,'37	52 Feb. 13,'37
Bank Alarm 139	Conrad Nagel-Eleanor Hunt	June	25,'37	63
Boots of Destiny 204	Ken Maynard-Claire Dodd	July	23,'37†	
Captain Calamity 128	George Houston-Movita	Nov.	29,'36	66
Forever Yours (G) 155	Benjamino Gigli	May	15,'37	70½ June 12,'37
Girl Loves Boy 124	Eric Linden-Cecilia Parker	Mar.	27,'37	77
Girl Said No, The (G) 201	Robt. Armstrong-Irene Hervey	July	16,'37†	76½ May 29,'37
Gold Racket, The (G) 138	Conrad Nagel-Eleanor Hunt	Apr.	10,'37	65½ May 1,'37
Great Guy (G) 101 (Exploitation: Jan. 16,'37, p. 74; Jan. 23,'37, p. 78; Feb. 6,'37, pp. 74, 77; Feb. 20,'37, p. 85; Feb. 27,'37, p. 81; May 22,'37, p. 88.)	James Cagney-Mae Clarke	Jan.	2,'37	73 Dec. 19,'36
Hats Off (G) 108	Mae Clarke-John Payne	Dec.	6,'37	66½ Jan. 2,'37
Headin' for the Rio Grande (G) 146	Tex Ritter-Eleanor Stewart	Dec.	20,'36	61 Dec. 12,'36
Hideout in the Alps 199 (Reviewed under the title, "Dusty Ermine.")	Jane Baxter-Anthony Bushell	July	23,'37	75 Oct. 10,'36
Hittin' the Trail 149	Tex Ritter-Jerry Bergh	Apr.	3,'37	58
Juggernaut (A) 154	Boris Karloff-Joan Wyndham	Apr.	30,'37	64 Oct. 17,'36
Killers of the Sea (G) 135	Capt. Wallace Casewell	May	8,'37	49 May 15,'37
Love Takes Flight (G) 206	Bruce Cabot-Beatrice Roberts	Aug.	13,'37†	71 Aug. 7,'37
Man in the Mirror, The (A) 112	E. E. Horton-Genevieve Tobin	Apr.	24,'37	71½ Jan. 16,'37
Mystery of the Hooded Horsemen 151	Tex Ritter-Iris Meredith	Aug.	6,'37	
Navy Spy 137	Conrad Nagel-Eleanor Hunt	Mar.	13,'37	56
Riders of the Rockies 150	Tex Ritter-Louise Stanley	July	2,'37	
Romance and Riches (G) 153 (Reviewed under the title, "The Amazing Quest.")	Cary Grant-Mary Brian	Feb.	27,'37	58½ Aug. 28,'36
Scotland Yard Commands (G) 152	Clive Brook-V. Hopper	Jan.	23,'37	61 Feb. 20,'37
Shadow Strikes, The (G) 202	Rod La Rocque-Lynn Anders	July	9,'37†	63 July 17,'37
Sing, Cowboy, Sing (G) 145	Tex Ritter-Louise Stanley	May	22,'37	59 June 5,'37
Small Town Boy, The 205	Stuart Erwin-Joyce Compton	July	30,'37†	
Something to Sing About 210	James Cagney-E. Daw	Sept.	3,'37†	
Song of the Gringo (G) 144	Tex Ritter-Joan Woodbury	Nov.	22,'36	62 Nov. 14,'36
Sweetheart of the Navy 123	Eric Linden-Cecilia Parker	June	18,'37	
Trailing Trouble 208	Ken Maynard	Aug.	27,'37†	
Trouble in Texas (G) 148	Tex Ritter	Mar.	6,'37	63 Mar. 13,'37
Two Who Dared (A) 113 (Reviewed under the title, "A Woman Alone.")	Anna Sten-Henry Wilcoxon	May	8,'37	73 June 6,'36
23½ Hours Leave (G) 103	James Ellison-Terry Walker	Mar.	20,'37	72½ Mar. 6,'37
We're in the Legion Now (G) 129 (Reviewed under the title, "Rest Cure.")	Reginald Denny-Esther Ralston	Jan.	16,'37	55½ Feb. 15,'36
White Legion, The (G) 120	Tala Birell-Ian Keith	Oct.	25,'36	81 Oct. 24,'36
Yellow Cargo (G) 136	Conrad Nagel-Eleanor Hunt	Nov.	8,'36	63 Nov. 14,'36

Coming

Damaged Goods 175	Pedro de Cordoba			60 July 10,'37
Death Takes a Cruise				
Face the Facts	Stuart Erwin			
Gorgeous	Anna Sten			
Here's Flash Casey 211	Eric Linden-Boots Mallory	Sept.	10,'37†	
Honolulu Honeymoon				
King of the Sierras 207	Thunder-Rex	Oct.	1,'37†	
Law of the Golden West	Tex Ritter			
Love Me Again	Anna Sten			
Love Runs Into Money				
Make Up (G)	Nils Asther-June Clyde			70 July 10,'37
Murder at the Rancho	Ken Meynard			
Orchid Girl	Anna Sten			
Painter in the Sky				
Photo Finish	Conrad Nagel-Eleanor Hunt			
Renfrew of the Royal Mounted 212	Jimmy Newell-Carol Hughes	Sept.	17,'37†	
Snow Covered Wagons				
Spy of Napoleon (G)	R. Barthelmess-D. Haas			98 Oct. 10,'36
Stars and Stripes				
Tex Rides with the Boy Scouts 214	Tex Ritter	Sept.	24,'37†	
Wallaby Jim of the Islands 213	Geo. Houston-Ruth Coleman	Sept.	24,'37†	

Capitol is Opened After Re-Modeling

The refurbished Capitol, New York, which has been closed a week for a complete overhauling and remodeling, was reopened to the public September 2nd after a spectacular invitation premiere the preceding evening.

With Graumanical fanfare, the premiere took place in surroundings of sputtering kleig lights and newsreel and radio heraldry. The first attraction in the redecorated theatre, whose improvements cost $300,000, is "Broadway Melody of 1938."

Among those invited to attend the premiere were M. H. Aylesworth, Jules Brulatour, Mayor and Mrs. Fiorello H. LaGuardia, Governor and Mrs. Herbert H. Lehman, Herbert Bayard Swope, David Sarnoff, Carl Laemmle and Adolph Zukor.

In the public notice column of the New York *Times,* the Capitol placed the following ad: "Wanted: information as to the identity and whereabouts of the person who purchased the first ticket at the opening of the Capitol Theatre on October 24th, 1919."

The Capitol was opened as "the world's first luxurious mass-appeal theatre.

Price Rise Seen For Kansas City

Increased admissions, together with a decrease in giveaways and the continuation of double features, are the policy highlights foreshadowed for Kansas City theatres during the coming season.

With the average admission at 18 cents and both operating and film costs certain to be increased, a general rise in admissions is regarded as a surety. Some exhibitors have already jumped their admissions in anticipation of the problem.

J. F. Rigney, who operates the independent Westport, has raised his price from 20 to 25 cents on Sunday, Monday and Tuesday to cover the big weekend pictures, and reports that patronage did not suffer. At the same time he has reduced the number of premium nights from four to one a week without loss. Jay Means, of the Oak Park, has similarly increased his admissions to 25 cents.

Other exhibitors have found that eliminating premium decreases attendance but slightly and increases the box office net. An example is Ed Burgan, operator of the Tenth Street, who abolished giveaways a year ago with satisfactory results.

Double features are firmly in the saddle. Kansas City theatres reached a new all-time high in the offering of multiple features on August 29th when the 50 theatres that advertise in the newspapers billed a total of 103 films.

Loew-Fay Pact in Effect

Loew's partnership arrangement with Ed Fay in Providence is now in effect. "Stella Dallas," the first picture to be shown under the deal, is at the Carlton, having been moved over from Loew's State. There is no change in prices for the moveover run.

ERPI NOW LICENSOR ONLY; GRANTS TO 2

International Projector and Motiograph Contract for Rights in Western Electric Devices

Arrangements for the discontinuance of Electrical Research Products, Inc., as an organization selling and servicing sound reproduction equipment in the United States, were completed in New York this week. The Western Electric Company subsidiary, while maintaining its foreign sales and service operations, becomes in this country merely a licensor, granting rights to and receiving royalties from manufacturers desiring to employ devices covered by patents controlled through Erpi.

Foreign operations are undisturbed, the domestic change coming in anticipation of a Federal Trade Commission interpretation of Erpi's former functions as activities improper to a public utility, Western Electric being a subsidiary of the American Telephone & Telegraph Company.

Almost simultaneously with the establishment of its new function in this country, Erpi entered into contracts with the International Projector Corporation, New York, and Motiograph, Inc., Chicago, under the terms of which rights in Western Electric sound reproduction devices are granted those projector manufacturers.

Acquisition of these rights place these companies in a position to produce unit type sound-and-image projector mechanisms employing soundheads of late Western Electric type. It is pointed out that such unit design will permit simplification of both projector head and soundhead designs through the elimination sprockets and other elements required in the designing of soundheads as projector attachments.

While licenses would be available for the manufacturer of other parts of the sound system, it is stated that both International Projector and Motiograph intend, at least for the time being, to confine themselves to a soundhead. At least International Projector, according to an official of General Theatres Equipment, Inc., holding company controlling the projector concern, will begin manufacture of a new unit sound projector as soon as plant operations permit.

Joseph B. Kleckner, president of Motiograph, Inc., in New York for the negotiations, could not be reached for comment on the immediate plans of his company.

Erpi's position in the recording field, it is pointed out, remains unchanged, the restrictions being confined to sound reproduction.

CAPITOL RECEIVES 100-POUND CAKE

As its contribution to the reopening of the redecorated Capitol theatre in New York, Metro-Goldwyn-Mayer forwarded a three-layer, 100-*pound cake to the management. The cake, approximately* 5 *feet in height, was autographed by* MGM *players.*

ASCAP Labor Tie Seen 'Trust' Purge

The most significant benefit accruing to the American Society of Composers, Authors and Publishers in the proposed affiliation with the American Federation of Musicians is its immunity from the charge of monopoly, it was pointed out in legal circles this week.

ASCAP is considering joining the AFM as an affiliated labor body in an effort to obtain the union's support in combating the wave of adverse legislation leveled against it.

In this event, the society, as a labor union, would bring itself within the collective bargaining privileges defined in the Federal anti-trust laws, attorneys point out. The allegations of monopoly would automatically be checkmated with the reply that the society is simply a union formed to protect the interests of musical and literary "workers."

The actions brought against ASCAP by the Federal government and attempted in 18 states have been largely based on the contention that the composers' body is a monopoly and thus subject to penalties under anti-trust laws.

Nominations Made for SMPE Officers

Nominations for officers for the year 1938 have been issued by the Society of Motion Picture Engineers. The election will be held during the fall convention in New York in October. Those nominated are:

K. F. Morgan, for executive vice-president; L. A. Jones, engineering vice-president; E. A. Williford, financial vice-president; J. Frank, Jr., secretary, and L. W. Davee, treasurer. Those named for the board of governors are A. S. Dickinson, R. E. Farnham, H. Griffin, A. C. Hardy, W. A. Mueller and G. F. Rackett.

Seltzer With Roach

Frank Seltzer, formerly associated with Pathe, has been appointed publicity director at the Hal Roach studios in California.

Crittenden Company Operates New Theatre

The Crittenden, new theatre erected at West Memphis, Ark., by the Jackson Company, Inc., at a cost of $75,000 will be operated by the Crittenden Amusement Company, of which Wils Davis is president.

Norval E. Packwood will manage the house, which seats 600.

(THE RELEASE CHART--CONT'D)

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor	Buster Crabbe	Oct.	1,'36	
Crime Patrol	Ray Walker-Geneva Mitchell	Mar.	1,'37	63
Oil Raider, The	Buster Crabbe	Nov.	1,'36	
Phantom Ship	Bela Lugosi-Shirley Grey	Oct.	15,'36	66
White Ivory	Jack Mulhall	Dec.	1,'36	69

Coming

Early Bird, The	Richard Hayward			
Irish and Proud of It	Richard Hayward			

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Calling All Cars	Jack LaRue-Lillian Miles	Feb.	10,'37	62 Jan. 26,'35
Fire Trap, The	Norman Foster-Evalyn Knapp	Jan.	10,'37	58 Dec. 7,'35
Girl from Maxim's	Leslie Hensen-Frances Day	Oct.	1,'36	65 Oct. 14,'33
Inyaah	Borneo Expedition	Nov.	15,'36†	70
Phantom of Santa Fe	Nina Quartaro-Norman Kerry	Aug.	1,'37†	75
Rescue Squad	Ralph Forbes-Sheila Terry	Feb.	10,'37	82
Tenderfoot Goes West, A	Jack LaRue-Russell Gleason	Oct.	15,'36	82
Uncle from America	Czeck Film	Dec.	15,'36	90
Wedding of Palo, The (G)	Rasmussen's Eskimo Drama	Mar.	1,'37	85 Mar. 20,'37

Coming

Ada Don't Do That	Polish Film			
Business in Distress	Czeck Film			
I Give My Heart (A)	Gitta Alpar		85	Nov. 16,'35
Invitation to the Waltz (G)	Lilian Harvey		80	Nov. 16,'35
Kathleen Mavourneen	Sally O'Neil-Irish Cast			
Maid of the Mountains, The (G)	Harry Welchman		80	Apr. 22,'33
Song of the Lark	Czeck Film			
Student's Romance, The (G)	Patric Knowles		78	Aug. 10,'35
Voice of India	Hoefler Expedition	Oct.	1,'37†	70

HUNGARIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Exception Granted	Imre Raday-Klari Tolnay	June	11,'37	9 rls.
Extra, Extra!	Gy. Kabos	Feb.	20,'37	8 rls.
Honeymoon On Cut-Rate	Paul Javor-I. Agai	Feb.	6,'37	8 rls.
Pay, Madame	Paul Javor	May	30,'37	8 rls.

Coming

Affair of Honor	Gy. Kabos	Sept.	11,'37†	9 rls.
All Men Are Wild	Paul Javor	Oct.	21,'37†	9 rls.
Anniversary	Imre Raday-Ida Turay	Dec.	10,'37†	10 rls.
Bride from Toroeko	Paul Javor	Oct.	1,'37†	10 rls.
Eighty Miles an Hour	Gy Kabos-M. Erdely	Nov.	19,'37†	8 rls.
Hotel Springtime	Gy Kabos-Anna Tokes	Nov.	30,'37†	10 rls.
I Picked You for My Husband	Paul Javor	Nov.	4,'37†	9 rls.
It Happened in Budapest	Gy Kabos-Zita Perczel	Sept.	21,'37†	9 rls.
Sport of Love, The	Gy Kabos-Ida Turay	Dec.	24,'37†	8 rls.
Two Prisoners	Paul Javor	Oct.	12,'37†	10 rls.

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Dec.	1,'36	80 June 6,'36
High Hat	Frank Luther-Dorothy Dare	Jan.	1,'37	90
Rich Relations	Ralph Forbes-Frances Grant	Feb.	1,'37	90
She Shall Have Music	Jack Hylton-June Clyde	Nov.	1,'36	90 Dec. 1,'35
With Pleasure, Madame	Conrad Nagel-Marta Labarr	Apr.	15,'37	90

Coming

Back from Reno				
Beauty Racket				
Dead March, The	Boake Carter			Sept. 15,'37†
Deerslayer				
Honor Among Women				
I Demand Payment	Betty Burgess-Jack LaRue			
Night of Crime				
Sky Girl				

INVINCIBLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ellis Island	Donald Cook-Peggy Shannon	Nov.	5,'36	96

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Thin Man (G) 713	William Powell-Myrna Loy	Dec.	25,'36	112 Dec. 12,'36
(Exploitation: Jan. 9,'37, p. 71; Feb. 6,'37, p. 72; Feb. 13,'37, p. 86; May 1,'37, p. 80; June 5,'37, p. 64.)				
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct.	16,'36	64 Sept. 5,'36
April Romance (G) 706	Richard Tauber	Nov.	20,'36	82 Feb. 13,'37
Bad Guy (G) 743	Bruce Cabot-Virginia Grey	Aug.	27,'37	69 Aug. 28,'37
Between Two Women (G) 737	Virginia Bruce-Franchot Tone	July	9,'37	89 July 3,'37
Big City 801	Spencer Tracy-Luise Rainer	Sept.	3,'37†	80
(See "In the Cutting Room." Aug. 14,'37.)				
Born to Dance (G) 709	Eleanor Powell-James Stewart	Nov.	27,'36	108 Nov. 21,'36
(Exploitation: Jan. 2,'37, p. 108; Jan. 23,'37, p. 80; Mar. 20,'37, p. 77.)				
Broadway Melody of 1938 (G) 739	Eleanor Powell-Robt. Taylor	Aug.	20,'37	110 Aug. 21,'37
Camille (A) 639	Greta Garbo-Robert Taylor	Jan.	1,'37	108 Dec. 19,'36
(See production article, Dec. 24,'36, p. 16; exploitation: Jan. 8,'37, p. 107; Mar. 13,'37, p. 78; Mar. 27,'37, p. 78.)				
Captains Courageous (G) 717	F. Bartholomew-Spencer Tracy	June	25,'37	116 Apr. 3,'37
(See production articles, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 31,'37, p. 82; Aug. 7,'37, pp. 91, 92; Aug. 21,'37, pp. 76, 78; Aug. 28,'37, p. 97.)				
Dangerous Number (G) 718	Robert Young-Ann Sothern	Jan.	22,'37	71 Feb. 6,'37
Day at the Races, A (G) 730	Marx Brothers-Allan Jones	June	11,'37	111 June 19,'37
(See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 10,'37, p. 86; July 17,'37, p. 89; Apr. 7,'37, p. 91.)				
Emperor's Candlesticks, The (G) 733	William Powell-Luise Rainer	July	2,'37	89 July 3,'37
Espionage (G) 723	Edmund Lowe-Madge Evans	Feb.	26,'37	67 Mar. 6,'37
Family Affair, A (G) 632	Lionel Barrymore-Cecilia Parker	Mar.	12,'37	69 Mar. 20,'37
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec.	11,'36	72 Oct. 31,'36
Good Earth, The (A) 741	Paul Muni-Luise Rainer	Aug.	6,'37	139 Feb. 6,'37
(See production article, July 11,'36, p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83; May 15,'37, pp. 96, 99; June 12,'37, p. 94; July 10,'37, p. 87; Aug. 7,'37, pp. 90, 92.)				
Good Old Soak (G) 728	Wallace Beery-Betty Furness	Apr.	23,'37	76 Apr. 24,'37
(Exploitation: May 29,'37, p. 67; June 26,'37, p. 121.)				
Heli Divers (re-issue) (G)	Clark Gable-Wallace Beery	June	4,'37	109 Dec. 26,'31
Last of Mrs. Cheyney, The 719	Joan Crawford-William Powell	Feb.	19,'37	98 Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 86; May 15,'37, p. 94; June 12,'37, p. 92.)				
Libeled Lady (G) 648	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy	Oct.	9,'36	98 Oct. 17,'36
London By Night (G) 740	George Murphy-Rita Johnson	July	30,'37	69 July 24,'37
Longest Night, The (G) 704	Robert Young-Florence Rice	Oct.	2,'36	51 Oct. 31,'36
Love on the Run (G) 654	Clark Gable-Joan Crawford	Nov.	20,'36	81 Nov. 21,'36
(Exploitation: Jan. 9,'37, p. 64; Mar. 27,'37, p. 82.)				
Mad Holiday (G) 706	Elissa Landi-Edmund Lowe	Nov.	13,'36	71 Nov. 14,'36
Mama Steps Out (G) 721	Guy Kibbee-Alice Brady	Feb.	5,'37	65 Feb. 8,'37
Manhattan Melodrama (re-issue) (G)	C. Gable-M. Loy-W. Powell	July	2,'37	90 Apr. 28,'34
Man of the People (G) 716	Joseph Calleia-Florence Rice	Jan.	29,'37	81 Jan. 30,'37
Married Before Breakfast (G) 736	Robt. Young-Florence Rice	June	18,'37	70 June 26,'37
Maytime (G) 720	J. MacDonald-Nelson Eddy	Mar.	26,'37	132 Mar. 13,'37
(Musical analysis: Mar. 27,'37, p. 15; exploitation: Feb. 27,'37, p. 85; Apr. 3,'37, p. 64; Apr. 17,'37, p. 78; May 22,'37, p. 89; June 5,'37, pp. 68, 69; July 24,'37, p. 80.)				
Mister Cinderella 707	Jack Haley-Betty Furness	Oct.	23,'36	78
Naughty Marietta (re-issue) (G)	Jeanette MacDonald-N. Eddy	Aug.	6,'37	105 Mar. 2,'35
Night Must Fall (A) 727	Robt. Montgomery-R. Russell	Apr.	30,'37	117 Apr. 10,'37
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr.	23,'37	67 Feb. 6,'37
Parnell (G) 722	Clark Gable-Myrna Loy	June	4,'37	119 June 12,'37
(See production article, Feb. 13,'37, p. 16.)				
Personal Property (G) 725	Jean Harlow-Robert Taylor	Mar.	19,'37	84 Mar. 20,'37
(Exploitation: May 1,'37, p. 79; June 12,'37, p. 93.)				
Pick a Star (G) 735	Jack Haley-Patsy Kelly	May	21,'37	70 Apr. 24,'37
Romeo and Juliet (G) 1100	Norma Shearer-Leslie Howard	Apr.	16,'37	127 July 18,'36
(See production article, Mar. 28,'36, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 3,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70; June 26,'37, pp. 118, 119, 123; July 3,'37, pp. 69, 70; July 17,'37, p. 91; July 24,'37, p. 80; July 31,'37, p. 80.)				
Saratoga (G) 742	Clark Gable-Jean Harlow	July	23,'37	94 July 24,'37
(Exploitation: Aug. 28,'37, p. 98.)				
Sinner Take All (A) 712	Bruce Cabot-Margaret Lindsay	Dec.	18,'36	74 Dec. 18,'36
Song of the City (G) 724	Dean Jeffries-Margaret Lindsay	Apr.	2,'37	69 Mar. 27,'37
Tarzan Escapes (G) 711	J. Weissmuller-M. O'Sullivan	Nov.	8,'36	89 Nov. 7,'36
(Exploitation: Nov. 28,'36, p. 96; Dec. 26,'36, p. 75; Feb. 6,'37, p. 72; Feb. 20,'37, p. 85.)				
They Gave Him a Gun (A) 731	S. Tracy-G. George-F. Tone	May	14,'37	94 May 15,'37
Thirteenth Chair, The (G) 732	Madge Evans-Henry Daniell	May	7,'37	66 May 8,'37
Topper (G) 738	Constance Bennett-Gary Grant	July	16,'37	97 July 17,'37
(Exploitation: Aug. 21,'37, p. 75.)				
Trader Horn (re-issue) (G)	Harry Carey-Edwina Booth	May	reissue	120 Jan. 24,'31
Under Cover of Night (G) 715	Edmund Lowe-Florence Rice	Jan.	8,'37	72 Jan. 9,'37
Way Out West (G) 734	Laurel and Hardy	Apr.	16,'37	64 Jan. 2,'37
(Exploitation: July 17,'37, p. 92.)				

Coming

Bride Were Red, The	Joan Crawford-Franchot Tone	Sept.	24,'37†	
Conquest	Greta Garbo-Charles Boyer	Oct.	1,'37†	
Double Wedding	William Powell-Myrna Loy	Oct.	15,'37†	
(See "In the Cutting Room," July 24,'37.)				
Firefly, The (G)	Jeanette MacDonald-Allan Jones		138	July 24,'37
Last Gangster, The	E. G. Robinson-Andrea Marion			
Live, Love and Learn	Robt. Montgomery-R. Russell	Oct.	29,'37†	
Madame X	Gladys George-Warren William	Oct.	22,'37†	
My Dear Miss Aldrich	Edna May Oliver-W. Pidgeon	Sept.	17,'37†	
Women Men Marry, The 802	J. Hutchinson-George Murphy	Sept.	10,'37†	

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Atlantic Flight	Dick Merrill-Paula Stone	Aug.	25,'37†	
Blazing Barriers	Edw. Arnold, Jr.-F. McKinney	July	4,'37†	
God's Country and the Man	Tom Keene	Sept.	2,'37†	
Hoosier Schoolboy (G)	Mickey Rooney-Anne Nagel	July	7,'37†	62 July 3,'37
Legion of Missing Men	Ralph Forbes	July	28,'37†	
Outer Gate	Ralph Morgan-Kay Linaker	Aug.	4,'37†	
Paradise Isle (G)	Warren Hull-Movita	July	21,'37†	73 Aug. 14,'37
Riders of the Dawn (G)	Jack Randall-Peggy Keys	July	14,'37†	55 Aug. 21,'37
Shadows of the Orient (G)	Regis Toomey-Esther Ralston	Aug.	18,'37†	65 Feb. 15,'36
Thirteenth Man	Weldon Heyburn-I. Courtney	June	30,'37†	

Coming

Boy of the Streets	Jackie Cooper	Nov.	10,'37†	
Bride for Henry, A	Anne Nagel-Neil Hamilton	Sept.	29,'37†	
Country Beyond, The	Tom Keene	Oct.	13,'37†	
Danger Valley	Jack Randall	Nov.	3,'37†	
Federal Bullets		Oct.	6,'37†	
Land of the Sky Blue Water	Movita			
Luck of Roaring Camp	Owen Davis, Jr.-Joan Woodbury	Nov.	17,'37†	
Marines Are Here, The				
Numbered Woman		Oct.	20,'37†	
Romance of the Limberlost				
Stars Over Arizona	Jack Randall-Kathleen Eliot	Sept.	22,'37†	
Telephone Operator				



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(THE RELEASE CHART--CONT'D)

PARAMOUNT

Title	Star	Rel. Date	Running Time	Reviewed
Accusing Finger (G) 3614	Paul Kelly-Marsha Hunt	Oct.	23,'36	62 Nov. 31,'36
Along Came Love (G) 3616	Irene Hervey-Chas. Starrett	Nov.	6,'36	66 Feb. 20,'37
Artists and Models (G) 3702	Jack Benny-Gail Patrick	Aug.	12,'37†	97 Aug. 7,'37
Big Broadcast of 1937, The (G) 3612	Jack Benny-Burns & Allen	Oct.	9,'36	100 Oct. 16,'36
Borderland (G) 3688	William Boyd-Jimmy Ellison	Feb.	26,'37	82 Feb. 13,'37
Blonde Trouble 3701	Johnny Downs-E. Whitney	Aug.	6,'37†	67 Aug. 7,'37
Bulldog Drummond Escapes (G) 3626	Ray Milland-Heather Angel	Jan.	22,'37	65 Mar. 13,'37
Champagne Waltz (G) 3628	Gladys Swarthout-F. MacMurray	Jan.	29,'37	85 Dec. 12,'36
(Exploitation: Jan. 16,'37, pp. 79, 80; July 3,'37, p. 79; July 10,'37, p. 87.)				
Clarence 3632	Roscoe Karns-Charlotte Wynters	Feb.	12,'37	
(See "In the Cutting Room," Dec. 26,'36.)				
College Holiday (G) 3623	Jack Benny-Burns & Allen	Dec.	25,'36	87 Dec. 26,'36
(Exploitation: Mar. 6,'37, pp. 88, 92; Apr. 10,'37, p. 91.)				
Crime Nobody Saw, The (G) 3635	Lew Ayres-Ruth Coleman	Mar.	12,'37	60 Apr. 17,'37
Doctor's Diary, A (G) 3627	John Trent-Helen Burgess	Jan.	15,'37	77 Jan. 30,'37
Easy Living (G) 3652	Jean Arthur-Edw. Arnold	July	30,'37	88 July 10,'37
Easy to Take 3617	Marsha Hunt-John Howard	Nov.	6,'36	67
(See "In the Cutting Room," Oct. 3,'36.)				
Exclusive (G) 3653	F. MacMurray-Frances Farmer	July	30,'37	85 July 31,'37
(See "In the Cutting Room," June 12,'37.)				
Forlorn River (G) 3650	June Martel-Larry Crabbe	July	2,'37	56 July 3,'37
Girl from Scotland Yard 3638	Karen Morley-Robert Baldwin	Apr.	2,'37	61
Go West, Young Man (A) 3618	Mae West-Randolph Scott	Nov.	13,'36	80 Nov. 14,'36
(Exploitation: Dec. 26,'36, p. 72; Jan. 2,'37, p. 106; Jan. 30,'37, p. 84.)				
Great Gambini, The (G) 3648	Akim Tamiroff-Marian Marsh	June	25,'37	70 July 24,'37
Her Husband Lies (A) 3636	Ricardo Cortez-Gail Patrick	Mar.	19,'37	76 Mar. 20,'37
Hideaway Girl (G) 3619	Martha Raye-Robt. Cummings	Nov.	20,'36	72 Nov. 14,'36
Hills of Old Wyoming (G) 3669	William Boyd-George Hayes	Apr.	16,'37	79 Apr. 17,'37
Hopalong Cassidy Returns (G) 3666	William Boyd-Evelyn Brent	Oct.	23,'36	75 Aug. 22,'36
Hopalong Rides Again (G) 3753	William Boyd-George Hayes	Sept.	3,'37†	65 Aug. 21,'37
Hotel Haywire (G) 3645	Lee Carrillo-Mary Carlisle	June	4,'37	66 May 22,'37
I Met Him in Paris (G) 3644	Claudette Colbert-M. Douglas	May	28,'37	86 May 29,'37
Internes Can't Take Money (A) 3639	Barbara Stanwyck-Joe McCrea	Apr.	9,'37	79 Apr. 17,'37
(Exploitation: Aug. 28,'37, p. 98.)				
John Meade's Woman (A) 3630	Edw. Arnold-Francine Larimore	Feb.	26,'37	87 Feb. 27,'37
Jungle Princess, The (G) 3620	Ray Milland-Dorothy Lamour	Nov.	27,'36	84 Nov. 28,'36
King of Gamblers (A) 3640	Lloyd Nolan-Claire Trevor	Apr.	23,'37	78 Apr. 24,'37
Last Train from Madrid (G) 3646	Lew Ayres-Dorothy Lamour	June	11,'37	77 June 12,'37
Let's Make a Million (G) 3622	Edward Everett Horton	Dec.	18,'36	80 Feb. 27,'37
Maid of Salem (G) 3634	C. Colbert-Fred MacMurray	Feb.	19,'37	86 Jan. 30,'37
(Exploitation: Mar. 20,'37, p. 76; Apr. 24,'37, p. 92; May 22,'37, p. 89.)				
Make Way for Tomorrow (G) 3641	Beulah Bondi-Victor Moore	Apr.	30,'37	92 May 1,'37
(Exploitation: July 24,'37, p. 80; July 31,'37, p. 82.)				
Midnight Madonna (G) 3649	Warren William-Mady Correll	July	2,'37	65 June 12,'37
Mind Your Own Business (G) 3625	Charles Ruggles-Alice Brady	Jan.	8,'37	75 Dec. 19,'36
Mountain Music (G) 3647	Bob Burns-Martha Raye	June	18,'37	77 June 19,'37
(Exploitation: July 17,'37, p. 89; July 24,'37, pp. 79, 81; Aug. 7,'37, pp. 90, 92.)				
Murder Goes to College (G) 3633	Roscoe Karns-Marsha Hunt	Mar.	5,'37	71 Mar. 6,'37
Night of Mystery, A (A) 3643	Roscoe Karns-Ruth Coleman	May	21,'37	75 May 22,'37
North of the Rio Grande (G) 3670	William Boyd-George Hayes	June	25,'37	70 June 26,'37
On Such a Night (A)	Karen Morley-Grant Richards	Aug.	27,'37†	73 Aug. 21,'37
Outcast (G) 3629	Warren William-Karen Morley	Feb.	5,'37	79 Feb. 6,'37
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan.	1,'37	113 Nov. 28,'36
(Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 66; Apr. 24,'37, p. 93; May 29,'37, p. 68; Aug. 21,'37, p. 75.)				
Rustlers' Valley (G) 3671	William Boyd-George Hayes	July	23,'37	60 July 10,'37
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec.	27,'36	73 Dec. 21,'35
She's No Lady (G)	Ann Dvorak-John Trent	Aug.	20,'37†	62 Aug. 7,'37
Souls at Sea (G)	Gary Cooper-George Raft	Sept.	3,'37†	92 Aug. 14,'37
(See production article, Jan. 30,'37, p. 16.)				
Swing High, Swing Low (G) 3634	Carole Lombard-F. MacMurray	Mar.	12,'37	97 Mar. 20,'37
(Exploitation: May 29,'37, p. 67.)				
Trail Dust (G) 3667	William Boyd-Jimmy Ellison	Dec.	11,'36	77 Jan. 2,'37
Turn Off the Moon (G) 3642	Chas. Ruggles-Eleanore Whitney	May	14,'37	80 May 29,'37
Valiant Is the Word for Carrie (A) 3611	Gladys George-Arline Judge	Oct.	2,'36	109 Sept. 26,'36
(Exploitation: Jan. 16,'37, p. 76; Feb. 13,'37, p. 86.)				
Waikiki Wedding (G) 3637	Bing Crosby-Shirley Ross	Mar.	26,'37	89 Apr. 3,'37
(Exploitation: May 1,'37, p. 81; May 15,'37, p. 89; June 5,'37, p. 67; June 12,'37, pp. 92, 93, July 3,'37, p. 70; July 10,'37, p. 80; July 17,'37, p. 91; July 31,'37, p. 83; Aug. 28,'37, p. 98.)				
Wedding Present (G) 3613	Joan Bennett-Cary Grant	Oct.	16,'36	81 Oct. 8,'36
(Exploitation: Dec. 5,'36, p. 78.)				
Wild Money 3651	Edward Everett Horton	July	9,'37	69

Coming

Title	Star
Angel	Marlene Dietrich-H. Marshall
(See "In the Cutting Room," July 31,'37.)	
Barrier, The	Jimmy Ellison-Jean Parker
Blossoms of Broadway	Edward Arnold-Shirley Ross
Born to the West	John Wayne-Marsha Hunt
Buccaneer, The	Fredric March-Franciska Gaal
Bulldog Drummond Comes Back	J. Barrymore-Louise Campbell
City Hall Scandal	J. Barrymore-Louise Campbell
Double Or Nothing (G)	Bing Crosby-Mary Carlisle
Ebb Tide	Oscar Hamolka-Frances Farmer
High, Wide and Handsome (G)	Irene Dunne-Randolph Scott
Hold 'Em Navy	Lew Ayres-Mary Carlisle
Love on Toast	Stella Ardler-John Payne
Partners in Crime	Lynne Overman-Roscoe Karns
Rider of the Panamints	Gilbert Roland-Marsha Hunt
She Asked for It	Wm. Gargan-Orien Heyward
Sophie Lang Goes West	Gert. Michael-Larry Crabbe
Texas Trail	William Boyd-George Hayes
This Way Please	C. (Buddy) Rogers-Betty Grable
Thrill of a Lifetime	Eleanore Whitney-Johnny Downs
Wells Fargo	Joel McCrea-Frances Dee
You and Me	Sylvia Sidney-George Raft

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time	Reviewed
Adventurous Rogue	Bobby Nelson-Donald Reed	Jan.	3,'37	
El Justiciero	Ernesto Guillen	Jan.	3,'37	
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb.	19,'37	
Masked Devil, The	Bobby Nelson-Donald Reed	Apr.	4,'37	

RELIABLE

Title	Star	Rel. Date	Running Time	Reviewed
Ambush Valley	Bob Custer	Nov.	1,'36	56
Santa Fe Rides	Bob Custer	Feb.	25,'37	58
Silver Trail	Rin-Tin-Tin, Jr.-Rex Lease	Feb.	28,'37	56
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov.	6,'36	56

Coming

Title	Star
Apache Trail	Bob Custer
Frontier Fury	Bob Custer
Outlaw River	Rin-Tin-Tin, Jr.
Prairie Terror	Bob Custer
Thundering Stampede	Bob Custer

REPUBLIC

Title	Star	Rel. Date	Running Time	Reviewed
Affars of Cappy Ricks, The (G) 6027	Walter Brennan-Mary Brian	May	24,'37	56 June 5,'37
Bar Z Bad Men 6323	Johnny Mack Brown-L. January	Jan.	20,'37	51
Beware of Ladies (G) 6011	Donald Cook-Judith Allen	Dec.	21,'36	61 Feb. 13,'37
Big Show, The 6301	Gene Autry-Smiley Burnette	Nov.	16,'36	70
(See "In the Cutting Room," Oct. 24,'36.)				
Bill Cracks Down (G) 6028	Grant Withers-Beatrice Roberts	Mar.	22,'37	58 Mar. 27,'37
Bold Caballero, The (G) 6101	Bob Livingston-Heather Angel	Jan.	18,'37	71 Dec. 5,'36
Boothill Brigade 6328	Johnny Mack Brown-C. Rochelle	Aug.	2,'37	53
Border Phantom 6333	Bob Steele-Harley Wood	Dec.	28,'36	58
Bulldog Drummond at Bay (G) 6025	John Lodge-Dorothy Mackaill	July	31,'37	62 July 31,'37
Cavalry 6331	Bob Steele-Frances Grant	Oct.	14,'36	60
Circus Girl 6014	June Travis-Bob Livingston	Mar.	1,'37	62
(See "In the Cutting Room," Feb. 13,'37.)				
Come On, Cowboys (G) 6317	Bob Livingston-Ray Corrigan	May	24,'37	57 May 29,'37
Country Gentlemen (G) 6010	Olsen and Johnson	Nov.	9,'36	68 Oct. 31,'36
Dangerous Holiday (G) 6026	Ra Hould-Hedda Hopper	June	7,'37	57 July 31,'37
Doomed at Sundown 6337	Bob Steele-Lorraine Hayes	June	7,'37	53
Gambling Terror, The 6324	Johnny Mack Brown-I. Meredith	Feb.	15,'37	53
Ghost Town Gold 6312	Bob Livingston-Ray Corrigan	Oct.	26,'36	55
Git Along Little Dogies (G) 6302	Gene Autry-Judith Allen	Mar.	22,'37	62 Apr. 3,'37
Gun Lords of Stirrup Basin 6336	Bob Steel-Louise Stanley	May	10,'37	53
Gun Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov.	19,'36	49
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	May	5,'37	56
Guns in the Dark 6326	Johnny Mack Brown-C. Rochelle	Apr.	14,'37	56
Happy-Go-Lucky (G) 6013	Phil Regan-Evelyn Venable	Dec.	14,'36	68 Dec. 12,'36
Hit Parade, The (G) 6002	Frances Langford-Phil Regan	Apr.	26,'37	83 Apr. 10,'37
(Exploitation: July 10,'37, p. 86.)				
Hit the Saddle 6315	Bob Livingston-Ray Corrigan	Mar.	3,'37	57
It Could Happen to You 6016	Alan Baxter-Andrea Leeds	June	28,'37	64
(See "In the Cutting Room," May 15,'37.)				
Jim Hanvey, Detective 6005	Guy Kibbee-Tom Brown	Apr.	5,'37	67 Mar. 27,'37
Join the Marines (G) 6003	June Travis-Paul Kelly	Jan.	25,'37	67 Feb. 6,'37
Larceny on the Air (G) 6030	Grace Bradley-Bob Livingston	Jan.	11,'37	60 Jan. 16,'37
Lawless Land 6322	Johnny Mack Brown-L. Stanley	Nov.	23,'36	55
Law Man Is Born, A 6327	Johnny Mack Brown-I. Meredith	June	21,'37	61
Lightnin' Crandall 6335	Bob Steele-Lois January	Mar.	24,'37	60
Man Betrayed, A (G) 6012	Eddie Nugent-Kay Hughes	Dec.	28,'36	50 Jan. 16,'37
Mandarin Mystery, The (G) 6031	Eddie Quillan-Charlotte Henry	Dec.	7,'36	63 Nov. 29,'36
Meet the Boy Friend (G) 6018	Carol Hughes-David Carlyle	July	12,'37	63 July 31,'37
Michael O'Halloran (Spec.)	Wynne Gibson-Warren Hull	May	15,'37	67
(See "In the Cutting Room," Apr. 10,'37.)				
Navy Blues (G) 6015	Mary Brian-Dick Purcell	Apr.	19,'37	68 May 1,'37
Old Corral, The 6305	Gene Autry-Smiley Burnette	Dec.	21,'36	56
(See "In the Cutting Room," Nov. 7,'36.)				
Paradise Express (G) 6029	Grant Withers-Dorothy Appleby	Feb.	22,'37	58 Mar. 13,'37
President's Mystery, The (G) 6007	Henry Wilcoxon-Betty Furness	Oct.	8,'36	78 Oct. 8,'36
Public Cowboy No. 1 7105	Gene Autry-Ann Rutherford	Aug.	23,'37†	
Range Defenders (G) 6318	Bob Livingston-Ray Corrigan	June	30,'37	56 July 24,'37
Red Rope, The 6338	Bob Steele-Lois January	July	19,'37	60
Rhythm in the Clouds (G) 6017	Warren Hull-Patricia Ellis	June	21,'37	62 July 3,'37

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Riders of the Whistling Skull				
6314	Bob Livingston-Ray Corrigan	Jan.	4,'37	55
Roarin' Lead 6313	Bob Livingston-Ray Corrigan	Dec.	9,'36	53
(See "In the Cutting Room," Nov. 7,'36.)				
Rootin' Tootin Rhythm (G)				
6307	Gene Autry-Armida	May	12,'37	60. May 8,'37
Round-up Time in Texas 6306	Gene Autry-Smiley Burnette	Feb.	28,'37	58
Sea Racketeers (G) 6019	Weldon Heyburn-Jeanne Madden	Aug.	16,'37	64. Aug. 14,'37
Trail of Vengeance 6325	Johnny Mack Brown-I. Meredith	Mar.	29,'37	54
Trusted Outlaw, The 6334	Bob Steele-Lois January	Feb.	1,'37	52
Two Wise Maids (G) 6004	Alison Skipworth-Polly Moran	Feb.	15,'37	68. Feb. 6,'37
Yodelin' Kid from Pine Ridge (G) 6308	Gene Autry-Betty Bronson	June	14,'37	60. June 26,'37

Coming

All Over Town (G) 6020	Olson and Johnson	Sept.	8,'37	*60 Aug. 28,'37
Arizona Gunfighter 7121	Bob Steele-Jean Carmen	Sept.	20,'37†	
Boots and Saddles	Gene Autry-Judith Allen	Oct.	4,'37†	
Escape by Night	Wm. Hall-Anne Nagel	Sept.	20,'37†	
Heart of the Rockies 7111	Bob Livingston-Ray Corrigan	Sept.	6,'37†	
Manhattan Merry-Go-Round	Phil Regan-Ann Dvorak			
Portia on Trial 6001	Frieda Inescort-Walter Abel			
Sheik Steps Out, The (G) 6006	Ramon Novarro-Lola Lane	Sept.	6,'37	*66. July 31,'37
Treasure Hunt	Richard Cromwell-Helen Mack	Sept.	30,'37†	
Trigger Trio 7112	Bob Livingston-Ray Corrigan	Oct.	18,'37†	
Trouble for Two 6022	Gordon Oliver-Marian Marsh	Oct.	4,'37	

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind the Headlines (G) 727	Lee Tracy-Diana Gibson	May	14,'37	58. June 12,'37
Big Shot, The (G) 735	Guy Kibbee-Cora Witherspoon	July	23,'37	60. July 31,'37
Border Cafe (G) 730	John Beal-Armida	June	4,'37	67. May 29,'37
China Passage (G) 718	Constance Worth-V. Haworth	Mar.	12,'37	65. Apr. 24,'37
Criminal Lawyer (G) 713	Lee Tracy-Margot Grahame	Jan.	29,'37	72. Apr. 10,'37
(Exploitation: Feb. 27,'37, p. 81.)				
Don't Tell the Wife (G) 720	Guy Kibbee-Una Merkel	Mar.	5,'37	62. Feb. 27,'37
Flight from Glory (G)	Chester Morris-Whitney Bourne	Aug.	20,'37	*60. Aug. 14,'37
Hideaway (G)	Fred Stone-Marjorie Lord	Aug.	13,'37	*60. July 31,'37
Hollywood Cowboy (G) 733	George O'Brien-Cecilia Parker	May	28,'37	64. July 31,'37
Life of the Party, The (G) 801	Gene Raymond-Harriet Hilliard	Sept.	3,'37†	*79. Aug. 28,'37
Make a Wish 745	Bobby Breen-Marion Claire	Aug.	27,'37	
(See "In the Cutting Room," July 17,'37.)				
Make Way for a Lady (G) 705	Anne Shirley-Herbert Marshall	Nov.	13,'36	65. Dec. 19,'36
Man Who Found Himself, The (G) 722	John Beal-Joan Fontaine	Apr.	2,'37	67. Mar. 13,'37
Meet the Missus (G) 729	Victor Moore-Helen Broderick	June	4,'37	60. May 29,'37
New Faces of 1937 (G) 732	Joe Penner-Harriet Hilliard	July	2,'37	100. July 10,'37
Night Waitress (G) 711	Margot Grahame-Gordon Jones	Dec.	18,'36	57. Jan. 2,'37
On Again—Off Again (G) 725	Wheeler and Woolsey	July	9,'37	68. July 17,'37
Outcasts of Poker Flat, The (G) 710	Preston Foster-Jean Muir	Apr.	16,'37	68. Mar. 20,'37
Park Avenue Logger (G) 787	George O'Brien-Beatrice Roberts	Feb.	26,'37	65. Jan. 30,'37
Plot Thickens, The (G) 641	James Gleason-Zasu Pitts	Dec.	11,'36	69. Nov. 21,'36
Plough and the Stars, The (G) 640	Barbara Stanwyck-P. Foster	Jan.	15,'37	67. Jan. 2,'37
(See production article, Aug. 22,'36, p. 16.)				
Quality Street (G) 709	Kath. Hepburn-Franchot Tone	Mar.	26,'37	84. Mar. 30,'37
Racing Lady (G) 707	Ann Dvorak-Smith Bellew	Jan.	29,'37	59. Dec. 12,'36
Rainbow on the River (G) 714	Bobby Breen-May Robson	Dec.	25,'36	88. Dec. 12,'36
(Exploitation: Dec. 26,'36, p. 71.)				
Riding On Air (G) 771	Joe E. Brown-Florence Rice	June	18,'37	71. June 12,'37
Sea Devils (G) 714	Victor McLaglen-Preston Foster	Feb.	19,'37	88. Feb. 20,'37
Shall We Dance (G) 724	Fred Astaire-Ginger Rogers	May	7,'37	116. May 8,'37
(Exploitation: June 19,'37, p. 85; July 31,'37, p. 80.)				
Soldier and the Lady, The (A) 717	Anton Walbrook-Eliz. Allan	Apr.	9,'37	85. Feb. 27,'37
(Reviewed under the title, "Michael Strogoff.") (Exploitation: Mar. 13,'37, p. 79.)				
Super Sleuth (G) 734	Jack Oakie-Ann Sothern	July	16,'37	70. July 17,'37
That Girl from Paris (G) 712	Lily Pons-Gene Raymond	Jan.	22,'37	105. Dec. 19,'36
(Exploitation: Feb. 27,'37, p. 84; Apr. 24,'37, p. 90.)				
There Goes My Girl (G) 728	Ann Sothern-Gene Raymond	May	21,'37	74. June 5,'37
They Wanted to Mary (G) 715	Gordon Jones-Betty Furness	Feb.	5,'37	60. Dec. 26,'36
Toast of New York (G) 719	Edward Arnold-Frances Farmer	July	30,'37	109. July 17,'37
(Exploitation: Aug. 28,'37, p. 96.)				
Too Many Wives (G) 723	Anne Shirley-John Morley	Apr.	9,'37	61. Apr. 17,'37
Wanted: Jane Turner 643	Gloria Stuart-Lee Tracy	Dec.	4,'36	67
(See "General Delivery," "In the Cutting Room," Oct. 3,'36.)				
We're on the Jury (G) 716	Helen Broderick-Victor Moore	Feb.	12,'37	71. Jan. 23,'37
We Who Are About to Die (G) 639	Preston Foster-Ann Dvorak	Jan.	6,'37	82. Oct. 17,'36
When's Your Birthday? (G) 770	Joe E. Brown-Marian Marsh	Feb.	19,'37	77. Feb. 20,'37
Windjammer 783	George O'Brien-Constance Worth	Aug.	6,'37	58
(See "In the Cutting Room," May 29,'37.)				
Without Orders (G) 704	Sally Eilers-Robt. Armstrong	Oct.	23,'36	64. Oct. 10,'36
Winterset (G) 703	Burgess Meredith-Margo	Nov.	20,'36	77. Nov. 21,'36
(Exploitation: Jan. 16,'37, p. 80; Jan. 30,'37, p. 83; Feb. 13,'37, p. 84; Feb. 27,'37, p. 81.				
Woman I Love, The (G) 721	Paul Muni-Miriam Hopkins	Apr.	23,'37	88. Apr. 24,'37
Woman Rebels, A (A) 642	Kath. Hepburn-H. Marshall	Nov.	8,'36	88. Oct. 31,'36
You Can't Beat Love (G) 731	Preston Foster-Joan Fontaine	June	25,'37	62. June 5,'37
You Can't Buy Luck (G) 726	Vinton Haworth-Helen Mack	Apr.	30,'37	61. May 1,'37

Coming

Annapolis Salute (G) 802	James Ellison-Marsha Hunt	Sept.	10,'37†	*60. Aug. 21,'37
Breakfast for Two 737	Barbara Stanwyck-H. Marshall	Oct.	22,'37†	
Damsel In Distress, A	Fred Astaire-Joan Fontaine			
Don't Forget to Remember 807	Burgess Meredith-Ann Sothern	Oct.	29,'37†	
Fit for a King	Joe E. Brown-Helen Mack	Oct.	15,'37†	
(See "In the Cuting Room," July 10,'37.)				

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Forty Naughty Girls 803	James Gleason-Zasu Pitts		Sept.	24,'37†	
(See "In the Cutting Room," July 17,'37.)					
Here Comes the Groom	John Boles-Ida Lupino				
High Fliers	Wheeler and Woolsey				
Love in a Basement	James Dunn-Whitney Bourne				
Music for Madame 804	Nino Martini-Joan Fontaine		Oct.	8,'37†	
(See "In the Cutting Room," July 17,'37.)					
Saturday's Heroes 805	Van Heflin-Marian Marsh				
Stage Door 806	Kath. Hepburn-Ginger Rogers		Oct.	8,'37†	
(See production article, Aug. 14,'37, p. 16.)					
Victoria the Great 861	Anna Neagle-Anton Walbrook		Sept.	17,'37†	
Vivacious Lady	Ginger Rogers-James Stewart				

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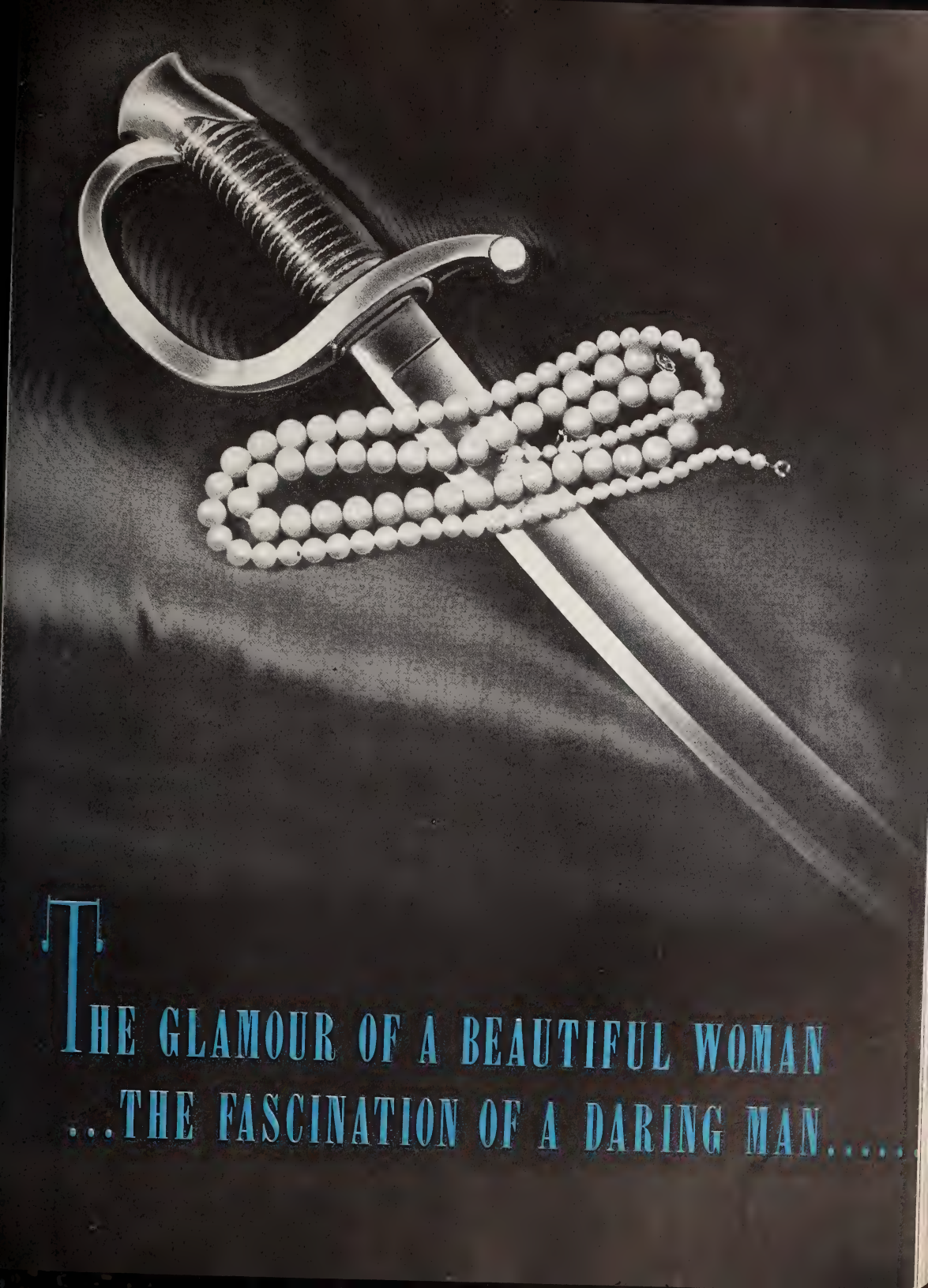
Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Melody of the Plains (G)	Fred Scott	Spectrum	Apr.	15,'37	*55. Apr. 10,'37
Singing Buckaroo, The	Fred Scott	Spectrum	Jan.	15,'37	
(See "In the Cutting Room," Nov. 21,'36.)					
Three Legionnaires (G)	Robt. Armstrong	General	June	15,'37	*60. Mar. 27,'37
What Price Vengeance? (G)	Lyle Talbot	Rialto	June	1,'37	57. June 12,'37

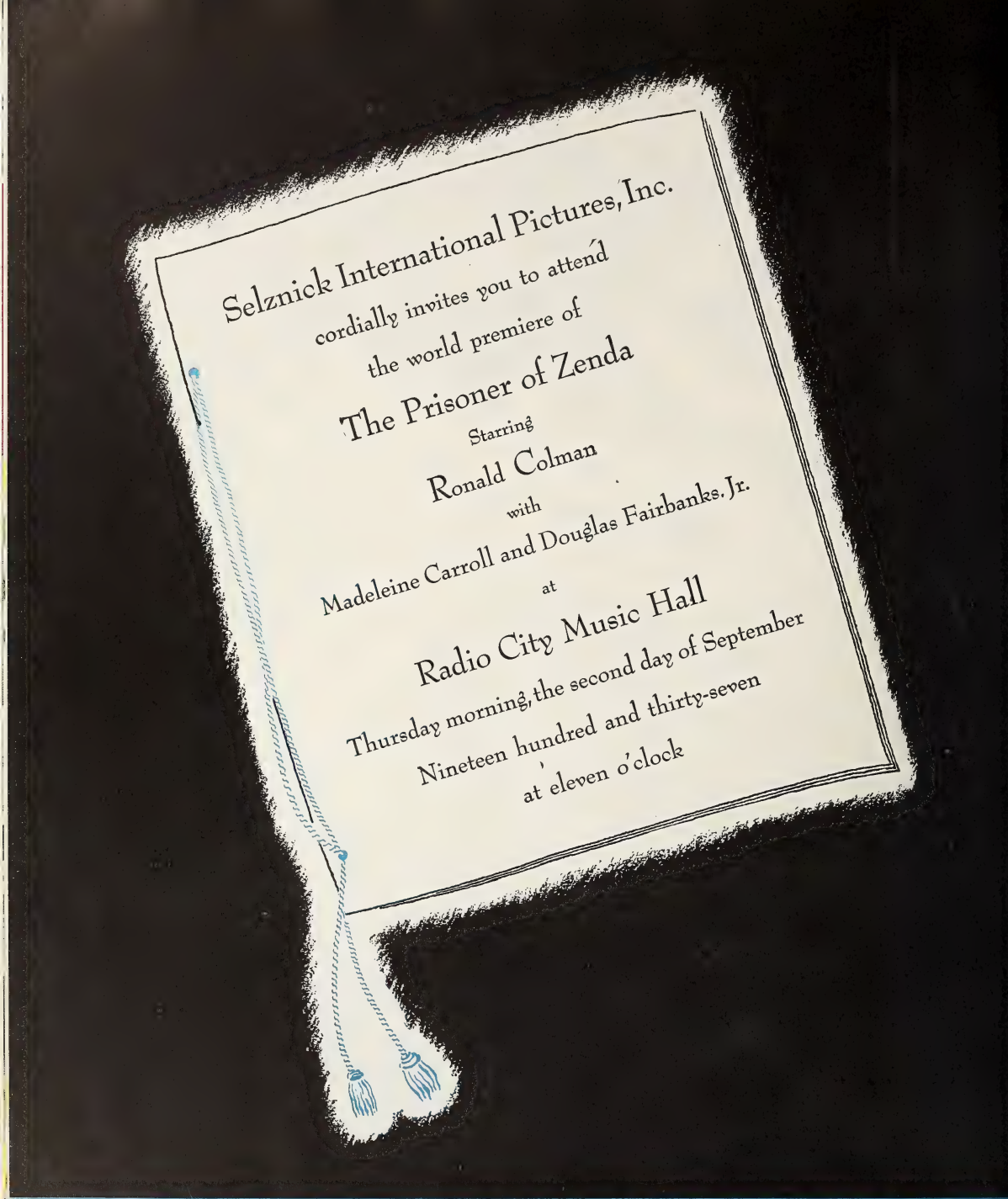
Coming

Heroes of the Alamo (G)	Earl Hodgins	Sunset	Aug.	19,'37	*75. Aug. 7,'37
Zamboanga (G)	Native Cast				*65. July 17,'37

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel's Holiday (G) 754	Jane Withers-Robert Kent	June	4,'37	71. May 8,'37
As You Like It (G) 711	Elis. Bergner-Laurence Olivier	Jan.	8,'37	96. Sept. 19,'36
(See production article, June 13,'36, p. 16; exploitation: Jan. 23,'37, p. 79.)				
Banjo On My Knee (G) 726	Barbara Stanwyck-Joel McCrea	Dec.	4,'36	95. Dec. 5,'36
(Exploitation: Feb. 13,'37, p. 88.)				
Big Business (G) 759	Jed Prouty-Spring Byington	June	18,'37	61. Apr. 17,'37
Born Reckless (G) 758	Rochelle Hudson-Brian Donlevy	July	9,'37	58. June 26,'37
Cafe Metropole (G) 750	Loretta Young-Tyrone Power	May	7,'37	83. May 8,'37
(Exploitation: June 19,'37, p. 84.)				
Californian, The (G) 753	Ricardo Cortez-Marjorie Weaver	July	16,'37	58. July 10,'37
Can This Be Dixie? (G) 723	Jane Withers-Slim Summerville	Nov.	13,'36	70. Nov. 14,'36
Career Woman (G) 728	Claire Trevor-Michael Whalen	Dec.	18,'36	77. Nov. 28,'36
Charlie Chan at the Olympics 752	Warner Oland-Kath. DeMille	May	21,'37	71
(See "In the Cutting Room," Mar. 6,'37.)				
Charlie Chan at the Opera (G) 730	Warner Oland-Boris Karloff	Jan.	8,'37	68. Nov. 29,'36
Crack-Up (G) 727	Peter Lorre-Brian Donlevy	Jan.	15,'37	70. Jan. 16,'37
David Harum (G) 769 (re-Issue)	Will Rogers-Evelyn Venable	May	14,'37	85. Mar. 3,'34
Doctor Bull (G) 768 (re-Issue)	Will Rogers-Marian Nixon	Feb.	5,'37	79. Oct. 14,'36
Fair Warning (G) 740	Betty Furness-John Payne	Mar.	5,'37	68. Jan. 23,'37
Fifty Roads to Town (G) 748	Don Ameche-Ann Sothern	Apr.	16,'37	81. Apr. 3,'37
(Exploitation: May 8,'37, p. 70.)				
Great Hospital Mystery, The 751	Sally Blane-Thomas Beck	May	14,'37	59. Mar. 6,'37
(Reviewed under the title, "Dead Yesterday.")				
Handy Andy (G) 871 (re-Issue)	Will Rogers-Robt. Taylor	Aug.	13,'37†	81. May 8,'34
Holy Terror, The (G) 734	Jane Withers-Anthony Martin	Feb.	5,'37	67. Jan. 9,'37
It Happened Out West 745	Paul Kelly-Judith Allen	May	7,'37	56
King George VI Coronation 870	Technicolor Special	July	15,'37†	28
Lady Escapes, The (G) 747	Gloria Stuart-Michael Whalen	July	23,'37	63. June 5,'37
Laughing at Trouble 724	Jane Darwell-Lois Wilson	Dec.	11,'36	67
(See "Glory," "In the Cutting Room." Oct. 17,'36.)				
Lloyds of London (G) 735	F. Bartholomew-M. Carroll	Jan.	29,'37	117. Nov. 26,'36
(Exploitation: Nov. 21,'36, p. 108; Mar. 6,'37, p. 89; Mar. 27,'37, pp. 79, 82; Apr. 3,'37, pp. 65, 71; May 8,'37, p. 74; July 31,'37, p. 80.)				
Love Is News (G) 729	Loretta Young-Tyrone Power	Feb.	26,'37	78. Feb. 27,'37
(Exploitation: Apr. 24,'37, p. 90.)				
Love Under Fire (G) 803	Loretta Young-Don Ameche	Aug.	20,'37†	75. Aug. 14,'37
Midnight Taxi (G) 744	Brian Donlevy-Frances Drake	Apr.	2,'37	73. Mar. 27,'37
Nancy Steele Is Missing (G) 738	Victor McLaglen-Peter Lorre	Mar.	12,'37	84. Mar. 20,'37
Off to the Races (G) 736	Jed Prouty-Shirley Deane	Feb.	19,'37	57. Jan. 16,'37
On the Avenue (G) 732	Dick Powell-Madeleine Carroll	Feb.	12,'37	89. Feb. 13,'37
(Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82; June 19,'37, p. 84.)				
One in a Million (G) 722	Sonja Henie-Adolphe Menjou	Jan.	1,'37	94. Dec. 26,'36
(Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82.)				
One Mile from Heaven (G) 802	Claire Trevor-Sally Blane	Aug.	13,'37†	68. July 24,'37
Reunion (G) 717	Dionne Quintuplets-J. Hersholt	Nov.	20,'36	81. Nov. 21,'36
(Exploitation: Jan. 23,'37, p. 78; Feb. 27,'37, pp. 90, 91.)				
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan.	15,'37	57. Feb. 13,'37
Seventh Heaven (G) 742	Simone Simon-James Stewart	Mar.	26,'37	102. Mar. 27,'37
(Exploitation: June 5,'37, p. 84.)				
She Had to Eat (G) 757	Rochelle Hudson-Jack Haley	June	11,'37	74. Aug. 7,'37
Sing and Be Happy 756	Anthony Martin-Dixie Dunbar	June	25,'37	64
(See "In the Cutting Room," May 1,'37.)				
Slave Ship (G) 748	Wallace Beery-Warner Baxter	July	2,'37	92. June 19,'37
(See production article, Mar. 13,'37, p. 16.)				
Step Lively, Jeeves (G) 739	Arthur Treacher-Patricia Ellis	Apr.	9,'37	69. Jan. 30,'37
Stowaway (G) 725	Shirley Temple-Robt. Young	Dec.	25,'36	86. Dec. 26,'36
(Exploitation: Feb. 13,'37, p. 86.)				
That I May Live (G) 755	Rochelle Hudson-Robert Kent	Apr.	30,'37	70. Mar. 6,'37


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Title	Star	Rel. Date	Running Time Minutes	Reviewed
Thin Ice (G) 805	Sonja Henie-Tyrone Power	Sept.	3,'37†	78. Aug. 28,'37
Think Fast, Mr. Moto (G) 804	Peter Lorre-Virginia Field	Aug.	27,'37†	66. Apr. 17,'37
This Is My Affair (G) 721	Barbara Stanwyck-Robt. Taylor	May	28,'37	99.
Time Out for Romance (G) 741	Claire Trevor-Michael Whalen	Mar.	19,'37	72. Feb. 20,'37
Under the Red Robe (G) 743	Conrad Veidt-Annabella	May	21,'37	82. June 12,'37
Under Your Spell (G) 720	Lawrence Tibbett-Wendy Barrie	Nov.	6,'36	63. Nov. 14,'36
Wake Up and Live (G) 749 (Exploitation: July 3,'37, p. 69; July 10,'37, pp. 85, 86.)	Walter Winchell-Ben Bernie	Apr.	23,'37	91. Apr. 17,'37
Wee Willie Winkie (G) 760 (Exploitation: July 10,'37, p. 88; Aug. 7,'37, p. 92.)	Shirley Temple-V. McLaglen	July	30,'37	99. July 3,'37
Western Gold 781 (See "In the Cutting Room," Aug. 14,'37.)	Smith Ballew-Heather Angel	Aug.	27,'37†	
White Hunter (G) 719 (Exploitation: Feb. 27,'37, p. 81.)	Warner Baxter-June Lang	Nov.	27,'36	65. Dec. 5,'36
Wild Brian Kent (G) 718	Ralph Bellamy-Mae Clarke	Nov.	6,'36	57. Oct. 31,'36
Wings of the Morning (G) 737	Annabella-Henry Fonda	Feb.	19,'37	87. Mar. 20,'37
Woman-Wise (G) 733	Rochelle Hudson-Michael Whalen	Jan.	22,'37	70. Feb. 13,'37
You Can't Have Everything (G) 801	Alice Faye-Don Ameche	Aug.	3,'37†	99. July 31,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ali Baba Goes to Town (See "In the Cutting Room," Aug. 14,'37.)	Eddie Cantor-June Lang	Oct.	29,'37†	
Boots and Saddles	Smith Ballew	Oct.	8,'37†	
Borneo	Mr. & Mrs. Martin Johnson	Sept.	10,'37†	75½
Borrowing Trouble	Jed Prouty-Spring Byington			
Charlie Chan on Broadway (G)	Warner Oland-Joan Marsh	Oct.	22,'37†	65. Aug. 7,'37
Danger—Love at Work (See "In the Cutting Room," July 10,'37.)	Ann Sothern-Jack Haley	Oct.	15,'37†	
Dangerously Yours	Cesar Romero-Phyllis Brooks			
45 Fathers	Jane Withers-Thomas Beck			
Heidi (See "In the Cutting Room," July 24,'37.)	Shirley Temple-Jean Hersholt	Nov.	5,'37†	
Hot Water (G)	Jed Prouty-Spring Byington	Sept.	24,'37†	58. July 17,'37
In Old Chicago	Tyrone Power-Alice Faye	Dec.	31,'37†	
Lancer Spy (See "In the Cutting Room," July 17,'37.)	Peter Lorre-Dolores Del Rio	Oct.	8,'37†	
Life Begins in College (See "In the Cutting Room," July 31,'37.)	Ritz Bros.-Gloria Stuart	Oct.	1,'37†	
Look Out, Mr. Moto	Peter Lorre-Rochelle Hudson			
Roll Along Cowboy	Smith Ballew-Cecilia Parker			
Wife, Doctor and Nurse (See "In the Cutting Room," July 24,'37.)	Loretta Young-Warner Baxter	Sept.	17,'37†	
Wild and Wooly (G)	Jane Withers-Walter Brennan	Sept.	10,'37†	64. July 24,'37

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio	Jan.	8,'37	86. Aug. 8,'36
Beloved Enemy (G)	Merle Oberon-Brian Aherne	Dec.	25,'36	88. Dec. 19,'36
Come and Get It (A) (Exploitation: Nov. 14,'36, p. 90; Nov. 21,'36, p. 109; Nov. 28,'36, p. 99; Dec. 5,'36, pp. 83, 84; Dec. 19,'36, p. 94; Jan. 30,'37, p. 82; Feb. 13,'37, p. 89; May 1,'37, p. 82.)	Edward Arnold-Frances Farmer	Nov.	6,'36	99. Nov. 7,'36
Dark Journey (G)	Vivien Leigh-Conrad Veidt	July	2,'37	82. Mar. 6,'37
Dead End (G)	Sylvia Sidney-Joel McCrea	Aug.	27,'37†	93. Aug. 7,'37
Dreaming Lips (A)	Elis. Bergner-Raymond Massey	Mar	28,'37	78. Mar. 6,'37
Elephant Boy (G) (Exploitation: June 12,'37, p. 96; July 31,'37, p. 82; Aug. 21,'37, p. 75.)	Native Cast	Apr.	23,'37	80. Mar. 13,'37
Fire Over England (G) (Exploitation: Mar. 27,'37, p. 79.)	Laurence Olivier-Flora Robson	Mar.	5,'37	89. Jan. 16,'37
Garden of Allah, The (A) (See production article, June 6,'36, p. 14; exploitation: Nov. 21,'36, p. 109; Jan. 30,'37, p. 85; Feb. 6,'37, pp. 76, 77; Feb. 20,'37, p. 80; Mar. 13,'37, p. 83; Apr. 3,'37, pp. 67, 68, 69.)	Marlene Dietrich-Charles Boyer	Nov.	20,'36	78. Nov. 7,'36
History Is Made at Night (G) (Exploitation: Mar. 27,'37, p. 84; Apr. 3,'37, pp. 64, 71; Apr. 10,'37, pp. 91, 92; Apr. 17,'37, p. 82; Apr. 24,'37, pp. 91, 92; May 1,'37, p. 83; May 8,'37, p. 72; May 22,'37, pp. 88, 90; June 12,'37, p. 93.)	Charles Boyer-Jean Arthur	Apr.	2,'37	97. Mar 13,'37
Knight Without Armour (G) (Exploitation: Aug. 21,'37, p. 78.)	Marlene Dietrich-Robt. Donat	July	23,'37†	107. June 19,'37
Love from a Stranger (A)	Ann Harding-Basil Rathbone	May	14,'37	87. Feb. 13,'37
Man Who Could Work Miracles, The (G)	Roland Young-Jean Gardner	Feb.	19,'37	82. Aug. 22,'36
Men Are Not Gods (A)	Miriam Hopkins-Gert. Lawrence	Jan.	22,'37	82. Jan. 2,'37
Prisoner of Zenda (See "In the Cutting Room," July 3,'37.)	Ronald Colman-M. Carroll	Sept.	3,'37†	
Rembrandt (G)	Chas. Laughton-Gert. Lawrence	Nov.	27,'36	83. Nov. 21,'36
Star Is Born, A (G) (See production article, Oct. 31,'36, p. 16; exploitation: Dec. 19,'36, p. 88; Jan. 2,'37, p. 108; Jan. 9,'37, p. 68; Feb. 13,'37, p. 84.)	Janet Gaynor-Fredric March	Apr.	30,'37	111. May 1,'37
Star Is Born, A (G) (Exploitation: July 31,'37, p. 81.)	Barbara Stanwyck-John Boles	Aug.	6,'37†	104. July 31,'37
Walt Disney's Academy Award Revue	5 Award Winners	June	18,'37†	44.
When Thief Meets Thief (A) (Reviewed under the title, "Jump for Glory.")	D. Fairbanks, Jr.-V. Hobson	June	4,'37	87. May 8,'37
Woman Chases Man (G) (See production article, Apr. 17,'37, p. 12; exploitation: June 12,'37, p. 92; July 3,'37, p. 68.)	Miriam Hopkins-Joel McCrea	May	7,'37	71. May 1,'37
You Only Live Once (A) (Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71; June 26,'37, p. 123; July 10,'37, p. 87; Aug. 21,'37, p. 74.)	Sylvia Sidney-Henry Fonda	Jan.	29,'37	86. Jan. 30,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Action for Slander (A)	Clive Brook-Ann Todd			80. Aug. 14,'37
Adventures of Marco Polo	Gary Cooper-Sigrid Gurie	Nov.	12,'37†	
Adventures of Tom Sawyer	Tommy Kelly-Walter Brennan	Oct.	29,'37†	
Divorce of Lady X, The	Merle Oberon-Laurence Olivier	Oct.	15,'37†	
52nd Street (See "In the Cutting Room," July 17,'37.)	Ian Hunter-Pat Paterson	Sept.	24,'37†	
Goldwyn Follies, The	Phil Baker-Ritz Bros.	Dec.	25,'37†	
Hurricane, The (See production article, Aug. 7,'37, p. 16.)	Dorothy Lamour-Jon Hall	Nov.	10,'37†	
I Met My Love Again	Joan Bennett-Henry Fonda	Oct.	8,'37†	
Mutiny in the Mountains	Vivien Leigh-Paul Lucas	Nov.	5,'37†	
Nothing Sacred (See production article, Aug. 21,'37, p. 16.)	Carole Lombard-Fredric March	Nov.	19,'37†	
Stand-In	Leslie Howard-Joan Blondell			
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison			82. June 12,'37
Walter Wanger's Vogues of 1938 (G) (Exploitation: Aug. 21,'37, p. 74.)	Warner Baxter-Joan Bennett	Sept.	17,'37†	108. Aug. 7,'37

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Armored Car (G) 1004	Robert Wilcox-Judith Barrett	June	20,'37	64. Aug. 14,'37
As Good as Married (G) 1012	John Boles-Doris Nolan	May	9,'37	81. May 1,'37
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov.	1,'36	64.
Breezing Home (G) 1035	Binnie Barnes-Wm. Gargan	Jan.	31,'37	64. Mar. 27,'37
California Straight Ahead (G) 1030	John Wayne-Louise Latimer	May	2,'37	67. Apr. 3,'37
Conflict (G) 1036	John Wayne-Jean Rogers	Nov.	29,'36	61. Dec. 5,'36
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec.	20,'36	62. Oct. 24,'36
Flying Hostess (G) 1023 (Exploitation: Dec 5,'36, p. 79; Feb. 6,'37, p. 74.)	Judith Barrett-Wm. Hall	Nov.	22,'36	66. Nov. 14,'36
Four Days' Wonder (G) 1019	Jeanne Dante-Kenneth Howell	Jan.	3,'37	80. Jan. 23,'37
Girl Overboard (G) 1021	Gloria Stuart-Walter Pidgeon	Feb.	28,'37	58. May 29,'37
I Cover the War (G) 1016	John Wayne-Gwen Gaze	July	4,'37	68. July 10,'37
Left Handed Law (G) 1045	Buck Jones	Apr.	18,'37	63. May 1,'37
Let Them Live (G) 1035	Nan Grey-John Howard	Apr.	25,'37	73. Apr. 24,'37
Love in a Bungalow (G) 1009	Kent Taylor-Nan Grey	June	27,'37	66. July 10,'37
Love Letters of a Star (A) 1028	Henry Hunter-Polly Rowles	Nov.	8,'36	66. Nov. 14,'36
Luckiest Girl in the World (G) 1014	Jane Wyatt-Louis Hayward	Nov.	15,'36	72. Oct. 31,'36
Man I Marry, The (G) 1026	Doris Nolan-Michael Whalen	Nov.	1,'36	76. Nov. 7,'36
Man in Blue, The (G) 1020	Robert Wilcox-Nan Grey	May	30,'37	67. May 22,'37
Man Who Cried Wolf, The 2023	Tom Brown-Barbara Read	Aug.	29,'37†	66.
Mighty Treve, The (G) 1034	Noah Beery, Jr.-Barbara Read	Jan.	17,'37	69. Apr. 10,'37
Mysterious Crossing (G) 1025	James Dunn-Jean Rogers	Dec.	27,'36	56. Feb. 13,'37
Night Key (G) 1024 (Exploitation: May 22,'37, p. 87.)	Boris Karloff-Jean Rogers	May	2,'37	67. Apr. 24,'37
Oh, Doctor! (G) 1013 (Exploitation: May 22,'37, p. 87.)	Edward Everett Horton	May	16,'37	67. Apr. 24,'37
Reported Missing (G)	Wm. Gargan-Jean Rogers	Aug.	15,'37	63. Aug. 7,'37
Road Back, The (G) 1005	Richard Cromwell-John Kline	Aug.	1,'37	103. June 26,'37
Sandflow (G) 1044 (See production article, Apr. 24,'37, p. 16; exploitation: July 31,'37, p. 80.)	Buck Jones-Lita Chevret	Feb.	14,'37	58. Feb. 6,'37
She's Dangerous 1031	Cesar Romero-Tala Birell	Jan.	24,'37	68.
Smoke Tree Range 1046	Buck Jones-Muriel Evans	June	6,'37	59.
Three Smart Girls (G) 1029 (Exploitation: Feb. 6,'37, pp. 73, 74; Mar. 13,'37, pp. 78, 82; Mar. 20,'37, pp. 78, 82; Apr. 3,'37, pp. 66, 67; Apr. 10,'37, p. 94; Apr. 17,'37, pp. 78, 80, 82; Apr. 24,'37, p. 94; May 1,'37, p. 82; May 15,'37, pp. 96, 99.)	Deanna Durbin-Ray Milland	Dec.	20,'36	84. Jan. 30,'37
Top of the Town (G) 1007 (See production article, Jan. 23,'37, p. 16; exploitation: Apr. 24,'37, p. 91; May 1,'37, p. 79; May 22,'37, pp. 86, 87; June 5,'37, p. 70; June 12,'37, p. 92; June 19,'37, pp. 82, 85.)	George Murphy-Doris Nolan	Apr.	18,'37	86. Apr. 3,'37
We Have Our Moments (G) 1017	Sally Eilers-James Dunn	Mar.	28,'37	67. Apr. 3,'37
West Bound Limited 1008	Lyle Talbot-Polly Rowles	July	11,'37	66.
When Love Is Young (G) 1018	Virginia Bruce-Kent Taylor	Apr.	4,'37	76. Apr. 24,'37
Wildcatter, The 1015	Scott Colton-Jean Rogers	June	6,'37	58.
Wings Over Honolulu (G) 1011	Wendy Barrie-Ray Milland	May	23,'37	78. May 15,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure's End	John Wayne-Diana Gibson			
Behind the Mike	Wm. Gargan-Judith Barrett	Sept.	26,'37†	
Black Aces 2050	Buck Jones-Kay Linaker	Sept.	5,'37†	58.
Blonde Dynamite	Noah Beery, Jr.-Dorothea Kent			
Carnival Queen	Dorothea Kent-Robert Wilcox	Oct.	3,'37†	
Idol of the Crowds 2037 (See "In the Cutting Room," July 10,'37.)	John Wayne-Judith Barrett	Oct.	10,'37†	
Lady Fights Back, The 2025	Irene Hervey-Kent Taylor	Sept.	19,'37†	58.
Law for Tombstone 2051	Buck Jones-Muriel Evans	Oct.	10,'37†	59.
Merry-Go-Round of 1938 (See "In the Cutting Room," Aug. 14,'37.)	Bert Lahr-Alice Brady	Oct.	24,'37†	
Mightier Than the Sword	Wendy Barrie-Walter Pidgeon			
100 Men and a Girl 2001 (See "In the Cutting Room," July 10,'37.)	Deanna Durbin-Adolphe Menjou	Sept.	12,'37†	84.
Sudden Bill Dorn	Buck Jones-Evelyn Brent			
That's My Story (See "In the Cutting Room," July 3,'37.)	Claudia Morgan-Wm. Lundigan	Oct.	31,'37†	
Trouble at Midnight	Noah Beery, Jr.-Cath. Hughes			

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheyenne Rides Again	Tom Tyler-Lucille Browne	Jan.	7,'37	
Fued of the Trail	Tom Tyler-Harlene Wood	May	1,'37	

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(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flying Fists	Herman Brix-Jeanne Martel	July	1,'37	
Mystery Range	Tom Tyler-Jerry Bergh	May	1,'37	
Phantom of the Range	Tom Tyler-Beth Marion	Nov.	28,'36	
Silks and Saddles	Herman Brix-Toby Wing	Dec.	14,'36	
Sky Racketeers	Herman Brix-Joan Barclay	Sept.	1,'37†	
Two Minutes to Play	Herman Brix-Jeanne Martel	Nov.	2,'36	

Coming

Brothers of the West	Tom Tyler
Lost Ranch	Tom Tyler
Orphans of the Pecos	Tom Tyler
Roaring Motors	Herman Brix
Winning Stroke, The	Herman Brix

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn (A) 108	Kay Francis-Errol Flynn	June 26,'37	73	Apr. 10,'37
(See production article, Mar. 6,'37. p. 16.)				
Black Legion (A) 108	H. Bogart-E. O'Brien-Moore	Jan. 30,'37	83	Jan. 9,'37
(Exploitation: Jan. 16,'37, p. 76; Mar. 13,'37, pp. 80, 83; Mar. 20,'37, p. 82; Mar. 27,'37, p. 79; Apr. 3,'37, p. 66; Apr. 10,'37, p. 95; July 17,'37, p. 89.)				
Blazing Sixes 129	Dick Foran-Helen Valkis	June 12,'37	55	
California Mail 930	Dick Foran-Linda Perry	Nov.	14,'36	56
Call It a Day (G) 113	Olivia de Havilland-I. Hunter	Apr. 17,'37	89	Mar. 13,'37
Charge of the Light Brigade (G) 901	Errol Flynn-O. de Havilland	Nov.	7,'36	115 Oct. 24,'36
(See production article, July 25,'36, p. 16; exploitation: Nov. 14,'36, p. 90; Nov. 21,'36, p. 111; Jan. 15,'37, p. 78; Jan. 23,'37, p. 78; Feb. 6,'37, p. 74; Apr. 3,'37, p. 65; Apr. 10,'37, p. 92.)				
Devil's Saddle Legion, The 130	Dick Foran-Anne Nagel	Aug.	14,'37	
Fly-Away Baby (G) 125	Glenda Farrell-Barton MacLane	June	19,'37	60 June 12,'37
Footloose Heiress 123	Craig Reynolds-Ann Sheridan	Aug.	21,'37	
(See "In the Cutting Room," Apr. 10,'37.)				
Fugitive in the Sky (G) 120	Jean Muir-Warren Hull	Nov.	28,'36	58 Oct. 31,'36
God's Country and the Woman (G) 105	George Brent-Beverly Roberts	Jan.	16,'37	85 Dec. 26,'36
(Exploitation: Feb. 13,'37, pp. 84, 85; Feb. 27,'37, p. 80.)				
Go Getter, The (G) 115	George Brent-Anita Louise	May	22,'37	92 June 19,'37
Great O'Malley, The (G) 110	Pat O'Brien-Sybil Jason	Feb.	13,'37	71 Dec. 12,'36
(Exploitation: Apr. 10,'37, p. 91.)				
Kid Galahad (G) 102	Edw. G. Robinson-Bette Davis	May	29,'37	101 May 8,'37
(Exploitation: June 5,'37, p. 64.)				
King and the Chorus Girl (G) 104	Fernand Gravet-Joan Blondell	Mar.	27,'37	95 Mar. 6,'37
(Exploitation: Mar. 20,'37, p. 76; Mar. 27,'37, p. 79; June 26,'37, p. 118.)				
King of Hockey (G) 121	Anne Nagel-Richard Purcell	Dec.	19,'36	55 Nov. 14,'36
Land Beyond the Law 128	Dick Foran-Linda Perry	Mar.	13,'37	54
Marry the Girl (G) 116	Hugh Herbert-Mary Boland	July	1,'37	68 Aug. 14,'37
Melody for Two (G) 117	James Melton-Patricia Ellis	May	1,'37	60 Jan. 16,'37
Midnight Court (G) 124	Ann Dvorak-John Litel	Mar.	6,'37	60 Mar. 13,'37
One Way Passage (G)	Kay Francis-William Powell	Dec.	12,'36	69 July 30,'32
(Reissue)				
Polo Joe (G) 111	Joe E. Brown-Carol Hughes	Dec.	5,'36	65 Sept. 26,'36
Public Wedding 126	Jane Wyman-William Hopper	July	10,'37	58
Ready, Willing and Able (G)	Lee Dixon-Ruby Keeler	Mar.	6,'37	93 Feb. 6,'37
(Exploitation: May 1,'37, p. 78.)				
Singing Marine, The (G) 101	Dick Powell-Doris Weston	July	3,'37	105 July 10,'37
(Exploitation: July 24,'37, p. 80.)				
Slim (G) 114	Pat O'Brien-Henry Fonda	June	12,'37	80 July 3,'37
Smart Blonde (G) 122	Glenda Farrell-Barton MacLane	Jan.	2,'37	59 Dec. 5,'36
Varsity Show (G)	Dick Powell-Fred Waring	Sept.	4,'37†	*120 Aug. 21,'37
(See production article, July 24,'37, p. 16.)				
White Bondage (G) 125	Jean Muir-Gordon Oliver	June	19,'37	60 Mar. 13,'37

Coming

Adventures of Robin Hood	Errol Flynn-O. de Havilland
Don't Pull Your Punches (G) 123	Barton MacLane-June Travis *80 Jan. 30,'37
Expensive Husbands	Beverly Roberts-Patric Knowles
(See "In the Cutting Room," July 31,'37.)	
Love Is On the Air	Ronald Regan-June Travis
Missing Witnesses	Dick Powell-Jean Dale
One More Tomorrow	Dick Foran-June Travis
Over the Goal	William Hopper-June Travis
Patient in Room 18, The	Ann Sheridan-Patric Knowles
Perfect Specimen, The	Errol Flynn-Joan Blondell
(See "In the Cutting Room," July 3,'37.)	
Sh! the Octopus	Hugh Herbert-Marcia Ralston
She Loved a Fireman	Dick Foran-Ann Sheridan
Submarine D-1	Pat O'Brien-George Brent
They Won't Forget (A)	Gloria Dickson-Claude Rains *90 June 19,'37
(See production article, "The Deep South," May 8,'37, p. 16.)	
Tonight's Our Night	Claudette Colbert-Charles Boyer
Wine, Women and Horses (G)	Barton MacLane-Ann Sheridan Sept. 11,'37† 64 July 24,'37
Without Warning 218	Boris Karloff-Marie Wilson

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine	Ruth Roland-Roland Drew	Dec. 21,'36	6 rls.	
I Cover Chinatown	Norman Foster	Nov. 18,'36	7 rls.	
Masquerade in Vienna (A)	Paula Wessely	Jan. 28,'37	95 Feb. 13,'37	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
My Song of Love	Tito Schipa	Mar. 31,'37	79	
Slalom (G)	Skiing Film	Dec. 15,'36	60 Jan. 23,'37	
Trene Populare	Italian Feature	Dec. 25,'36	62	

Coming

Annie Laurie	Will Fyffe
Aurora Sul Mare	Italian Feature 67
Chanson D'Amour	Tito Schipa
Itte	Simone Berriau
Life and Loves of Beethoven	Harry Baur
Love on Skis	Walter Rimil
Monks, The	
Ninety Degrees South	Antarctic Film
Second Bureau	Jean Murat-Diana Korene
Secrets of Stamboul	Valerie Hobson 79
Ski Chase	Sept. 1,'37† 84
Street Without a Name	Constant Remy-Pola Illary
Song of Ceylon	Basil Wright 39
Tendre Ennemie	Simone Berriau

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Angel's Pit, The (A)	Amedo Nazzari			June	26,'37
Amphytrion (A)	Henri Garat	Globe	Mar. 23,'37	103 Apr.	3,'37
Beethoven Concerto (G)	V. Gardin	Amkino	Mar. 23,'37	90 Apr.	10,'37
Big Fella (G)	Paul Robeson	British Lion		73 July	10,'37
Carnival in Flanders (A) (Reviewed under the title, "La Kermesse Heroique.")	Francoise Rosay	American Tobis	Sept. 22,'36	98 Oct.	5,'36
Dominant Sex, The (A)	Phillips Holmes	Assoc. British		82 Feb.	26,'37
Edge of the World, The (A)	Finlay Currie	British I. E. Co.		80 Aug.	14,'37
Emil Und Die Detektive	Fritz Rasp	International		77	
Episode (A)	Paula Wessely	Metropolis	May 15,'37	90 June	5,'37
Eternal Mask, The (A)	Mathias Wieman	Mayer-Burstyn	Jan. 12,'37	70 Jan.	23,'37
Farewell Again (G)	Leslie Banks	United Artists		80 May	22,'37
Flying Doctor, The (G)	Charles Farrell	20th Century-Fox		92 Dec.	19,'36
Fury Over Spain (G)		Modern Film		55 Aug.	14,'37
Gang Show, The (G)	Ralph Reader	General		May	1,'37
Glamorous Night (G)	Mary Ellis	Assoc. British		80 May	15,'37
Gobsek (A)	Leonid Leonidov	Amkino		74 Aug.	14,'37
Golem, The (A)	Harry Baur	Metropolis	Mar. 20,'37	88 Mar.	27,'37
Great Call, The (G)	Camille Pilotto	United Artists		90 Dec.	5,'36
Gypsy (A)	Roland Varno	Warner		Feb.	13,'37
It Isn't Done (G)	Cecil Kellaway	British Empire		90 Mar.	27,'37
It's You I Want (A)	Seymour Hicks	British Lion		70 Nov.	21,'36
Janosik (G) (Exploitation: May 22,'37, p. 86.)	Pale Bielik	French	Nov. 24,'36	82 Dec.	5,'36
Kimiko (A)	Sachiko Chiba	International	Apr. 12,'37	73 Apr.	24,'37
King's People, The (G)	John Drinkwater	Mindlin	May 11,'37	70 May	22,'37
La Damigella di Bard (G)	E. Gammatica	Artisti		85 Jan.	9,'37
La Grande Illusion (A)	Jean Gabin	Realization d'Art Cinematographique		120 July	3,'37
Last Night, The (G)	I. R. Peltser	Amkino	Apr. 27,'37	90 May	8,'37
Late Mattia Pascal, The (A)	Pierre Blanchar			Apr.	10,'37
Les Petits (G)	Alice Tissot	France-American	Dec. 29,'36	90 Jan.	23,'37
Let's Make a Night of It	Buddy Rogers	Assoc. British		80 July	10,'37
Mademoiselle Docteur (A)	Dita Parlo	United Artists		105 May	1,'37
Merry Comes to Town (G)	Zasu Pitts	Sound City		77 June	5,'37
Mill on the Floss, The (G)	Frank Lawton	National		90 Feb.	13,'37
Moonlight Sonata (G)	Paderewski	United Artists		90 Mar.	13,'37
Ora Penciane (G)	Chucho Selorzano	Prod. Soria		105 May	15,'37
Orphan of the Wilderness	Gwen Munro	British Empire	Jan. 20,'37	85 Mar.	6,'37
Our Fighting Navy (G)	H. B. Warner	General		75 May	8,'37
Pagliacci (G) (See production article, Jan. 9,'37, p. 16.)	Richard Tauber	United Artists		90 Feb.	6,'37
Pearls of the Crown (A)	Sascha Guitry	Tobis		115 June	5,'37
Pepe Le Moko (A)	Jean Gabin	Paris Film		100 Mar.	20,'37
Prisoners (G)	A. I. Chaban	Amkino	Feb. 16,'37	93 Feb.	27,'37
Pygmalion (G)	Lily Bouwmeester	Filmex Cinetone		Apr.	17,'37
Razumov (G)	Pierre Fresnay	Garrison	Mar. 8,'37	95 Mar.	27,'37
Revolutionists (G)	V. V. Schukin	Amkino	Dec. '36	100 Feb.	6,'37
"Said O'Reilly to McNab" (G)	Will Mahoney	Gainsborough-GB		84 July	17,'37
Sensation (A)	John Lodge	Wardour		75 Jan.	23,'37
Silver Blaze (G)	Arthur Wontner	Assoc. British		70 July	17,'37
Sol Over Danmark (G)	Henrik Malberg		Apr. 13,'37	73 Apr.	24,'37
Southern Mail (A)	Richard-Wilm	Solar		100 Feb.	20,'37
Spain in Flames (A)		Amkino	Jan. 28,'37	63 Feb.	13,'37
Thank You, Madam (G)	Jan Kiepura	American Tobis	Apr. 25,'37	85 May	1,'37
Thirteen, The (A)	Ivan Novoseltsev	Amkino		85 July	17,'37
30 Seconds of Love (G)	Elsa Merlini	E. J. A.		80 Jan.	2,'37
This'll Make You Whistle (A)	Jack Buchanan	Wilcox		78 Jan.	9,'37
Tsar to Lenin (A)		Lenauer Intern'l	Mar. 6,'37	68 Mar.	27,'37
Wave, The (G)	Native Cast	Garrison	Apr. 20,'37	60 May	1,'37
White Squadron (G)	Antonio Centa	E. N. I. C.		85 Dec.	26,'36
World's In Love, The (A)	Marta Eggerth	Viennese	May 18,'37	90 May	29,'37
Yiddle with His Fiddle	Molly Picon	Sphinx	Dec. 31,'36		

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New York City

Dear Sirs:

I know that you will be gratified to learn of the tremendous opening we got here Saturday morning, August 14th, for the first chapter of "Jungle Menace", and I am enclosing herewith photographs which are self-explanatory.

In conjunction with our regular Saturday morning shows, we advertised the showing of the serial for 9:15 A.M. Saturday morning. We opened the cash box at 8:30 A.M. and by 9:05 A.M. had sold 1700 admissions.

The first chapter was very well received and I am quite confident that the interest and drawing power will be sustained throughout the serial.

If you will recall, I was very hesitant about putting the serial in here, as I did not think that a first-run, down-town house was the place for it, but I am glad I changed my mind and put it in.

Sincerely yours,

I.M.Rappaport



FRANK BUCK
in
Jungle Menace

with

SASHA SIEMEL
The Tiger Man

REGINALD DENNY • CHARLOTTE HENRY • ESTHER RALSTON • WILLIAM BAKEWELL • CLARENCE MUSE

A Columbia Picture

Produced by Louis Weiss



(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-36) August 1, 1936.]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Happy Days	Sept.30,'36	

COLUMBIA

Title	Rel. Date	Min.
BROADWAY COMEDIES		
Ay Tank Ay Go (1-23-37) (All Star)	Dec. 4,'36	16½
Back to the Woods (3 Stooges)	May 14,'37	19½
Bury the Hatchet (8-21-37)	Aug. 6,'37	19
Calling All Doctors	July 22,'37	19½
Dizzy Doctors (4-17-37) (3 Stooges)	Mar. 19,'37	17½
Fibbing Fibbers (12-5-36) Walter Catlett	Oct. 19,'36	18
Free Rent (1-30-37) (All Star)	Dec. 20,'36	18
From Bad to Worse Charlie Chase	June 4,'37	17
Goofs and Saddles	July 2,'37	17½
Grand Hooter (6-5-37) Charlie Chase	May 7,'37	19½
Grips, Grunts and Groans (3 Stooges) (3-27-37)	Jan. 15,'37	19
Knee Action (2-27-37) Andy Clyde	Jan. 9,'37	17
Ledge Night Andy Clyde	June 11,'37	18
Love Comes to Mooneyville (1-2-37)	Nov. 14,'36	18
My Little Feller Andy Clyde	May 21,'37	18
New News (4-17-37) (Collins-Kennedy)	Apr. 1,'37	17½
Oh, Duchess (11-21-36) Polly Moran	Oct. 9,'36	17
Sailor Maid Polly Moran	Feb. 12,'37	19
Slippery Silks (2-20-37) (3 Stooges)	Dec. 27,'36	17½
Stuck in the Sticks Andy Clyde	Mar. 26,'37	18
Super Snooper, The El Brendel	Feb. 25,'37	19½
Three Dumb Clucks (3 Stooges)	Apr. 17,'37	17
Wrong Miss Wright, The Charlie Chase	June 18,'37	17
COLOR RHAPSODIES		
Birds in Love (11-14-36)	Oct. 28,'36	7½
Bon Bon Parade	Nov. 26,'36	8½
Boy and His Dog, A (1-9-37)	Dec. 23,'36	7
Foxy Pup, The (6-5-37)	May 21,'37	6½
Gifts from the Air	Jan. 1,'37	7½
Indian Serenade	July 16,'37	8
Let's Go (4-17-37)	Apr. 10,'37	7½
Merry Mannequins	Mar. 19,'37	6½
Merry Mutineers (11-7-36)	Oct. 2,'36	7
Mother Hen's Holiday	May 7,'37	7
Novelty Shop, The (9-5-36)	Aug. 15,'36	7
Scary Crows	Aug. 20,'37	
Skeleton Frolic (2-20-37)	Jan. 29,'37	7½
Spring Festival (8-21-37)	Aug. 6,'37	8
Stork Takes a Holiday, The	June 11,'37	8
Swing, Monkey, Swing	Sept. 10,'37	
Two Lazy Crows (11-28-36)	Nov. 26,'36	7
COLUMBIA TOURS		
Gold Quest of the Ages (2-27-37)	Jan. 28,'37	10
Fifty Years of Barter	May 28,'37	9½
Haiti's Black Napoleon (8-21-37)	Aug. 6,'37	9
Pirate Parts of the Caribbean	July 2,'37	9
When the West Was Young (3-20-37)	Mar. 12,'37	9
COURT OF HUMAN RELATIONS		
Runaway Marriage, The (1-16-37)	Dec. 18,'36	11
Wedding Deal, The	Feb. 26,'37	11½
FEATURETTES		
Community Sing (No. 1) (2-27-37)	Jan. 17,'37	10
Community Sing (No. 2)	Feb. 19,'37	11
Community Sing (No. 3) (6-5-37)	May 20,'37	10
Community Sing (No. 4)	June 18,'37	10½
Community Sing (No. 5)	July 24,'37	10½
Herald of the Skies	Apr. 2,'37	9½
Story of Norton I, Emperor of the United States (2-6-37)	Dec. 18,'36	9
HAPPY HOUR		
Goose Girl, The	May 30,'37	3 rls.
Old Woman in the Woods, The	Apr. 23,'37	3 rls.
KRAZY KAT CARTOONS		
15. Krazy's Newsreel (11-7-36)	Oct. 24,'36	7
16. Merry Cafe (1-23-37)	Dec. 26,'36	7
17. Lyin' Hunter, The (3-27-37)	Feb. 12,'37	7
18. Krazy's Race of Time (6-26-37)	May 6,'37	7
19. Masque Raid, The	June 25,'37	7
NEW WORLD OF SPORT SERIES		
Fishing Thrills (2-13-37)	Jan. 22,'37	9
Fit to Win (6-12-37)	May 7,'37	9½
Fleet Hoofs (4-17-37)	Mar. 5,'37	10
Fun in the Water (4-17-37)	Apr. 10,'37	10
Future Stars	Aug. 30,'37	
Golf Magic	Aug. 16,'37	
Plane Devils (1-9-37)	Nov. 28,'36	9½
Riding the Waves	June 4,'37	10
Scrambled Legs (3-27-37)	Feb. 22,'37	9
Skiing Is Believing (11-14-36)	Oct. 26,'36	10
Sport of the Seasons	June 25,'37	9
Sport's Greatest Thrills (8-21-37)	Aug. 3,'37	9
SCRAPPY CARTOONS		
I Want to Be an Actress	Nov. 28,'36	7
Dizzy Ducks (12-19-36)	July 18,'37	6½
Puttin' Out the Kitten	Mar. 26,'37	7
Scrappy's Band Concert	Apr. 29,'37	7
Scrappy's Music Lesson	June 4,'37	7
SCREEN SNAPSHOTS (New Series)		
No. 2—(11-21-36)	Oct. 23,'36	10
No. 3—(1-9-37)	Nov. 28,'36	10
No. 4—(2-6-37)	Dec. 18,'36	10
No. 5—(2-27-37)	Jan. 22,'37	10
No. 6—	Feb. 19,'37	10
No. 7—	Mar. 23,'37	9½
No. 8—(5-29-37)	Apr. 30,'37	9½
No. 9—	May 22,'37	10
No. 10—	June 4,'37	9
No. 11—	June 25,'37	10½
No. 12—	Aug. 13,'37	
No. 13—	Sept. 10,'37	
SPECIAL		
Belgium (3-6-37)	Dec. 25,'36	8½
Castle Town of France (2-20-37)	Nov. 1,'36	8½
Old Paris and Berne (2-20-37)	Dec. 18,'36	8½

DuWORLD

Title	Rel. Date	Min.
Story of the Rose, A (1-16-37)		10
Sus-Ti Ka (12-19-36)		10
Utah Picture Book (1-9-37)		10

EDUCATIONAL
[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
SONG AND COMEDY HITS		
Dental Follies (4-10-37)	Feb. 26,'37	11
Gifts in Rhythm	Oct. 23,'36	10
Pink Lemonade (9-24-36)	Sept.18,'36	11
Play! Girls	Nov. 6,'36	11
Pot Luck (8-14-37)	Aug. 6,'37	11
See Uncle Sol (2-6-37)	Jan. 29,'37	11
Strike! You're Out (1-9-37)	Dec. 11,'36	11
TERRY-TOONS		
Big Game Hunt, The	Feb. 19,'37	7
Book Shop, The (1-30-37)	Feb. 5,'37	6
Bug Carnival (4-17-37)	Apr. 16,'37	7
Bully Frog, A (10-10-36)	Sept.18,'36	6
Cleaning Day	Sept.17,'37	1 rl.
Farmer Al Falfa in the Health Farm	Sept. 4,'36	6
Farmer Al Falfa in Trailer Life	Aug.20,'37	6
Farmer Al Falfa's Twentieth Anniversary	Nov. 27,'36	7
Flying South	Mar. 19,'37	7
Homeless Pup, The	July 23,'37	7
Kike Foils the Fox (11-7-36)	Oct. 2,'36	6
Kiko the Kangaroo in a Battle Royal (11-21-36)	Oct. 30,'36	7
Kiko the Kangaroo in Skunked Again	Dec. 29,'36	7
Hay Ride, The	Apr. 2,'37	6
Mechanical Cow, The	June 25,'37	7
Ozzie Ostrich Comes to Town	May 28,'37	7
Paper Hangers, The (8-14-37)	July 30,'37	7
Pink Elephants	July 9,'37	7
Play Ball	June 11,'37	6
Puddy the Pup in Cats in a Bag (12-26-36)	Dec. 11,'36	7
Puddy's Coronation	May 14,'37	7
Puddy the Pup in Sunken Treasures	Oct. 16,'36	6
Red Hot Music	Mar. 5,'37	6
Robin Hood in an Arrow Escape (11-21-36)	Nov. 13,'36	7
Salty McGuire	Jan. 6,'37	7
School Birds	Apr. 30,'37	7
Tin Can Tourist, The (2-6-37)	Jan. 22,'37	7
Villain Still Pursued Her, The	Sept. 3,'37	1 rl.
TREASURE CHEST		
Chesapeake Bay Retriever, The (12-26-36)	Dec. 13,'36	11
Crystal Ballet	May 28,'37	11
Feminine Form (8-29-36)	Aug. 7,'36	10
How to Ski	Aug.20,'37	11
Krazi-Inventions (10-31-36)	Oct. 9,'36	11
Legend of the Lei (1-2-37)	Dec. 4,'36	11
Nature's Songsters (9-23-36)	Sept. 4,'36	8
Ornamental Swimming	June 4,'37	10
Private Life of the Gannets	Sept.10,'37	
Songs of the Danube	May 7,'37	9
Sports in the Alps (10-10-36)	Sept.11,'36	9
Symphony in Snow (11-7-36)	Oct. 16,'36	9
TWO-REEL COMEDIES		
Affairs of Pierre, The (7-31-37)	Aug. 6,'37	19
Amuse Yourself	Nov. 27,'36	20
Any Old Port (1-2-37)	Nov. 6,'36	18
Bashful Ballerina	Sept.17,'37	
Big Courtship, The	Feb. 19,'37	17
Chemist, The (9-24-36)	Oct. 9,'36	19
Comic Artist's Home Life (4-3-37)	Apr. 9,'37	18
Ditto	Feb. 12,'37	17
Freshies	May 7,'37	17
Fun's Fun (2-6-37)	Feb. 5,'37	19
Girls Ahoy!	June 11,'37	17
Hamlet and Eggs	June 18,'37	16
Her Accidental Hero	May 21,'37	17
High-C Honeymoon	Jan. 1,'37	21
His Pest Girl	Apr. 30,'37	18
Hi-ya Doc?	Apr. 23,'37	20
Holding the Bag	May 14,'37	19
Hold It	Jan. 29,'37	17
Jail Bait	Jan. 8,'37	19
Just the Type	Dec. 4,'36	20
Love in Arms	May 28,'37	18
Love Nest on Wheels	Mar. 26,'37	18
Man to Man	Feb. 26,'37	17
Melody Girl	Apr. 16,'37	17
Mixed Magic (12-9-36)	Nov. 20,'36	17
Modern Home (11-28-36)	Nov. 13,'36	19
Montague the Magnificent (8-14-37)	Aug. 27,'37	17
Off the Horses (4-10-37)	Mar. 5,'37	19
Pixilated	Mar. 19,'37	18
Practically Perfect (1-30-37)	Jan. 15,'37	21
Rah Rah Rhythm (11-21-36)	Oct. 23,'36	18
Ready to Serve (4-10-37)	Mar. 12,'37	15
Screen Test, The (12-19-36)	Dec. 13,'36	19
Slacks Appeal	Aug. 13,'37	19
Smart Way, The	Sept. 3,'37	15
Spring Is Here	Oct. 30,'36	20
Sweeties	Sept. 3,'37	15
That's the Spirit	June 25,'37	17
Timid Ghost, The	Sept.24,'37	
Transatlantic Love	Dec. 25,'36	20
Uncle Sol Solves It		
Who's Crazy?	Aug. 20,'37	
Whose Baby Are You? (11-7-36)	Oct. 2,'36	18
Will You Stop!	Sept.10,'37	

HOFFBERG

Title	Rel. Date	Min.
Baltimore, Home of Wally Simpson		
Bamboo (5-29-37)	July 16,'37	10
Broadway Dance Parade	June 15,'37	10
Busy Spots in Florida	Jan. 20,'37	12
Floridian Curiosities (5-29-37)	Jan. 10,'37	11
Hollywood Magic (5-29-37)		10
In Shanghai (6-5-37)	July 16,'37	12
Isle of Paradise	July 30,'37	20
Spanish Interlude, A	June 15,'37	
Sport of Flying	Sept.12,'36	

IMPERIAL

Title	Rel. Date	Min.
EDGAR GUEST POETIC GEMS		
Boyhood		8
Old Prospector, The		8
Early in the Mornin'		8
NOVELTIES		
Nero		8
Hobo Hero		9
PORT O' CALL		
City of the Sun		9
Last Resort		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Dream Harbor		8
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CRIME DOESN'T PAY		
No. 9—Torture Money (2-27-37)	Jan. 2,'37	20
No. 10—It May Happen to You (8-14-37)	June 5,'37	21
No. 11—Soak the Poor	Aug.21,'37	16
FITZPATRICK TRAVEL TALKS		
Colorful Bombay (5-8-37)		8
Colorful Islands (1-2-37)	Nov. 14,'36	9
Glimpses of Java and Ceylon (4-10-37)	Mar. 6,'37	9
Floral Japan	July 24,'37	8
Glimpses of Peru		
Hong Kong, Hub of China (6-26-37)	May 1,'37	8
India on Parade	Feb. 6,'37	9
Oriental Paradise	Nov. 14,'36	8
Picturesque South Africa (2-20-37)	Jan. 9,'37	9
Quaint Quebec	Sept.12,'36	9
Rocky Mountain Grandeur (7-24-37)	June 26,'37	8
Serene Siam (6-26-37)	May 29,'37	9
Yellowstone Park (12-19-36)	Oct. 24,'36	9
HARMAN-ISING (Happy Harmonies)		
26—Pups' Christmas (12-26-36)	Dec. 12,'36	8
27—Circus Daze	Jan. 16,'37	9
28—Swing Wedding	Feb. 13,'37	8
29—Bosko's Easter Eggs (4-3-37)	Mar. 20,'37	8
30—Bosko and the Pirates (5-8-37)	May 1,'37	8
31—Hound and the Rabbit, The (6-26-37)	May 29,'37	8
32—Wayward Pups (8-14-37)	July 10,'37	9
No. 33—Bosko and the Cannibals	Aug. 28,'37	10
M-G-M MINIATURES		
Great American Pie Company	Nov. 9,'36	11
Have Courage (7-24-37)	June 12,'37	10
Hollywood: Second Step (2-20-37)	Dec. 5,'36	10
How to Be a Detective (1-23-37)	Oct. 17,'36	9
How to Vote (9-5-36)	Sept. 5,'36	10
Pacific Paradise		
Romance of Digestion	Mar. 13,'37	11
What Do You Think?	Jan. 23,'37	10
MUSICAL COMEDIES		
Carnival in Paris (6-26-37)	May 29,'37	21
Girl's Best Years, A (2-20-37)	Dec. 25,'37	19
Hollywood Party (5-8-37)	Apr. 3,'37	21
No Place Like Rome (11-7-36)	Sept.26,'36	19
Some Time Soon (4-10-37)	Mar. 6,'37	20
Violets in Spring (9-5-36)	Sept. 5,'36	21
OUR GANG		
Fishy Tales	Aug. 28,'37	
Glove Taps (4-10-37)	Feb. 20,'37	11
Hearts Are Thumps	Apr. 3,'37	11
Night 'n' Gales	July 24,'37	11
Reunion In Rhythm	Jan. 9,'37	11
Roamin' Holiday (7-31-37)	June 12,'37	11
Rushin' Ballet (6-26-37)	Apr. 24,'37	11
Spooky Hooky (3-6-37)	Dec. 5,'36	11
Three Smart Boys (5-8-37)	Mar. 13,'37	11
Two Too Young (11-7-36)	Sept.26,'36	10

(THE RELEASE CHART--CONT'D)

Title Rel. Date Min.

PETE SMITH SPECIALTIES

Star-Rae's Night Out.....Feb. 27,'37..10....
Dexterity (2-27-37) .....Jan. 16,'37..9....
Equestrian Acrobatics .....Aug. 14,'37..8....
Gliding the Lily.....Feb. 6,'37..8....
Golf Mistakes (6-26-37)....June 12,'37..10....
Grand Bounce, The
(6-26-37) .....May 22,'37..11....
Hurling (1-9-37) .....Nov. 14,'36..10....
Olympic Ski Champions
(11-7-36) .....July 3,'37..10....
Penny Wisdom (5-8-37)....Apr. 10,'37..10....
Pigskin Champions .....Aug. 14,'37.....
Ski Skill (4-10-37).....10....
(Reviewed under the title, "Ski Thrill")
Sports on Ice.....July 24,'37..10....
Tennis Tactics (5-8-37)....May 1,'37..10....
Wanted—A Master (1-2-37) .Dec. 26,'36..10....
ROBERT BENCHLEY
How to Start the Day.....10....
SPECIAL
Servant of the People
(3-20-37) .....Apr. 9,'37..21....
(Exploitation: Feb. 27,'37, p. 87.)
TABLOID MUSICALS
Bars and Stripes (5-8-37)..Feb. 20,'37..11....
Dancing on the Ceiling....Jan. 2,'37..9....
Little Maestro (4-17-37)...Mar. 27,'37..11....
Song of Revolt (7-24-37)...May 29,'37..11....
Swing Bandltry (9-5-36)...Sept.19,'36..11....

PARAMOUNT

Title Rel. Date Min.

BETTY BOOP CARTOONS

Be Human .....Nov. 20,'36..7....
Candid Candidate, The.... Aug. 27,'37†..1 rl..
Ding Dong Doggie.....July 23,'37†..7....
Grampy's Indoor Outing.. .Oct. 16,'36..7....
House Cleaning Blues.....Jan. 15,'37..7....
Hot Air Salesman, The
(3-20-37) .....Mar. 12,'37..7....
Impractical Joker, The
(7-3-37) .....June 18,'37..7....
Making Friends .....Dec. 18,'36..7....
Pudgy Takes a Bow-Wow...Apr. 9,'37..7....
Pudgy Picks a Fight
(5-22-37) .....May 14,'37..8....
Service With a Smile.....Sept.24,'37†..7....
Whoops! I'm a Cowboy.....Feb. 12,'37..7....
COLOR CLASSICS
Bunny-Mooning (3-13-37)..Feb. 12,'37..7....
Car-Tune Portrait, A
(7-3-37) .....June 25,'37..7....
Chicken a la King.....Apr. 16,'37..8....
Christmas Comes But Once
a Year .....Dec. 4,'36..8....
Peeping Penguins .....Aug. 27,'37†..7....
Play Safe .....Oct. 16,'36..7....
HEADLINERS
Blue Velvet Music.....Apr. 9,'37..10....
Mark Warnow and Orch.
Frimi Favorites (7-3-37)..June 4,'37..11....
Rudolf Frimi, Jr., and Orch.
Hollywood Star Reporter,
No. 2 .....Oct. 29,'37†..1 rl..
Hula Heaven .....Oct. 1,'37†1.. .
Eddie Peabody
Installment Collector, The...July 24,'37..10....
Fred Allen
Let's Go Latin.....Sept.10,'37†11....
Xavier Cugat and Orch.
Musical Charmers .....Oct. 9,'36..11....
Phil Spitalny and Girl Orch.
Music by Morgan.....Feb. 12,'37..11....
Russ Morgan and Orch.
Music, Music Everywhere...Dec. 18,'36..11....
Clyde Lucas and Orch.
Night in Manhattan.....July 30,'37..11....
Queen of Harmony .....Aug. 20,'37†11....
Phil Spitalny and Girl Orch.
Rah, Rah, Football.....Oct. 30,'36..10....
Will Osborne and Orch.
Song Hits on Parade.....Jan. 15,'37..10....
Freddie Rich & Orch.
Star Reporter in Hollywood
(11-21-37) .....Nov. 20,'36..9....
Ted Husing-Bennie Bartlett-Dorothy Lamour
Star Reporter, The, No. 2
(3-27-37) .....Mar. 12,'37..11....
Vincent Lopez and Orch.
Boswell Sisters
Swing, Hutton, Swing.....May 7,'37..11....
Ina Ray Hutton and Orch.
MUSICAL ROMANCE
(Technicolor)
In Old Wyoming (2-27-37).Jan. 15,'37..8....
Schubert's Serenade .....July 23,'37..9....
Song of the Islands.....
(5-22-37) .....May 21,'37.10....

Title Rel. Date Min.

Trees (3-20-37) .....Mar. 19,'37..9....
Western Sketches .....Nov. 20,'36.10....
PARAGRAPHICS
Aviator Shorty .....July 23,'37.10....
Broadway Highlights, No. 8.Dec. 11,'36.10....
Broadway Highlight, No. 9.....10....
Circus Comes to Town, The
(7-3-37) .....June 25,'37.10....
Cowboy Shorty .....Oct. 8,'37†..1 rl..
Game Trails .....Apr. 30,'37.10....
It's a Good Stunt.....Sept.10,'37†10....
It's a Living.....Mar. 5,'37.11....
Killer of the Tonto.....Aug. 13,'37†10....
Nobody Home .....Apr. 2,'37.10....
Rhythm of the River.....Oct. 9,'36.10....
Safety in the Air
(5-22-37) .....May 28,'37.10....
Sailor Shorty .....Oct. 23,'36.10....
That's Their Business.....Nov. 13,'36.11....
Where Champions Meet
(2-20-37) .....Jan. 8,'37..9....
Where Snow Is King.....Feb. 5,'37..9....
PARAMOUNT PICTORIAL
No. 3 — Miss Christopher Columbus—Take a Number—Keep Out! Lions....Oct. 16,'36.10....
No. 4—A Modern Monster — Furs on Parade — All Aboard .....Nov. 13,'36.11....
No. 5 — Bamboo—Clamdiggers' Rodeo — Vienna Boys' Choir .....Dec. 11,'36.10....
No. 6—Cornering a Killer — Twilight — Let's All Learn to Ski.....Jan. 8,'37..9....
No. 7 — Magic Caverns — Albert Payson Terhune—Swing Fashions .....Feb. 12,'37..9....
No. 8 — Tides of Fundy—Home of the Rainbow—Meet the Lorlas.....Mar. 12,'37.10....
No. 9—Moonlight and Shadows — Rooftops of Manhattan—Blackie and Brownie .....Apr. 9,'37.10....
No. 10 — Sailboat Time — Twilight on the Trail—Magnetic Music (5-22-37).May 7,'37.10....
No. 11—Fishing Highlights.June 4,'37.11....
No. 12—(7-3-37) .....July 2,'37.10....
NEW SERIES
No. 1 .....Aug. 6,'37†..1 rl..
No. 2 .....Sept. 3,'37†..1 rl..
No. 3 .....Oct. 1,'37†..1 rl..
POPEYE THE SAILOR
Hold the Wire.....Oct. 23,'36..7....
Hospitality .....Apr. 16,'37..7....
I Like Babies and Infints..Sept.17,'37†..7....
I'm in the Army Now.....Dec. 25,36..7....
I Never Change My Altitude .....Aug.20,'37†..7....
Lost and Foundry.....July 16,'37..7....
Morning, Noon and Night Club (6-26-37) .....June 18,'37..7....
My Artistical Temperature..Mar. 19,'37..7....
Organ Grinder's Swing
(3-6-37) .....Feb. 19,'37..7....
Paneless Window Washer, The (2-27-37).....Jan. 22,'37..7....
Popeye the Sailor Meets Sinbad the Sailor
(11-14-36) .....Nov. 27,'36..7....
(Technicolor special)
Spinach Roadster, The.....Nov. 27,'36..7....
Twisker Pitcher, The.....May 21,'37..7....
PARAMOUNT SOUND NEWS
Two Editions Weekly
POPULAR SCIENCE
(Cinecolor)
No. 2 (11-28-36).....Oct. 30,'36.10....
No. 3 .....Dec. 25,'36.11....
No. 4 (3-2-27).....Feb. 26,'37.11....
No. 5 .....Apr. 30,'37.11....
No. 6 .....July 2,'37.11....
NEW SERIES
No. 1 .....Sept. 3,'37†..1 rl..
SCREEN SONGS
Never Should Have Told You (3-6-37) .....Jan. 29,'37..8....
Nat Brandwynne and Orch.
Please Keep Me in Your Dreams (5-22-37).....May 28,'37..8....
Henry King and Orch.
Talking Through My Heart .Nov. 27,'36..7....
Dick Stabile and Orch.
Twilight on the Trail.... .Mar.26,'37..7....
The Westerners
Whispers in the Dark.... .Sept.24,'37†..1 rl..

Title Rel. Date Min.

You Came to My Rescue....July 30,'37..8....
Shep Fields and Orch.
GRANTLAND RICE SPORTLIGHTS
(NEW SERIES)
No. 29—Fighting Marlin....Oct. 2,'36.10....
No. 30—Sporting Quiz, The
(11-21-36) .....Nov. 6,'36.10....
No. 31—Chimp Champs....Dec. 4,'36.10....
No. 32—Sporting Pals .....Jan. 1,'37.10....
No. 33—Underwater Romance, An (3-6-37).....Jan. 29,'37.10....
No. 34—On the Nose
(3-13-37) .....Feb. 26,'37.10....
No. 35—King Soccer .....Mar.26,'37.10....
No. 36—Wrestling (It's a Laugh) .....Apr. 23,'37.10....
No. 37—Swing Stars
(5-22-37) .....May 14,'37.10....
No. 38—Pan-American Champions (7-3-37) .....June 11,'37.10....
No. 39—Rhythm of the Game (7-10-37) .....July 9,'37.10....
No. 40—Aquabats .....Aug.13,'37†10....
No. 41—Picking Pets.....Sept.10,'37†11....
UNUSUAL OCCUPATIONS
(Cinecolor)
No. 1 .....Aug. 6,'37†..1 rl..
No. 2 .....Oct. 8,'37†..1 rl..

RKO RADIO

Title Rel. Date Min.

CONDOR MUSICALES
Frozen Affair, A (8-28-37) .Sept.17,'37†10....
Murder in Swing Time....Sept.27,'37†10....
HEADLINER SERIES
1—Latapaloosa .....Nov. 20,'36.16....
2—Singing in the Air.....Feb. 19,'37.19....
3—Rhythm on the Rampage
(4-24-37) .....Apr. 2,'37.18....
4—Swing Fever .....July 25,'37.19....
EDGAR KENNEDY COMEDIES
Bad Housekeeping (4-10-37).Mar. 5,'37.19....
Dumb's the Word.....June 11,'37.18....
Hillbilly Goat (1-23-37)...Jan. 15,'37.18....
Locks and Bonds.....Apr. 16,'37.19....
Morning Judge .....Sept.24,'37†.....
Tramp Trouble .....Aug. 6,'37.16....
MARCH OF TIME
No. 3 .....Nov. 3,'36.21....
No. 4 (12-12-36).....Nov. 27,'36.22....
No. 5 .....Dec. 25,'36.19....
No. 6 .....Jan. 22,'37.19....
No. 7 .....Feb. 10,'37.21....
No. 8 .....Mar. 19,'37.20....
No. 9 (4-17-37) .....Apr. 16,'37.21....
No. 10 .....May 14,'37.18....
No. 11 .....June 11,'37.18....
No. 12 .....July 9,'37.18....
No. 13 .....Aug. 6,'37.....
1937-38
No. 1 .....Sept. 3,'37†.....
MICKEY MOUSE
Clock Cleaners, The
(8-28-37) .....8....
Hawaiian Holiday.....
NU-ATLAS PRODUCTIONS
Rhythm in a Night Court..Sept.24,'37†.9....
PATHE NEWS
Released twice a week
PATHE PARADE
No. 1 .....Sept.10,'37†.....
PATHE REVIEWS
Released once a month
PATHE TOPICS
Released seven times a year
RADIO FLASH COMEDIES
Don't Be Like That
(1-30-37) .....Dec. 4,'36.18....
Horse Play (4-3-37).....Mar. 19,'37.16....
RADIO MUSICAL COMEDIES
Deep South (1-23-37).....Jan. 1,'37.17....
Mississippi Moods
(7-31-37) .....July 23,'37.17....
That Man Samson.....May 28,'37.19....
SMART SET
Grandma's Buoys (1-2-37)..Dec. 18,36.16....
Inlawful .....Apr. 30,'37.17....
SPECIAL
Day With the Dionne Quintuplets, A (4-24-37) .Mar.26,'37.18....
SPORTS WITH BILL CORUM
Beach Sports .....June 4,'37..9½..
Big League .....May 7,'37.11....
Foreign Sports .....Apr. 9,'37.10....
Golf Timing (8-21-37).....July 23,'37.11....
Iceman, The .....Jan. 15,'37..9....
Ladies' Day .....Dec. 18,'36.11....
Putting On the Dog.....Feb. 12,'37.11....
Royal Steeds .....July 2,'37.10....
Saratoga Summers

Title Rel. Date Min.

(3-27-37) .....Mar. 12,'37..10....
Singing Wheels (12-26-36) .Nov. 20,'36.11....
STRUGGLE TO LIVE
Deadly Females .....Nov.13,'36..9½..
Desert Land .....Apr. 16,'37..8....
Forest Gangsters (1-23-37) .Jan. 8,'37..9....
Jungle Playmate .....July 30,'37..9....
SUPERBA COMEDIES
Bridal Grief .....Feb. 5,'37.19....
One Live Ghost.....Nov. 6,'36.21....
Wife Insurance (8-14-37). .July 9,'37.16....
Wrong Romance, The.....May 14,'37.19....
WORLD ON PARADE
California Missions
(4-24-37) .....Apr. 16,'37.11....
Circus Winter Quarters.....May 14,'37.11....
Florida Cowboy .....June 11,'37..9½..
Gold Mania (1-16-37).....Dec. 25,'36.11....
Graveyard of Ships (1-2-37) .Nov. 27,'36.11....
Heart of the Sierras.....Nov. 6,'36.11....
Manhattan Waterfront
(3-27-37) .....Feb. 19,'37.11....
Mt. Vernon .....Mar. 19,'37.10....
Romantic Mexico .....Jan. 22,'37.10....
Trinidad .....Sept.11,'36.10....
Workshops of Old Mexico..July 9,'37.11....

STATE RIGHTS

Title Rel. Date Min.

ALEXANDER
Trailing the Seashore
(1-9-37) .....11....
AMERICAN RED CROSS
Behind the Flood Headlines
(5-8-37) .....11....
ASTOR
Carmen (5-29-37) .....9....
Halt! Who Goes There?
(5-29-37) .....9....
DYNAMIC
Wonderland of Gaspe
(6-13-36) .....11....
FILM EXCHANGE
Ski-Esta (1-2-37).....10....
MATSON
Coronation Preview
(3-27-37) .....10....
ROGERS SPECIAL
Lest We Forget (5-1-37).....1 rl..
U. S. DEPT. OF AGRICULTURE
I Pledge My Heart (8-7-37).....11....

20TH CENTURY-FOX

Title Rel. Date Min.

ADVENTURES OF THE NEWSREEL CAMERAMAN
Bone Bender Parade
(8-14-37) .....Aug. 6,'37.10....
Dogging It Around the World .....Nov. 13,'36.10....
Looking for Trouble.....Dec. 18,'36.10....
Pacing the Thoroughbreds..Sept.25,'36.....
Ski Parade, The.....Feb. 5,'37.....
Sports Headliners of 1936
(11-21-36) .....Oct. 30,'36.10....
MAGIC CARPET SERIES
Land of Genghis Kahn
(2-6-37) .....Dec. 18,'36.10....
Philippine Fantasy
(11-7-36) .....Sept.25,'36.....
Portraits of Portugal
(8-7-37) .....Aug. 6,'37.10....
Touring Brazil (12-18-36)..Nov. 13,'36.10....
Western Grandeur (4-3-37) .Feb. 5,'37..9½..

UNITED ARTISTS

Title Rel. Date Min.

MICKEY MOUSE
103. Alpine Climbers
(8-22-36) .....Oct. 28,'36†.9½..
104. Mickey's Circus
(8-15-36) .....Nov. 11,'36†..8....
105. Donald and Pluto
(11-14-36) .....Dec. 12,'36†..8....
107. Mickey's Elephant
(11-14-36) .....Feb. 19,'37†..9....
108. Don Donald (1-16-37).....8½..
109. Worm Turns, The
(1-23-37) .....Apr. 17,'37† 8½..
110. Magician Mickey ....June 17,'37† 8½..
111. Mickey's Amateurs
(6-19-37) .....1 rl.
112. Moose Hunters .....Aug. 5,'37†..9....
SILLY SYMPHONIES
106. Three Blind Mouseketeers (11-28-36)...Jan. 28,'37† 7....
108. Country Cousin, The
(11-21-36) .....Dec. 17,'36† 6½..
109. Mother Pluto
(11-21-36) .....Mar. 6,'37† 6½
110. More Kittens (1-9-37) .Mar.27,'37† 8½..

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
#1. Woodland Cafe (8-28-37)		1 rl.
#2. Little Hiawatha (6-26-37)		1 rl.
#3. Modern Inventions (6-26-37)		1 rl.

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 28 (10-17-36)	Oct. 19,'36	8
No. 29	Oct. 26,'36	9
No. 30	Nov. 23,'36	10
No. 31	Dec. 21,'36	9
No. 32 (2-6-37)	Feb. 1,'37	9½
No. 33 (3-27-37)	Mar. 15,'37	9
No. 34 (4-17-37)	Mar. 22,'37	8
No. 35 (4-17-37)	Apr. 12,'37	7
No. 36 (5-15-37)	May 10,'37	9½
No. 37 (5-15-37)	June 7,'37	9½
No. 38 (7-24-37)	July 26,'37	10
No. 39		
MEANY-MINY-MOE CARTOONS		
Air Express	Sept. 20,'37	6
Big Race, The (3-13-37)	Mar. 3,'37	7
Country Store (8-7-37)	July 5,'37	7
Fireman's Picnic	Aug. 16,'37	6½
Golfers, The (2-13-37)	Jan. 11,'37	8½
House of Magic (2-13-37)	Feb. 8,'37	8
Knights for a Day (1-9-37)	Dec. 28,'36	7
Lumber Camp (3-20-37)	Mar. 15,'37	7
Ostrich Feathers	Sept. 6,'37	†7
Rest Resort	Aug. 23,'37	7
Steel Workers (5-15-37)	Apr. 26,'37	7
Stevedores, The	May 24,'37	7
Turkey Dinner	Nov. 30,'36	8
MENTONE MUSICAL COMEDIES		
Alpine Cabaret (8-14-37)	Aug. 4,'37	10
Bargain Matinee (3-20-37)	Apr. 14,'37	10
Cocktail Party, The (5-15-37)	May 12,'37	10
Fun Begins at Home	Feb. 17,'37	10
Fun in the Fire House (11-7-36)	Oct. 28,'36	10
Hawaiian Capers	Sept. 8,'37	†9
It's on the Record	Mar. 17,'37	10½
Royal Cafe	Nov. 25,'36	10
School for Swing (2-6-37)	Jan. 20,'37	10
Shoes with Rhythm (5-15-37)	June 9,'37	10
Singing Bandit, The (7-3-37)	July 7,'37	10
Teddy Bergman's Bar-B-Q	Oct. 6,'37	†9
Television Highlights	Dec. 23,'36	10
OSWALD CARTOONS		
Birthday Party, The	Mar. 29,'37	6½
Duck Hunt (3-13-37)	Mar. 8,'37	7
Everybody Sings (1-30-37)	Feb. 22,'37	7
Gopher Trouble	Nov. 30,'36	7
Night Life of the Bugs (10-3-36)	Oct. 9,'36	8
Playful Pup, The (7-31-37)	July 12,'37	7
Puppet Show (10-13-36)	Nov. 2,'36	8
Trailer Thrills (5-15-37)	May 3,'37	7
Unpopular Mechanic (10-17-36)	Nov. 6,'36	8
Wily Weasel, The	June 7,'37	7
STRANGER THAN FICTION SERIES		
No. 28—Novelty (9-24-36)	Oct. 12,'36	8½
No. 29—Novelty (9-24-36)	Nov. 9,'36	8½
No. 30—Novelty (12-26-36)	Dec. 7,'36	10
No. 31—Novelty (1-2-37)	Jan. 4,'37	9
No. 32—Novelty (1-30-37)	Feb. 1,'37	9
No. 33—Novelty (2-13-37)	Mar. 1,'37	9
No. 34—Novelty (4-17-37)	Mar. 29,'37	9
No. 35—Novelty (4-17-37)	Apr. 26,'37	9
No. 36—Novelty (4-17-37)	May 24,'37	8
No. 37—Novelty (7-3-37)	June 21,'37	8½
No. 38—Novelty (5-15-37)	July 19,'37	9
No. 39—Novelty (7-24-37)	Aug. 16,'37	9
UNIVERSAL SPECIAL		
Hollywood Screen Test (8-14-37)	Aug. 30,'37	†21
King Edward the VIIIth	Dec. 14,'36	9½
You Can't Get Away With It	Nov. 30,'36	25

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Internationals—Heitz-Lee	Oct. 17,'36	11
Vaudeville Is Back—Johnny Perkins	Nov. 14,'36	11
Vaude-Villians—Marty May	Dec. 12,'36	10
Reel Vaudeville (1-30-37)—Harry Rose	Jan. 2,'37	11
Bed-Time Vaudeville (2-20-37)	Jan. 30,'37	11
Bring On the Girls—Edgar Bergen	Mar. 6,'37	11
Vitaphone Diversions—Smith and Dale	Apr. 3,'37	10
Nickel Lowdown—Charles Kemper	May 1,'37	10
Vitaphone Funsters (6-12-37)—Johnny Burke	May 29,'37	11
Vaude-Festival—Fritz and Jean Hubert	June 26,'37	
Vaudeville Hits—Elaine Arden	July 17,'37	
Vitaphone Broadwayites—Medley-Dupree	Aug. 21,'37	
BROADWAY BREVITIES		
Joe Palooka in "The Choke's on You" (9-19-36)—Shemp Howard-Robert Norton	Sept. 12,'36	21
Backyard Broadcast, The (9-5-36)	Sept. 26,'36	21
Say It with Candy—Virginia Verrill	Oct. 3,'36	20
Sheik to Sheik—Georges Metaxa	Oct. 10,'36	21
Can't Think of It—Ken Murray-Oswald	Oct. 24,'36	18
Captain Bluebird—Georgie Price	Feb. 13,'37	
Sunday Round-Up, The—Dick Foran-Linda Perry	Oct. 31,'36	18
Sweethearts and Flowers—Regis-Toomey-Preisser Sisters	Nov. 7,'36	20
That's Pictures (8-29-36)—Jay C. Flippen	Nov. 21,'36	21
Joe Palooka in "The Blonde Bomber"—Shemp Howard-Robert Norton	Nov. 28,'36	21
Here Comes the Circus—"Poodles" Hanneford	Dec. 5,'36	18
"Give Me Liberty"—John Litel	Dec. 19,'36	22
It's All Over Now (2-6-37)—Dan Healy	Dec. 26,'36	20
Joe and Asbestos in "A Horse's Tale" (2-13-37)—Harry Gribbon-Hamtree Harrington	Jan. 9,'37	20
Pretty Pretender, The (2-13-37)—Bernice Claire	Jan. 23,'37	21
Joe Palooka in "Kick Me Again" (3-6-37)—Shemp Howard-Robert Norton	Feb. 6,'37	21
Captain Blueblood—Georgie Price	Feb. 3,'37	21
Swing for Sale (3-13-37)—Hal LeRoy	Feb. 27,'37	22
Under Southern Stars—Fred Lawrence-J. Bryan	Feb. 20,'37	18
Hotel a la Swing—Eddie Foy, Jr.	Mar. 13,'37	20
Mail and Female—Ken Murray	Mar. 27,'37	21
Play Street (4-10-37)—Preisser Sisters	Apr. 3,'37	21
Romance of Robert Burns (4-10-37)—Owen King-Linda Perry	Apr. 10,'37	16
Lifers of the Party, The—Yacht Club Boys	Apr. 17,'37	21
Joe Palooka in "Taking the Count"—Shemp Howard-Robert Norton	Apr. 24,'37	21
Movie Mania—Dave Apollon	May 8,'37	20
Musical Operation, A—Frank Gaby-Virginia Verrill	May 15,'37	20
Day at Santa Anita—Sybil Jason	May 22,'37	18
Sound Defects (6-12-37)—Rufe Davis	June 5,'37	22
Joe Palooka in "Thirst Aid"—Robt. Norton-Beverly Phalen	June 12,'37	
Rhythm Roundup, The—Estelle Taylor	June 19,'37	
Little Pioneer, The (7-10-37)—Sybil Jason	July 3,'37	
Newsboys Nocturnes (7-10-37)—Lane, Tree & Edwards	July 10,'37	
Flowers from the Sky (8-21-37)—Josephine Huston	July 24,'37	22
Cut Out for Love—Donald Novis-Dorothy Dare	Aug. 2,'37	
Du Barry Did All Right—Irene Bordoni	Aug. 7,'37	
COLORTOUR ADVENTURE (Cinecolor)		
Colorful Occupations (9-19-36)	Oct. 3,'36	10
Northern Lights	Oct. 31,'36	10
Along the Mediterranean	Dec. 5,'36	10
Hollanders, The (1-23-37)	Jan. 2,'37	10
Nice Work (2-13-37)	Jan. 30,'37	10
Land of the Midnight Sun (3-13-37)	Feb. 27,'37	10
Nature the Artist (4-10-37)	Mar. 20,'37	10
Cradle of Civilization	Apr. 17,'37	10
Alpine Grandeur	May 15,'37	1 rl.
Gateway to Africa (6-12-37)	June 12,'37	10
Land of the Magyar (7-10-37)	July 3,'37	
Crossing the Sahara	Aug. 14,'37	
LOONEY TUNES		
No. 28—Village Smithy, The	Nov. 14,'36	7
No. 29—Porky of the Northwoods (1-9-37)	Dec. 19,'36	7
No. 30—Porky the Wrestler	Jan. 9,'37	7
No. 31—Porky's Road Race	Feb. 6,'37	7
No. 32—Picador Porky (2-27-37)		8
No. 33—Porky's Romance	Apr. 17,'37	8
No. 34—Porky's Duck Hunt	Apr. 17,'37	8
No. 35—Porky and Gabby (6-12-37)	May 15,'37	8
No. 36—Porky's Building	June 19,'37	8
No. 37—Porky's Super Service (7-10-37)	July 3,'37	8
No. 38—Porky's Railroad (8-14-37)		7
MELODY MASTERS		
Emil Coleman and Orch. (7-11-36)	Oct. 17,'36	11
Leon Navara and His Orch. (9-19-36)	Nov. 7,'36	11
Clyde McCoy and Orch. (8-29-36)	Nov. 28,'36	10
Jimmie Lunceford and Orch. (1-23-37)	Dec. 19,'36	10
George Hall and Orch.	Jan. 9,'37	10
Louisiana Kings	Jan. 23,'37	10
Roger Wolfe Kahn and Orch.	Feb. 6,'37	10
Cab Calloway and Orch. (3-13-37)	Feb. 20,'37	10
Peter Van Steeden and Orch.	Mar. 6,'37	10
Jacques Fray and Orch. (4-10-37)	Mar. 27,'37	10
Jam Session, The—Clyde McCoy and Orch.	Apr. 17,'37	11
Rimac Orchestra, The	May 8,'37	1 rl.
Jack Denny and Orch.	May 29,'37	1 rl.
Eliseo Grenet and Orch. (6-19-37)	June 19,'37	10
Lennie Hayton and Orch. (7-10-37)	July 10,'37	10
David Mendoza and Orch. (8-21-37)	July 31,'37	10
MERRIE MELODIES (In Color)		
No. 27—Boulevardier of the Bronx	Oct. 10,'36	7
No. 28—Don't Look Now	Nov. 7,'36	7
No. 29—Cocoonut Grove	Nov. 28,'36	7
No. 30—He Was Her Man	Jan. 2,'37	7
No. 31—Pigs Is Pigs (1-16-37)	Jan. 30,'37	7
No. 32—I Only Have Eyes for You (3-6-37)	Mar. 6,'37	8
No. 33—The Fella with the Fiddle (4-10-37)	Mar. 27,'37	8
No. 34—She Was an Acrobat's Daughter	Apr. 10,'37	8
No. 35—Ain't We Got Fun	May 1,'37	8
No. 36—Clean Pastures	May 22,'37	
No. 37—Uncle Tom's Bungalow	June 5,'37	
No. 38—Streamlined Greta Green (6-12-37)	June 19,'37	8
No. 39—Sweet Sioux (7-10-37)	June 26,'37	8
No. 40—Egghead Rides Again	July 17,'37	
No. 41—Speaking of the Weather (8-21-37)		7
PICTORIAL REVIEWS		
No. 4—Southern Wear—Aviation (1-23-37)	Dec. 26,'36	11
No. 5—Sports Afloat (2-6-37)	Jan. 16,'37	10
No. 6—Swimming — Wood Carving	Feb. 13,'37	10
No. 7—Phonograph Records—Lipsticks (4-10-37)	Mar. 20,'37	11
No. 8—Coiffeurs—Shoes	Apr. 10,'37	10
No. 9—Hats—Bathing Suits	May 11,'37	10
No. 10—Dancing-Leather (6-5-37)	May 22,'37	10
No. 11—Milk—Rugs	June 19,'37	
No. 12—Pianos-Art (8-14-37)	July 17,'37	10
No. 13—Books—Furs	Aug. 28,'37	
VITAPHONE NOVELTIES		
Nut Guilty—(6-27)	Nov. 21,'36	10
Oklahoma As Is—Cal Tinney	Dec. 19,'36	11
Poets of the Organ (8-22)—Mr. and Mrs. Jesse Crawford	Jan. 16,'37	
Whale Ho (7-14)	Feb. 13,'37	10
Medium Well Done—Hardeen	Mar. 6,'37	10
Ghost to Ghost Hookup, A—Radio Ramblers	Apr. 3,'37	11
Home Run on the Keys (4-3-37)—Babe Ruth	Apr. 24,'37	9
Check Your Cash—Louis Zingone	May 22,'37	10
Double Talk (6-5-37)—Edgar Bergen	June 26,'37	10
Palm Beach Knights—Charles Ahearn	July 31,'37	
Lyin' Tamer, The (7-11-36)—George Jessel	Aug. 28,'37	

WM. STEINER

Title	Rel. Date	Min.
Eagle's Vengeance, The	July 29,'37	†20

WORLD

Title	Rel. Date	Min.
Battling Bettas	July 8,'37	†10
Men of Ships	Sept. 10,'37	†9

SERIALS

12 Episodes Each Unless Otherwise Specified

REPUBLIC

Title	Rel. Date	Min.
Dick Tracy 6401 (2-27-37)—Ralph Byrd-Kay Hughes (15 episodes)	Feb. 20,'37	†
Painted Stallion, The 6421—Ray Corrigan-Hoot Gibson	June 5,'37	†
Robinson Crusoe of Clipper Island 3583—Mala-Mamo Clark (14 episodes)	Nov. 14,'36	
S. O. S. Coast Guard 6441—Ralph Byrd-Maxine Doyle	Aug. 29,'37	†
Zorro Rides Again 6461—Zorro Rides Again (Weiss-Mintz-Serials)	Nov. 20,'37	†

STAGE and SCREEN

Title	Rel. Date	Min.
Black Coin, The—Ralph Graves-Ruth Mix (15 episodes)	Sept. 1,'36	(1st episodes, 3 rls., followed by 14 two-reel episodes.)

UNIVERSAL

Title	Rel. Date	Min.
Jungle Jim (12-26)—Grant Withers-Betty Jane Rhodes	Jan. 18,'37	2 rls. (each)
Radio Patrol—Grant Withers-Cath. Hughes	Oct. 4,'37	†2 rls. (each)
Secret Agent X9—Scott Kolk-Jean Rogers	Apr. 12,'37	2 rls. (each)
Wild West Days (6-26-37)—Johnny Mack Brown (13 episodes)	July 5,'37	†2 rls. (each)

VICTORY

Title	Rel. Date	Min.
Blake of Scotland Yard—Ralph Byrd-Herbert Rawlinson (15 episodes—also feature version)	Apr. 15,'37	
Shadows of Chinatown—Bela Lugosi-Herman Brix (15 episodes—also feature version)	Oct. 10,'36	

She stepped out with Ramon



The SHEIK STEPS OUT

The critics step out in their praises with *"One of the best offerings from Republic."*—Variety. *"Enjoyable romantic comedy bringing back Novarro should be well received."*—Film Daily. *"Colorful."*—Hollywood Reporter. *"Here is the best picture from Republic in a long time."*—Jay Emanuel Pub.

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***with* LOLA LANE**
GENE LOCKHART
KATHLEEN BURKE
STANLEY FIELDS
***and* BILLY BEVAN**

***Directed by* IRVING PICHEL • *Original story and screen play by* ADELE BUFFINGTON**
***Associate producer* HERMAN SCHLOM**

The SHEIK

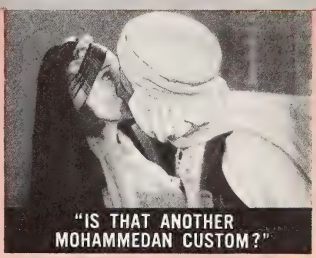
NOVARRO



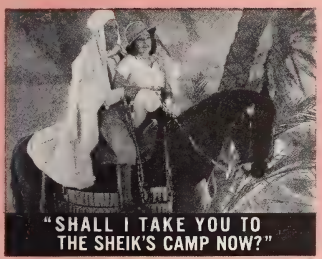
"ONE MORE PEEP OUT OF YOU."



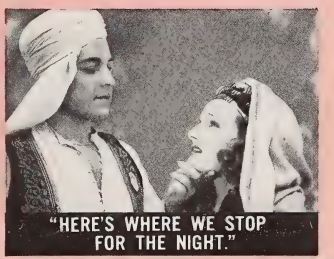
"YOU PACKHORSE . . ."



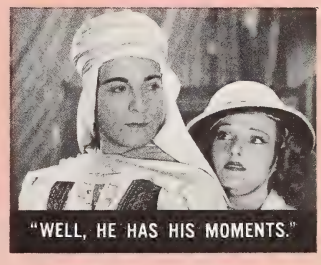
"IS THAT ANOTHER MOHAMMEDAN CUSTOM?"



"SHALL I TAKE YOU TO THE SHEIK'S CAMP NOW?"



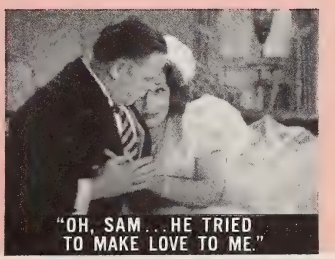
"HERE'S WHERE WE STOP FOR THE NIGHT."



"WELL, HE HAS HIS MOMENTS."



"YOU ARE BEAUTIFUL."



"OH, SAM . . . HE TRIED TO MAKE LOVE TO ME."



"HE COULDN'T BE THAT MUCH OF A BARBARIAN—TO CUT OUR THROATS."

REPUBLIC

J. C JENKINS—HIS COLYUM

Ida Grove, Iowa

Dear Herald:

This is the town that owes a whole lot of its importance to Harry Day. That is to say that it was here that Harry built the King theatre and the King theatre is the bright spot of Ida Grove and the King is the gathering place for all those who like to be entertained. Ida Grove has a very nice swimming pool and that probably accounts for why Harry always had such a clean appearance. We understand he took a bath there regularly every three months whether he needed it or not.

Harry sold the King to a lady from Tekamah, Neb., and we understand he now has a theatre in southwestern Wisconsin, and Wisconsin, you know, is where they make so much brick cheese, and brick cheese and "The beer that made Milwaukee famous" is what put Wisconsin on the map. But then maybe that Lee of Schulesburg and Roob of Pt. Washington and their theatres had something to do with it.

Mr. Stipp is now the manager of the King, and, while we only had a few minutes to visit with him, it is our opinion that the King is managed up to its former reputation, and that ought to be good enough for anybody.

▽

Iowa Falls is a pretty good town. The corn that surrounds the town is so tall that if it weren't for the roads that lead out of the town you wouldn't know which way to go. Here is where E. O. Elsworth operates the Metropolitan theatre. We stopped there and had a very delightful visit with him, just as we always do, and we also had a fine visit with our old friend, Frank Foster. Frank used to correspond with a number of theatrical papers, and he's the guy who used to pan us through the Opera House Reporter, but he always did it in a nice way. It is a pleasure to meet these old friends and then get out of town without being arrested.

As we understand it, Mr. Elsworth used to be in the Iowa legislature, and it is our belief that Iowa should keep him there, but then if she did, what would Iowa Falls do for entertainment? Jevver think of that, Axel?

Here we found that another "agent" had given Mr. Elsworth a few leaves from our biography. He told him that we had been retired on a pension of 200 dollars a month. Good gosh, 200 dollars a month is more money than Uncle Sammy would have given us if we had had both legs and both arms shot off and two or three stomachs shot out over in France. It has always been our belief that nobody had license to lie except those who had returned home from a fishing trip.

We got a letter from Grandmaw Smith back on the Kankakee river in Indiana wanting to know if the government was still in the market for dogs for its shelterbelt. She says that Zeb, her husband, has two ablebodied beagle hounds he wants to sell, and she says why build dams for irrigating purposes when dogs are so cheap.

Clarion is surrounded by Iowa's tall corn; in fact, it is so tall around there that you can't see the town until you get into it and here is where W. F. Smith operates the Colonial theatre.

We had a very delightful visit with Mr. Smith and his son, and we always look forward to a grand visit with them when we are headed for Clarion. Mr. Smith is going to build a theatre that Clarion will be proud of and he expects to have it opened by December, and our guess is that when he gets it opened the folks of Clarion will have something to be proud of. Here an "agent" tore out another leaf from our history. He told Mr. Smith that we had been confined to the counties bordering on the Missouri river and that he had been sent out, as a special representative of the HERALD, to cover our territory. Wasn't that lovely of him to inform the boys? By gosh, we are going to leave this locality before they get us married off to a squaw with seven or eight papooses and a skydoodle pup.

▽

Every little ways, as we drive over the country, we pass sucker camps. But maybe you don't know what a sucker camp is. It is a camp where those who are sucking the public teat gather for their feed. The farmers around these camps are having trouble to get help to harvest their crops and put up their hay, for these suckers say that if they get off relief rolls once they can't get back on. The government ought to build more camps.

▽

Holstein is another town that is surrounded by Iowa's "tall corn," and, as we remarked once before, we don't know where there will be a market for this crop. They can't feed corn to a tractor or a truck and there are but few hogs and cattle left on the farms, and they can't use all of it for "white mule," but the farmers around Holstein are exceptionally fortunate in having a fine theatre to go to where they can see the cream of the market.

We called there to see Mr. Kugel, who operates the State theatre, and it was our bad luck to find that he was away billing his show. We did, however, meet Mrs. Kugel at her home and had a very delightful visit with her. She seemed very anxious to make a trip to the Black Hills, especially since reading what little we had to say about it in one of our former letters.

She was so interested in what we had to say that we gave her a little booklet we once wrote called "Some of the Beauty Spots of the Black Hills" and it is our guess that they will make a trip to the Hills, mainly to see whether we told the truth or not. It certainly is a pleasure to meet such folks as Mrs. Kugel; it's what makes traveling in the hot weather worth while.

▽

We would have liked very much to have gotten over to Cherokee to see Dale Goldie, and over to Sheldon to see Kerberg, and over to Rock Valley to see Bill Bogart, but, doggone it, we can't visit all the boys, but we can remind you again to not worry about your subscriptions to the HERALD; the HERALD will send you a notice when your subscriptions expire, and so now—

"Sally and Sue,
Don't get blue;
For we're shoving right off,
We're shoving right off,
We're shoving right off
For home again."

COLONEL J. C. JENKINS
The HERALD's Vagabond Columnist

The HERALD covers the FIELD like an April SHOWER.

IN THE NEWSREELS

MOVIETONE NEWS—No. 100, Vol. 19.—Shoshone National Forest swept by fire....Whaling is profitable once more....Otomi Indians in ancient dance of the flying pole....Rodeo in Montana....Prince Konoye....Daniel Frohman....August Heckscher....Fashions....Aviation....Lew Lehr....Sports....Harvest Moon Ball held on Broadway.

MOVIETONE NEWS—No. 101, Vol. 19.—Marines sail for China....3,000 twins of all ages compete for best "look-alikes"....Plane lands on running car, then takes off....Mussolini speaks for British amity....Roosevelt's mother takes the cure at Austria spa ....Italian King launches battleship....Sports....Andrew Mellon....Anthony Eden....Koki Hirota....Iron industry speeds recovery....Lew Lehr.

NEWS OF THE DAY—No. 298, Vol. 8.—Tokyo's air raid defenses tested in fear of reprisals....Budge and Mako in thrilling Tennis Match....Wonder boy, 11, stars at swim meet....Big town hoofers in dance derby....The Woman's Page....Dethroned rulers attend royal wedding....Mexican Indians stage a sky ride.

NEWS OF THE DAY—No. 299, Vol. 8.—Marines sail for China to protect Americans in peril....Big fight experts wrong again....Foreign tennis stars defeat Americans in big upset....Yankee clippers in Bermuda race....Mellon's vast riches to charity....New million dollar blast furnace speeds up industry ....Uncle Sam's Navy grows....Twins hold convention....Plane crasher dives through house, comes up smiling.

PARAMOUNT NEWS—No. 7.—W.P.A. marchers hear firing is all over....Grandmother's spinning wheel contest....14 dead in Soshone National Park fire....Football squad trains on coconuts....'Mysterious Mr. Montague" returns east....Maine fights shrinkage in lobster crop....School days call millions back to desks....Peiping falls to Japanese.

PARAMOUNT NEWS—No. 8.—Saratoga's big closing stake to "Sky Larking"....Perfect score gives "Rookie" traps title....Last rites for Andrew Mellon ....Navy airmen show skill....3,000 twins hold annual convention....Marines sail to guard U. S. rights in east.

PATHE NEWS—No. 11, Vol. 9.—War causes defended ....A. F. L. policy outlined....Pearls found in Iowa ....WPA union protests....Golden wheat harvest....Ancient Aztec rites....Crowd braves driving rain to watch horse race.

PATHE NEWS—No. 12, Vol. 9.—Marines off to China ....John L. Lewis urges unity....Johnny Goodman wins amateur golf crown....Laying velvet railroad ....Ghost ships sail again....Models of endurance ....Crashes plane into barn....Skylarking wins Hopeful Stakes.

UNIVERSAL NEWSPAPER NEWSREEL—No. 592, Vol. 9.—China's envoy talks of war....Rocket bike ends in crash....Amateur yachtsmen compete.... ....Indians try merry-go-round....Thousands march on capital....Archery girls handle bows....Wedding held near a dam....Dog group proves training.

UNIVERSAL NEWSPAPER NEWSREEL—No. 593, Vol. 9.—U. S. Marines off for China....Goodman takes golf crown....Legless swimmer sets mark.... Flier smashes into house....3,000 twins get together ..Floods swamp lake district....Naval cadet wins $100,000....Italy gets big new warship....U. S. high in foreign games....Deer girls sprout antlers.

WHAT THE PICTURE DID FOR ME

Columbia

DEVIL IS DRIVING, THE: Richard Dix, Joan Perry—This is a well-executed piece of drama. The play is essentially a preachment against combining alcohol with gasoline, but the author of the play seems to admit that preaching will do no good by having the drinking driver tried for murder twice a short time apart for identical offenses. It is a good sermon but our market for sermons seems to be very limited. As a Big Special it proved to be a Big Flop. Running time, 68 minutes. Played August 10-11.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

MOTOR MADNESS: Rosalind Keith, Allen Brook—It's all been done before and this is no better nor worse than its predecessors. Played July 13.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MOTOR MADNESS: Allen Brook, Rosalind Keith—If you double feature, this picture is not important enough to merit more than a perfunctory "and second attraction" in the ads. It is not strong enough to single.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

First National

CHEROKEE STRIP: Dick Foran, Jane Bryan—A fine western plus expert soloing by Foran. Especially good was his rendition of the popular cowboy song "My Little Buckaroo." Played July 17.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CHEROKEE STRIP: Dick Foran, Jane Bryan—Very good story of the opening of Indian Territory in 1889, which I booked for the fiftieth anniversary of this town. Plenty of action and some singing by Dick Foran. Running time, 55 minutes. Played August 11-12.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

EVER SINCE EVE: Robert Montgomery, Marion Davies—Good comedy drama. Davies not the drawing card she used to be.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

GUNS OF THE PECOS: Dick Foran, Anne Nagel—Dick Foran's voice is marvelous, it holds me spellbound, even from the box office, but his face is not the type the girls like to rave about. However, the picture did average business, and we heard no particular kicks.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

HERE COMES CARTER: Ross Alexander, Anne Nagel—A splendid program picture that did nothing in the way of increased receipts, but did send those who came away satisfied. Played July 6.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PENROD AND SAM: Billy Mauch, Henry Watson—This is the kind of picture that pleases all the kids from eight to eighty. It is swell entertainment in the full sense of the word. Business on this Sunday a good average for a warm, sunny Sunday and a little above average Monday, which means favorable word of mouth advertising.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

PUBLIC ENEMY'S WIFE: Pat O'Brien, Margaret Lindsay—Old, but a fine little picture; interesting and well done. Everyone pleased on bank night.—Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

Grand National

GIRL LOVES BOY: Eric Linden, Cecilia Parker—We cannot help but disagree with our patrons who were so very pleased with this programer. It is cheaply produced and mediocre in every respect. Yet the audience reaction could not have been better. The story is syrupy, the acting ham and the direction blah but the picture made us new friends and money.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

SINS OF CHILDREN: Eric Linden, Cecilia Parker—Of all the independent pictures we have played this year this and "23½ Hours Leave" received the finest audience response. The somewhat sexy title of the Linden-Parker co-starring film gave it box office strength but the wholesome quality and sincerity of the story made the patrons forget all expectations of sensationalism. Generally speaking, our patrons are somewhat noncommittal but in this instance they did not hesitate to stop and praise the picture.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

23½ HOURS LEAVE: James Ellison, Terry Walker—It did us good to stand at the back of the auditorium and listen to the contented guffaws of the patrons as they watched this clever picture, which gives James Ellison a well deserved break. To our knowledge there was not a single complaint and the word-of-mouth helped at the box office. Terry Walker's appearance in this is more affecting than in the more recent "Mountain Music."—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

Metro-Goldwyn-Mayer

A DAY AT THE RACES: Marx Bros.—Crazy Marx Bros. is right. They may be OK for two reel comedies, but for features, nix! Grownups get tired watching them. Too silly.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

BETWEEN TWO WOMEN: Franchot Tone, Virginia Bruce, Maureen O'Sullivan—Another hospital picture. This is very good, but very much like other doctor stories we've played.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

CAPTAINS COURAGEOUS: Spencer Tracy, Freddie Bartholomew—Excellent. Cast gives excellent performance. Spencer Tracy walks away with the honors.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

EMPEROR'S CANDLESTICKS: William Powell, Luise Rainer—A very fine picture, with a grand cast, but no drawing power. Don't know why.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

GOOD OLD SOAK: Wallace Beery, Una Merkel, Betty Furness—Another excellent family picture from Metro. Wish they would give Una Merkel more and bigger parts for she is the tops. The entire cast is good, including Peter, the Parrot. Running time, 76 minutes. Played August 13-15.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

HELL DIVERS (Re-Issue): Clark Gable, Wallace Beery—This re-issue found an excellent welcome awaiting it by our fans and they were on hand to see it. The trailer is better on this than most that have been made up for the new stuff. It packs a terrific sales punch. The print is perfect. Played July 18-19.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NIGHT MUST FALL: Robert Montgomery, Rosalind Russell—This is something in the way of real out of the ordinary story material for the screen. Thrilling and exciting with fine playing by all the cast. Business was moderate and some ladies found it distasteful. Played July 11-12.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PICK A STAR: Jack Haley, Patsy Kelly—Hokum, gags and music cooked up into a very satisfactory dish. I think this will go over well in almost any theatre. Played August 17-18.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

ROMEO AND JULIET: Norma Shearer, Leslie Howard—A distinct and complete failure in our house. Nothing anyone could do would have made this popular with our patrons. Played July 4-5.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SARATOGA: Clark Gable, Jean Harlow—Fans will go to see Jean Harlow, but picture not very strong.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SARATOGA: Jean Harlow, Clark Gable—Good show in any spot. Not big, but entertaining. Running time, 94 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

THEY GAVE HIM A GUN: Spencer Tracy, Gladys George, Franchot Tone—The war angle killed this for us. Too bad, because it is thrilling entertainment. Played July 22-23.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TOPPER: Cary Grant, Constance Bennett—Not the big comedy sensation Metro would have you believe. Story too improbable altogether.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Monogram

BLAZING BARRIERS: Edward Arnold, Jr., Junior Coghland, Florine McKinney—Another "sleeper" from Monogram in that it holds appeal for practically all types of audiences. Unusual tie-up possibilities and we made the best of them by entertaining three entire C.C.C. camps during the showing. It is a true picture of C.C.C. life with a dramatic climax that carries a wallop. Members of the audience outspoken in their praises of this Monogram picture.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

Paramount

BIG BROADCAST OF 1937: Jack Benny, Burns & Allen—This picture drew well and apparently pleased. —Erma L. Raeburn, Arcade Theatre, Newell, S. D. Small town patronage.

BORDERLAND: William Boyd, Jimmy Ellison—A worthwhile western. Played July 24.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

EASY LIVING: Jean Arthur, Edward Arnold—Fair.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

EASY LIVING: Jean Arthur, Edward Arnold—Didn't stand up for two days. Movie critics in our part of country overrated this. People who came to see an exceptionally good picture were disappointed. Wasn't much to picture except lots of yelling and hollering. Jean Arthur wasn't so good in this. Was a trifle bit too dumb for us. A few did enjoy it—a few. Running time, 87 minutes. Played August 15-16.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

EXCLUSIVE: Fred MacMurray, Frances Farmer—Just fair.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

JOHN MEADE'S WOMAN: Edward Arnold, Francine Larrimore—This started in an interesting manner and finishes with a dull thud. These directors and script writers or whoever it is that want to give pictures a sort of arty ending give me a pain in the neck or in the pocketbook for this drew even below the summer average. At the end, Edward Arnold is shot and he is left on the floor and you don't know whether he will live or die. That is a swell dish to offer those who came out to be entertained.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

JUNGLE PRINCESS: Ray Milland, Dorothy Lamour—Done well on this one. Small Friday night crowd but enough to pack house Saturday night. Everyone well pleased. Running time, 84 minutes. Played August 6-7.—H. G. Kraus, Tolley Theatre, Tolley, N. D. Small town patronage.

MOUNTAIN MUSIC: Bob Burns, Martha Raye—Terrible. It will draw the first night, then you better close up.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

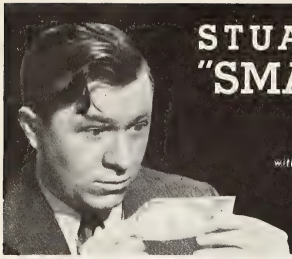
NORTH OF THE RIO GRANDE: Bill Boyd, George Hayes, Bernadene Hayes—The production excellence of the "Hopalong Cassidy" westerns has made the series the best in the field. Judicious casting and original interpretation of familiar situations

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to —

What the Picture Did for Me

MOTION PICTURE HERALD

Rockefeller Center, New York



STUART ERWIN "SMALL TOWN BOY"

with JOYCE COMPTON
JED PROUTY
A ZION MYERS Production
"A RIOT OF MIRTH"



"The SHADOW *STRIKES*"

with ROD LA ROCQUE
and LYNN ANDERS
Produced by
MAX and ARTHUR ALEXANDER

"The Shadow has thrilled millions over the air and in magazines"



BRUCE CABOT "*LOVE TAKES FLIGHT*"

with BEATRICE ROBERTS
A CONDOR Production
Produced by GEORGE A. HIRLIMAN

"Blazing Romance of the Airways"



"HERE'S *FLASH* CASEY"

with ERIC LINDEN
BOOTS MALLORY
Produced by
MAX and ARTHUR ALEXANDER

"Fiction's daring news photographer"



"RENFREW *of the* ROYAL MOUNTED"

with JAMES NEWILL
and CAROL HUGHES
Produced and directed by
AL HERMAN

"Radio and Fiction's famous hero now on the screen"



"WALLABY JIM *of the* ISLANDS"

with GEORGE HOUSTON
and RUTH COLMAN
Produced by BUD BARSKY

"Collier Magazine's most colorful sea adventurer"

GRAND NATI

EDWARD L. ALPERSON *presents*

JAMES CAGN

DANCING . . . ROMANCING . . .
REAL WALLOP IN HIS GREAT

SOMET TO SIN ABOU

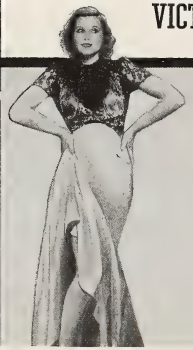
A VICTOR SCHERTZINGER PRODUCTION

with EVELYN DAW • WILLIAM

MONA BARRIE • GENE LOCKHART • JAMES NEWILL
CULLY RICHARDS • CANDY CANDIDO • William Tucker • Marek Windheim • Johnny Arthur • Dwight

Screenplay by Austin PARKER Orchestra Conductor C. BAKALEINKOFF Dances Arranged by

Original story, music and direction by
VICTOR SCHERTZINGER • PRODUCED BY ZION



"THE

Romance of a Broadway

Featuring—IRENE HERVEY • ROBERT YORK GILBERT & SULLIVAN Players ROGERS and Others • Produced and Presented by EDWARD L. ALPERSON

ONAL *Delivers* DURING SEPTEMBER

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PACKING A
EST ROLE!

HING
G
T♪



FRAWLEY

HARRY BARRIS
Davidson Richard
Frye • Philip Ahn
Harland DIXON

MYERS

Hear These
NEW SCHERTZINGER
SONG HITS
"Loving You"
"Right or Wrong"
"Something To Sing About"
"Out Of The Blue"
"Any Old Love"

GIRL SAID NO"

Wise Guy Who Fell In Love With a Dime-a-Dance Siren

ARMSTRONG • PAULA STONE • ED BROPHY • And an All Star Cast of the Original NEW
WILLIAM DANFORTH • VERA ROSS • VIVIAN HART • FRANK MOULAN • with ALLAN
Directed by ANDREW L. STONE • Screenplay by BETTY LAIDLAW and ROBERT LIVELY
GILBERT & SULLIVAN ON THE SCREEN FOR THE FIRST TIME • HEAR AGAIN:
"Three Little Maids from School" • "Poor Little Buttercup" • "The Wandering Minstrel" • "The Mikado's Song" and many others



gives them a freshness that is almost completely lacking in all other action pictures of this type. Bernadene Hayes' blonde loveliness and acting ability made her the most talked about member of the cast of this highly entertaining western.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

TRAIL DUST: William Boyd, Jimmy Ellison—Just another western and not entertainment for college people, but it will sell itself to persons of limited mentality and, having a plethora of such people, there seems to be nothing for us to do except to give them what they want. Running time, 77 minutes. Played August 13-14.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

TURN OFF THE MOON: Johnny Downs, Eleanore Whitney, Charles Ruggles—Excellent light musical. Johnny Downs and Eleanore Whitney make a nice dance team. Played July 10.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WAIKIKI WEDDING: Bing Crosby, Shirley Ross, Martha Raye, Bob Burns—Everyone well pleased with this. Good combination of stars. Running time, 90 minutes. Played August 13-14.—H. G. Kraus, Tolley Theatre, Tolley, N. D. Small town patronage.

Republic

DANGEROUS HOLIDAY: Ra Hould, Hedda Hopper, Guinn "Big Boy" Williams—Some day Republic is going to wake up to the fact that names, even in double feature pictures, mean something. Just how many theatregoers, or exhibitors for that matter, have heard of Ra Hould? This newcomer might not be half bad if given a chance to be himself instead of being forced to emulate Freddie Bartholomew who obviously inspired this story of a talented child whose relatives value him because of his financial worth. Sound and photography are adequate.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

HIT THE SADDLE: Bob Livingston, Ray Corrigan—Double featured this with "The Great Hospital Mystery," Twentieth Century-Fox. Had a good combination and both pictures pleased. Played August 13-14.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

HIT PARADE, THE: Frances Langford, Phil Regan—There's a lot of stuff in this one. I guess that is what is wrong with it—too much of it is "just stuff." It's the sort of a picture that a person would sit through once but would put up a fight if you tried to make him do it again. Republic claims it to be a Big Special and evidently spent a lot of money on it, but spending money does not always result in entertainment. Running time, 83 minutes. Played August 20-21.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

NAVY BLUES: Dick Purcell, Mary Brian—This light and nameless program picture held up surprisingly well as part of a double program and seemed to please. The story is far from being original but it has been produced with more care than several of the other Republic releases.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

RKO Radio

BORDER CAFE: John Beal, Armida—Just a passable programmer. Running time, 66 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

DANIEL BOONE: George O'Brien, Heather Angel, Ralph Forbes—George O'Brien as a star has ceased to mean much as an attraction but his pictures draw well at our theatres because of their action. This adventure story, done somewhat in the small time manner and being far from an epic, received a good audience reaction; a few patrons commented on the bad makeup of Ralph Forbes and several other members of the cast. They looked like a cosmetic advertisement.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

NEW FACES OF 1937: Joe Penner, Harriet Hilliard—Were we sorry we played this picture! The eight Marx Bros. terrible, this beats anything we ever played. Might please a few kiddies who can laugh at anything, but others, no.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

NEW FACES OF 1937: Joe Penner, Harriet Hilliard—Nothing to brag about. Some liked it and others didn't.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

ON AGAIN—OFF AGAIN: Wheeler and Woolsey—This is doubtless one of the best the boys have made in years and demonstrates that, with the story and the direction they are still box office. Belonging to the fast passing Keystonish (?) type of comedy, there's a spot on any theatre manager's program for a picture like this. More power to the Wheeler-Woolsey team and may they keep 'em coming through. —Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

PARK AVENUE LOGGER: George O'Brien, Beatrice Roberts—This story of logging camp intrigue held up well at the box office and satisfied our patrons who were attracted by the title and subject rather than the star.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

SEATTLE THEATRES FACE SUNDAY CLOSING

Seattle theatres and other places of amusement will be closed on Sundays, if beer parlor operators are successful in a legal action now pending. Resenting the invoking of a 1909 "blue law" ordinance prohibiting the sale of beer on Sunday, tavern proprietors are attempting a retaliatory closing of every type of business and amusement enterprise on the same ground. Prosecuting Attorney B. Gray Warner has the case under advisement.

QUALITY STREET: Katharine Hepburn, Franchot Tone—Excellent for what it is. The only fault is only a very small percentage cared to find out what it was and the resulting gross proves it's not what our folks want. Played July 15-16.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THERE GOES MY GIRL: Ann Sothern, Gene Raymond—Satisfactory comedy feature. Played July 7.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WHEN'S YOUR BIRTHDAY?: Joe E. Brown, Marian Marsh—This is about on a par with the usual Joe E. Brown pictures, if they like the antics of this star. He is given full opportunity to do his stuff but somehow this did not do any extra business that one expects from a Joe E. Brown picture. To hold the popularity of this star it may be necessary to give him better material.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

WOMAN I LOVE, THE: Paul Muni, Miriam Hopkins—A superb cast of players were utterly wasted in this melodramatic war story of aeronautics. Especially miscast was Miss Hopkins, while Muni was lacking in any suitable opportunities.—Played July 8-9.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

YOU CAN'T BUY LUCK: Vinton Haworth, Helen Mack, Onslow Stevens—Just a lightweight programmer. Played July 21.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Showmen

BEYOND BENGAL: (Harry Schenck producer)—Here is a picture that "out-Bucks" anything that Frank Buck ever made. Backed by a whirlwind campaign, we sprung this in a midweek spot and the results were very gratifying. Title possesses selling power and the lobby displays are unusually good. In these days of formula made movies it is indeed a rare treat to be able to present a production of this type. You can stand back of everything the press book claims. It is in this picture. Running time, 78 minutes.—Harry M. Palmer, Temple Court Theatre Washington, Ind. General patronage.

Twentieth Century-Fox

ANGEL'S HOLIDAY: Jane Withers, Robert Kent—Better than some of her recent ones. Played July 24.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DAVID HARUM: Will Rogers, Evelyn Venable—Reissue with Will Rogers. Very entertaining. Running time, 83 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

GREAT HOSPITAL MYSTERY, THE: Sally Blane, Thomas Beck—Double featured this with "Hit the Saddle," Republic. Had a good combination and both pictures pleased. Played August 13-14.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

IT HAPPENED OUT WEST: Paul Kelly, Judith Allen—Doubled featured this with "When Thief Meets Thief," United Artists. Wasn't so hot, although did good business first night. Patrons enjoyed "When Thief Meets Thief," but "It Happened Out West" didn't appeal to majority. Played August 20-21.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

MIDNIGHT TAXI: Brian Donlevy, Frances Drake —A very good action picture with a fairly original story. Our patrons were well pleased and due to the title as well as the names came in profitable numbers. —J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

ON THE AVENUE: Dick Powell, Madeleine Carroll—Well received. Musicals do not go over big here, but was well received and worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

YOU CAN'T HAVE EVERYTHING: Alice Faye, Ritz Bros., Don Ameche—Good show.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

United Artists

A STAR IS BORN: Fredric March, Janet Gaynor—Not up to expectations. Why so many drinking scenes for a wonderful actor like March. Gaynor very good. —Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

BELOVED ENEMY: Merle Oberon, Brian Aherne—This picture brought us divided opinions, but proved box office value for the first of the week. Enjoyed it. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GAY DESPERADO, THE: Nino Martini, Ida Lupino, Leo Carrillo, Mischa Auer—It is difficult to believe that a United Artists picture would be suitable for a Friday-Saturday date, but this Pickford-Lasky production is perfectly at home on an action day. Briefly, it is nothing more than a glorified western that most cowboy film stars dream of being starred in but seldom are. The highly effective comedy of Carrillo and Mischa Auer successfully camouflages the operatic angle contributed by Martini to such an extent that the debunkers of high brow music came out praising the star and his voice.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

KNIGHT WITHOUT ARMOUR: Marlene Dietrich, Robert Donat—Heavy drama. Very interesting.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

KNIGHT WITHOUT ARMOUR: Robert Donat, Marlene Dietrich—Not so hot. Played August 22-23.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

LAST OF THE MOHICANS: Randolph Scott, Binnie Barnes, Heather Angel—We expected bigger business than we enjoyed, but have no regrets as these pictures make customers.—Harland, Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WHEN THIEF MEETS THIEF: Douglas Fairbanks, Jr., Valerie Hobson—Double featured with "It Happened Out West," Twentieth Century-Fox. Patrons enjoyed this picture but "It Happened Out West" didn't appeal to majority. Played August 20-21.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

Universal

LET THEM LIVE: John Howard, Nan Grey—Okay entertainment but no draw. Play July 10.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NIGHT KEY: Boris Karloff, Jean Rogers—In this Boris Karloff plays the part of a kindly inventor. It holds the interest all the way and finishes in an unusual, thrilling manner. It can easily be classed as a much better than the average melodrama. This did a good average Summer Sunday business.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

TOP OF THE TOWN: George Murphy, Doris Nolan—They certainly worked hard enough and spent money enough to make this a box office winner but somehow it didn't jell. There is much in this to entertain and it keeps moving at a lively pace and as a whole you can class it as above average entertainment. For us this did just a fair average business for this time of the year.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

WE HAVE OUR MOMENTS: Sally Eilers, James Dunn—So it has. Most everyone liked it. Average attendance for the day. Played July 20.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WINGS OVER HONOLULU: Wendy Barrie, Ray Milland—One of Universal's best this season. Ray Milland is liked. Wish more had seen it. Played July 27.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Warner Brothers

CALL IT A DAY: Olivia de Havilland, Ian Hunter—Fine for sophisticates; silly for the rest. Played July 14.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

KID GALAHAD: Edward G. Robinson, Joan Blondell—Excellent but it failed to warrant top rental. Played July 25-26.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GO GETTER, THE: George Brent, Anita Louise—Good movie fare. Played July 17.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

(*Continued on page* 90)

MODERN

TODAY'S splendid motion picture quality can be completely protected... perfectly reproduced... with Eastman Fine-Grain Duplicating Films. For the simple reason that these new materials are capable of making duplicates actually indistinguishable from originals. With them the duplicating process goes definitely modern. Eastman Kodak Company, Rochester, N.Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN *Fine-Grain*

DUPLICATING FILMS

(Continued from page 88)

SINGING MARINE, THE: Dick Powell, Doris Weston—Plenty of zip. A good show in any spot. Running time, 105 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

Short Features

Educational

BOOK SHOP, THE: Terry-Toons—Fair cartoons.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

COMIC ARTIST'S HOME LIFE: Two-Reel Comedies—This series fast becoming the only good two-reelers Educational is turning out.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CRYSTAL BALLET: Treasure Chest—Amateurs at screen technique, this froup of skaters know their stuff when it comes to the skates, however. It would have been fine without the attempt at dramatization.—Fair.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LOVE NEST ON WHEELS: Two-reel Comedies—Gets by but no belly laughs.—L. A. Irwin, Palace Theatre Penacook, N. H. General patronage.

OFF THE HORSES: Bert Lahr—Funny. L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PIXILATED: Harry Gribbon—How we hate to see this stars' name appear. He's just terribly unfunny. He shows a good singing voice in this.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SALTY McGUIRE: Terry-Toons—Fair cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Metro-Goldwyn-Mayer

BARS AND STRIPES: Tabloid Musicals—Fair musical offering.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

COLORFUL BOMBAY: FitzPatrick Travel Talks—Splendid color travelogue.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.



Shoot out your releases by Railway Express...the complete day and night rush service for producer and exhibitor. Top-speed by rail. Super-speed by Air Express...2500 miles overnight. Nation-wide. Low cost. *Real* economy. Prompt, receipted delivery. 23,000 offices. For service, phone the nearest

RAILWAY EXPRESS AGENCY, INC.

NATION-WIDE RAIL-AIR SERVICE

OHIO SHOWS FILMS URGING HIGHWAY CARE

Employing a trailer equipped with projector and sound facilities, the Ohio State Safety Council presented a two-hour outdoor program at North Lake Park, Mansfield, Ohio, recently, showing films sponsored by the Mansfield Traffic Safety Council, appealing for highway safety.

HOLLYWOOD PARTY: Musical comedies—Plenty of entertainment in this two-reel. All color short featuring the stars of Hollywood. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SONG OF REVOLT: Tabloid Musicals—The history of La Marseillaise song most suitable in our 70 per cent French town.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SWING WEDDING: Harman-Ising—A hot, jazzy cartoon that will entertain the grownups more than the kiddies.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TORTURE MONEY: Crime Doesn't Pay Series—A very gruesome picture on how people torture themselves to collect accident claims from insurance companies.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TWO TOO YOUNG: Our Gang—Another scream from the Our Gang kids. It is worth the price of the short to hear Alfalfa recite Charge of the Light Brigade. Running time, 11 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

WHAT DO YOU THINK?: M-G-M Miniatures—This is excellent and different. It deals with mental telepathy and ends up by letting the folks draw their own conclusions. It will make them think, too. They liked it.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Paramount

INSTALLMENT COLLECTOR, THE: Fred Allen—So bad it will wreck any show and did ours. It's not the Fred Allen of today but something he made when the gals were wearing their dresses above the knee.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

KING SOCCER: Grantland Rice Sportlights—Not as good as other Sportlights. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

LOST AND FOUNDRY: Popeye the Sailor—All enjoyed it. Running time, 8 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

LOVERS' PARADISE: Musical Romance—A lovely to look at subject with nice Hawaiian music.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MUSIC BY MORGAN: Russ Morgan and His Orchestra—Good orchestra short.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TWILIGHT ON THE TRAIL: Screen Songs—Excellent Screen Song but we received a poor print, which hurts these reels worse than it does some others.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TWISTER PITCHER, THE: Popeye the Sailor—The ball fans will get a big kick out of this.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WRESTLING (IT'S A LAUGH): Grantland Rice Sportlights—Good sporting reel.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RKO Radio

DAY WITH THE DIONNE QUINTUPLETS, A: Special—This has the things needed to bring in some extra patrons. Get behind it. Advertsie it like a big feature and those who follow the careers of these little girls will be more than satisfied.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

MARCH OF TIME: NO. 10—Usual hullabaloo about things in general.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Twentieth Century-Fox

LOOKING FOR TROUBLE: Adventures of the Newsreel Cameraman—Good action reel.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

United Artists

MOOSE HUNTERS: Mickey Mouse—Very good Mickey Mouse.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

THREE LITTLE WOLVES: Silly Symphonies—One of the outstanding Disney's.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Universal

YOU CAN'T GET AWAY WITH IT: Special—A credit to Universal, showing the workings of G-Men.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Vitaphone

GIVE ME LIBERTY: Broadway Brevities—Excellent for your better class audience night.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

JACQUES FRAY AND ORCHESTRA: Melody Masters—Good musical. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

PALM BEACH KNIGHTS: Charles Ahearn—A tramp's camp which burlesques one of the leading resorts. Quite a laugh.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PICTORIAL REVIEWS: No. 2.—How to cook Irish stew, furs in color, learning to dance. A good filler.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PORKY'S ROMANCE: Looney Tunes—Okay cartoon in a mild way.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SHE WAS AN ACROBAT'S DAUGHTER: Merrie Melodies—Amusing cartoon. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Miscellaneous

FEED THE MULTITUDE: Good but the advertising is obvious and therefore spoils the effect somewhat.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Chesterfield to Handle 29

Chesterfield Pictures, St. Louis, will distribute 29 Ace Pictures product for the St. Louis territory under terms of a deal made between Nat Saland, president of Ace, and Robert Taylor of Chesterfield. The pictures contracted for include Tom Keene and Tom Tyler films and several action features.

African Theatre Opened

The Metro theatre, in Durban, South Africa, was opened last week in line with MGM's international expansion policy. The house has a seating capacity of 2,000 and air conditioning facilities. Other MGM theatres recently built abroad include houses in Rio de Janeiro, Montevideo and Lima, Peru.

McBride in Kansas City

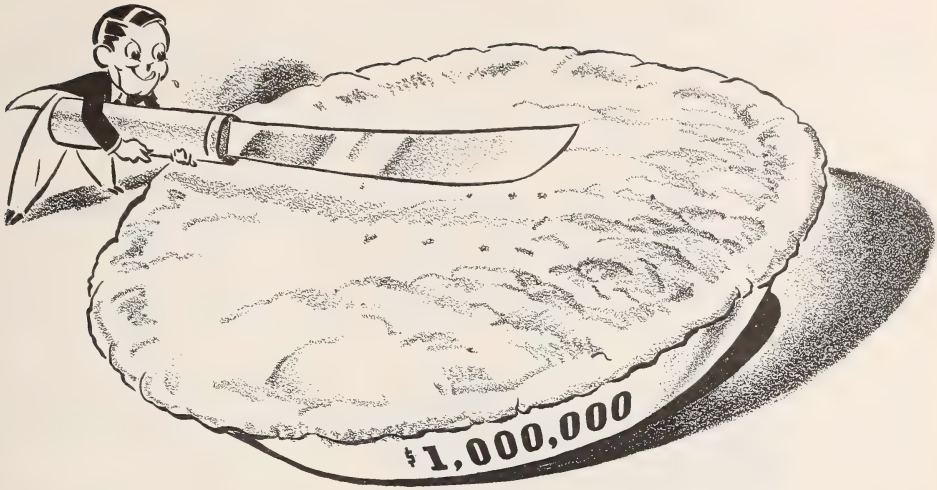
C. M. McBride, formerly associated with the Warner Brothers exchange in Kansas City, has returned as office manager and city salesman. For the last five and a half years, Mr. McBride has been working with the company in San Francisco.

To Distribute Trailer Product

Independent Film Distributors, Kansas City, will distribute Theatre Trailer Corporation product for Kansas, Missouri, Iowa and Nebraska. The concern is headed by Homer Blackwell.

Obtain Distribution Rights

Principal Film Exchange, Inc., has obtained the distribution rights to "Crusade Against Rackets" for New York and northern New Jersey territories.



Would *You* Like A Part of $1,000,000

- WITHOUT EXTRA INVESTMENT
- WITHOUT EXTRA OPERATING COST

Over 6500 theaters share in big extra income supplied by General Screen Advertising, Inc.

These Prominent

Film Companies are our co-distributors . . . ready to serve you as a connecting link with General Screen Advertising, Inc. These are the ONLY advertising film distributors within our set-up!

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TAD SCREEN ADVERTISING, INC.
Dallas, Texas

Through our New York and Chicago offices (where national advertising appropriations grow thickest) we create and sell Minute Movie campaigns—ninety foot national screen ads—for more than 6500 theaters from coast to coast including Canada.

We hope you are one of our theaters—serviced and contacted by one of our co-distributor members (names appear on the left). No advertising film distributor except these listed are a part of the General Screen Advertising set-up.

Big national advertisers such as Chevrolet, Alka-Seltzer, Hubinger, Bauer & Black, Procter & Gamble, etc. are General Screen Advertising accounts. No wonder we cut a big melon for theater owners in the past twelve months—no wonder we can say the next twelve months will show billing well in excess of $1,000,000. Write today for further information.

GENERAL SCREEN ADVERTISING, Inc.

WRIGLEY BLDG. CHICAGO, ILL.

. . . and now we come to the application of materials in correcting acoustic faults . . .



C. C. POTWIN

The absorption characteristics of the various types of acoustic treatment materials, how to apply them efficiently to correct specific kinds of faults, and decoration without impairing sound reception—all of them matters about which nearly every theatre owner, manager and architect at some time seeks expert counsel—will be discussed by C. C. Potwin in the two concluding articles of his current series in Better Theatres, "Theatre Acoustics Today." C. C. Potwin, who is attached to the technical consulting staff of Erpi, has been dealing with acoustic problems continuously since the inception of sound pictures. His first discussion of the efficient application of materials (series' fifth article) will appear

in the September 18th issue of

BETTER THEATRES

Cash Award Game Insurance Under Fire in Two Places

The newest outgrowth of chance games—"bank night insurance" which enables a winner to collect even if he is not present at the theatre during the drawing, was ordered discontinued in Cleveland and Wisconsin this week. At the same time, "surprise nights," a modified "grab-bag" game, was declared punishable under the Missouri lottery laws by the Attorney General's office in Jefferson City.

Labeling bank night a lottery, Cleveland's assistant police prosecutor, David C. Meck, ordered dissolution of the "Dependable Pay Plan" recently introduced as "bank night insurance." Promoters were warned to cease operations or face charges of promoting a scheme of chance.

District Attorney Oscar M. Edwards, in Racine, Wis., similarly warned the Racine Novelty Company to halt selling bank night insurance, declaring that it violates the State lottery laws.

Selling the insurance at 15 cents a week, the Racine company is reported to agree to pay the "policy holder" the total amount he would have received had he been at the theatre during the time of the drawing.

Declaring "surprise nights" illegal, Franklin E. Reagan, assistant attorney general of Missouri, asserted that a lottery is a scheme "wherein anything of value is, for a consideration, allotted by chance." The requirement that patrons must register their names in a book in the lobby was sufficient to constitute a consideration, he said.

Ten-O-Win Amusement Company, San Francisco firm nationally distributing a theatre promotional game, was victorious in federal court recently in a copyright infringement suit against the Rolleo Company, another novelty concern, and Blumenfeld Theatre Circuit.

In Marion, Ohio, hearings were started on the prosecution of George Planck, manager of the Palace, in that city, for operation of a chance game. Co-defendants with Mr. Planck are three employes, all girl cashiers, who were seized when police raided the theatre as 1,000 patrons watched a sweepstakes drawing.

Swedish Film Wodehouse

A Swedish film version of P. G. Wodehouse's story, "Summer Lightning," is being produced in Stockholm. The story has been rewritten to fit Swedish customs by Hans Ekman, son of the Swedish actor, Gosta Ekman.

Chase Gets Franchise

Maurice Chase, former Cincinnati film salesman, has obtained the franchise of Imperial Pictures in that city. O. W. Holthaus, associated with Ross-Federal Service since 1930, is in charge of sales and bookings.

Paul Fine Joins GB

Paul Fine, formerly with Universal, has been named manager of GB's Des Moines branch, succeeding Lester Rosenthal.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

TODAY AND TOMORROW

Get talking to any theatreman and sooner or later the subject gets around to the two things that concern him most—enough of a salary to make possible a comfortable living and a bit of a savings account, first, and security for the future, second. In return for the usual job the capable manager turns in and the lengths he is willing to go to hold up his end, these aims and ambitions seem far from fantastic. But to be wondered at is that in so many situations theatremen seem to have no great store of optimism in looking forward to these objectives.

The need of intelligent, ingenious showmanship permeates every branch of the motion picture industry from production to exhibition—especially exhibition. And showmanship being a delicate thing, it would seem that those who are possessed of it should be relieved of such damaging personal fears that must if not eliminated affect not only their livelihood but also their grosses.

To look on the brighter side it can be said and gratefully that the entire picture is not a black one; that there are theatre executives here and about who regard the welfare of personnel as of the greatest importance, who list protection and security of workers high among the economic "musts." And since these instances are not dishearteninly few, since those who nourish manpower are obviously profiting thereby, it is to be deduced that in time if not immediately others in position to do so must be impressed with the boxoffice logic of making similar conditions possible.

* * *

Because of this department's close contacts with executives and theatremen of the circuit, your Chairman has for some years been allowed the welcome opportunity of observing the advantages of such harmony between bossman and manager in the operations of Famous Players-Canadian. The circuit numbers some 200 or more houses that reach from the Atlantic to the Pacific but the thousands of miles that separate individual managers from home office are narrowed down to a handspan through the warm and personal relationships of employer and employee.

Famous Players-Canadian managers' sharing plan, free life policies and further low-cost insurance created by the forethought of headmen N. L. Nathanson and J. J. Fitzgibbons have been detailed here before. Aimed to make possible adequate remuneration and security for the future, these arrangements at once clear away most dangerous obstacles in the path of the theatreman who wants to devote all of his time and his mind to his work, who cannot do so unless he is relieved of rent and old-age worries.

It is significant to note at the last convention that Mr. Fitzgibbons, saddled with a thousand and one affairs of circuitwide importance, nevertheless in his address before the assemblage found time to speak of the company's responsibility as had to do with the future, the security of managers within the fold.

Every Famous Players-Canadian theatreman in attendance must have returned to his situation with high resolve to do a good job even better for the coming year, in return at least for this laudable recognition. There is every reason to feel that the same much to be desired relationship between executive and manager in other situations is within reach of those willing to regard as matters of great importance, the necessity of a fair shake for the manager tomorrow as well as today.

▽ ▽ ▽

IN PRAISE OF GOOD WORK

One hears many stories of managers who squawk all over the lot when the opposition puts over an unusual newspaper tiein or otherwise. It seems that execution of a high-power idea by one theatreman is often the signal for remonstration instead of admiration. Little consideration is evidently given to the thought that an idea put over by one man may react in favor of every other theatre in that spot.

Luckily, the hammer is not employed universally. There are managers about who do not hesitate to speak up when the other fellow turns in a noteworthy job and among those may be listed Otus Bowes, of the Grand Theatre, in Regina, Canada, who writes in to praise a recent job of work on "Elephant Boy" put over by Larry Graburn, at the opposition Metropolitan. Mr. Bowes is nice enough to say: "Graburn deserves a lot of credit for his work. . . I only hope that some day I will be able to send in a campaign as good."

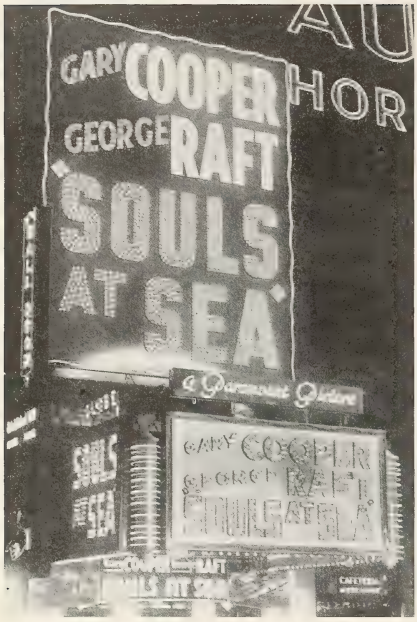
It's a cinch that grosses are generally better in those situations where managers take time out to sing the praises of smart exploitation, opposition or otherwise.

A. Mike Vogel

Round Table Pictures



FOR date on "Go Getter," Manager Art Wartha, Roxy Theatre, LaPorte, Ind., tied his campaign effectively to the annual statewide bathing beauty contest for the title of "Miss Indiana." As part of the elimination contests held on the Roxy stage, Wartha had girls hold letters to spell out title. Picture was also sold by giant letters attached to curtain as shown. . . . Electric display covering entire front was used on Paramount's campaign for "Souls At Sea" at the New York Globe.



Persuading Governor Bailey to issue a proclamation in favor of "The Good Earth" ahead of the date in Little Rock, Ark., topped the campaign put on by Ralph Noble, Robb & Rowley city manager, with the help of Jimmie Thames, MGM exploiteer. In addition, theatremen were allowed to plant signs such as shown on the State Capitol grounds. . . . Tiein with local Scottish societies was featured by Warnerites Miller and Pearlstein on "Wee Willie Winkie" at the Hippodrome, Cleveland, with special costumed party for Scot lassies and parents.

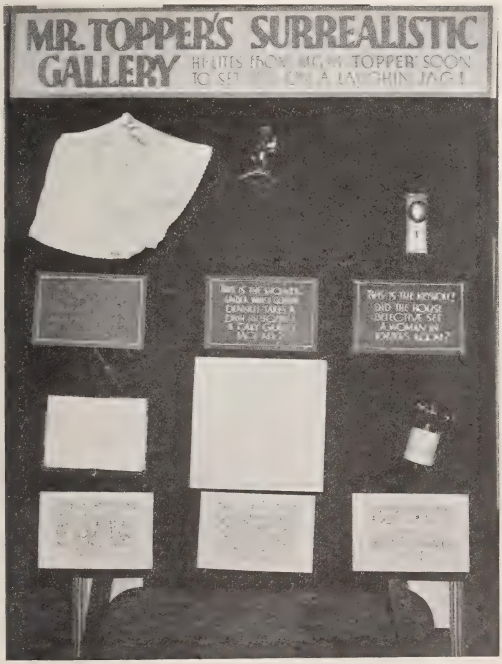


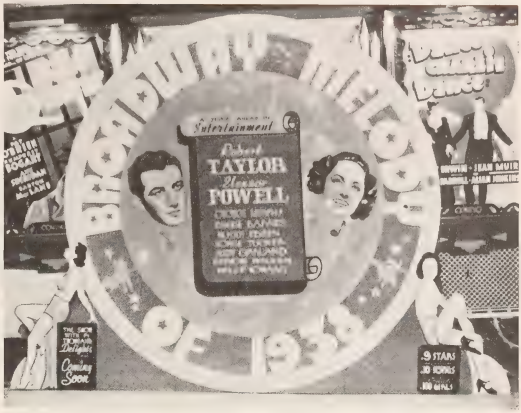




DORY carried atop truck and carrying men in oilskins was top street stunt put on by Manager A. S. Murch, Jr., for "Captains Courageous" at the North Shore, Gloucester, Mass. . . . Giant lobby setpiece created by B. B. Hamilton, Palace, Norwich, Conn., for "Broadway Melody," was made of 4 by 12 beaverboard.

A 1907 model auto was the jallopy used by Manager Walter De Witt for his "Mountain Music" street bally for the date at Loew's Victory, Evansville, Ind. . . . Another surrealistic display for "Topper" fashioned by Manager J. G. Samartane at Loew's Palace, Meriden, Conn. Items on the board were all promoted from local shops.







Reported to have been flown especially from the Coast for the opening at the Palace, Saratoga, N. Y., print of "Walter Wanger's Vogues of 1938" is shown about to be delivered by Ed Clifford, local pilot, at airport to Mayor Addison Mallery, Hizzoner acting as the head of the reception committee for Manager Herrington.



QUICK REPORTS FROM THE FIELD

"Star" Contest

To exploit "A Star Is Born," Dave Dallas, Grand, Holdenville, Okla., staged a "Do you want to be a star" contest 10 days ahead of opening. Planted in local dailies teaser copy carried such catchlines as "do you want to be a movie star," "can you act," "can you sing, dance," etc. "If so, register now for our contest and receive guest tickets."

Some 30 contestants responded with typical amateur talent. Mike and master of ceremonies together with special Hollywood set was used on the stage and a number of girls appeared in Hollywood fashions depicting well known stars.

Anniversary

Special first anniversary program was distributed by Frank Mangham, Phoenix Theatre, Phoenix, Ariz., featuring merchants' congratulatory ads, cuts of house personnel together with pictures of cooling system, projection booth, etc. Regular feature of Frank's program is weekly set of gag etiquette rules which he reports receiving considerable comment.

Fight Bally

Promoted truck from local car dealer was used as street bally by Harry Schlinker, Warner Theatre, San Pedro, Cal., for "Kid Galahad." Two ushers dressed as boxers were planted on touring bannered truck, lads sparring as they covered neighborhoods. Oversized cutout head of Ed Robinson was attached to back of truck, and display board was constructed for lobby with fight scene stills, playdates, etc.

Tieup

Pearce Parkhurst, New Star Theatre, Dover-Foxcroft, Maine, on "Day at the Races" through tieup with local dairy distributed colored heralds carrying small cuts of each of the Brothers with gag instructions on how to properly eat ice cream cones. Copy ended with "we don't know what kind of cream the boys are eating, but if it is ours," etc., etc.

Dietrich Cup

Dietrich cup for valor awarded by Nate Cohen for his theatres in Atlantic City in connection with "Knight Without Armor" was deemed sufficiently news-worthy to break local papers, wire services, etc. Cup was awarded to the life guard who was selected for performing the outstanding feat of valor.

SUBSEQUENTS ELIGIBLE FOR "STELLA" PRIZES

Theatremen in the subsequent runs desirous of entering campaigns in United Artists' "Stella Dallas" $1,000 prize contest will have an equal chance at the money, according to Monroe Greenthal, since the competitions are open until November 1st. Entrants are assured all campaigns will be given equal consideration regardless of situation.

Railroad Front

Effective lobby display was conceived by Louie Charninsky, Capitol, Dallas, Texas, on "Silent Barriers" in which he dressed his boxoffice to represent the front of a railroad engine. Miniature electric train was kept in motion beside display.

Lobbyman was dressed as brakeman and victrola played train records.

Windows

Local merchant cooperated with Abner Pinanski's "Make Way for Tomorrow" date at the Modern, Boston, by featuring window displays of young men's model graduation clothes. Background consisted of cutout letters spelling out title while front of the window contained numerous stills with credit copy. Audience reaction cards were distributed, comments received used on lobby display boards.

Medallions

At the Stanley, Philadelphia, on opening day of "Saratoga" so great was the crowd that it was deemed worthy of news story featured prominently by local papers. Souvenir Jean Harlow medallions were distributed to the first 1,500 in line proved to be one of the highlights in the campaign, also being mentioned by papers.

Rose Trellis

In a beautiful scenic effect, P. G. Travers, La Scala Theatre, Paisley, Scotland for "Romeo and Juliet" dressed his lobby depicting the famous lobby scene, with nine-foot cutouts of Norma Shearer and Leslie Howard. Over main stairways were archways of green trellis work completely covered with rambling roses. Department stores cooperated by featuring window displays of specially tinted scene stills.

Psychology

Myrtle Elrod, publicist, Fox Midland Theatre, Pittsburg, Kan., for "Night Must Fall" used candid cameraman on streets, distributing heralds offering passes to those whose pictures appeared on easel in front of theatre opening day. Myrtle further contacted professor of psychology at Kansas State Teachers College enlisting his cooperation in selling the picture to summer students.

Review

Carrying out the financial idea featured in "Toast of New York," Johnnie Barcroft and Harry Schreiber, respectively publicity chief and city manager of RKO houses in Columbus, planted a stockticker in actual operation in front of the Palace Theatre. Financial editors and local financiers were invited to a special screening and tieups included distribution of stage money heralds, Toast of New York Night at dance halls, etc.

Animation

Special front was constructed by Arden Rootes, Olympic Theatre, Utica, N. Y., on "Slave Ship," predominating color being light sky blue with water green at bottom. Portholes at either side of box-office were transparent with flashing light behind each. Large panel at right contained figure of Warner Baxter at steering wheel, which was driven by motor to provide animation.

Benefit

Three column cut and story on "Captains Courageous" at the Capitol, Wilkes Barre, Pa., was the reward of Al Coxe for special showing to patients at local hospital. Busses bannered with giant signs were sent out by Al to cover entire drawing area and stop at factories, mills, etc., to catch attention of employees at lunch and quitting time.

Slogan Contest

To launch his "Devil Is Driving" campaign at the De Soto, DeSoto, Mo., Louie Collins planted contest in paper offering tickets to those submitting best slogans for the city's "safety week." Stories were run together with slogans submitted and winners' names. Mayor issued safety week proclamation and parade with police escort marched to theatre headed by men in devil costume driving car bannered with title and playdates.

"FIRST MENTION" JULY CAMPAIGNS STRESS EFFECTIVE EXPLOITATIONS

Winning Theatremen in Indiana, Ohio, Massachusetts Arrange Contests and Tieins of Many Kinds for "Awards" Honors

Highly successful was newspaper contest planted in the Cleveland *Press* by Manager Ed Miller and publicist Manny Pearlstein at Warner's Hippodrome in connection with the opening of "Wee, Willie Winkie." Week ahead ad was run with cut of Shirley and wire received from starlet announcing the coloring contest and that she would present dolls to the winners. Extensive art and reader breaks were secured in all dailies and underlines were used in theatre ads.

Tying in with annual fashion show held at leading hotel, the boys secured five little girls and the latest Temple dresses which the children modeled. Total cost to the theatre was one Shirley Temple doll as a door prize and autographed photos with theatre imprint on back. Through tieup with Beeman's sticks of gum were promoted and distributed with theatre, picture and playdate credits.

Robert Bowie, head of the Ohio Scots, and Lincoln Dickey, general manager of the Great Lakes Exposition, talked to Shirley via telephone on Scots Day which was arranged at the Exposition the opening day of the picture. The conversation was carried over the loudspeakers on the Expo grounds to the thousands of visitors listening in. The continuity was written so as to include credits for the picture and theatre and stories together with photos were used by all local dailies.

Party for Scotch Lassies

Cards were posted in all Cleveland playgrounds two days ahead and continuing currently with the theatre offering passes for prizes in connection with games at these recreation centers. Department store ran large ad with theatre credits and devoted window display to Temple dresses, 22 to 28 cards were planted on all busses at the Great Lakes Exposition and special front constructed for display at other Warner house.

Another highlight of the campaign which netted additional publicity was party for Scotch lassies and their parents which was held at the theatre. Further publicity was secured in the "Night Owl," which has a circulation of 10,000 and is distributed among hotels and night clubs, paper using large cut of the starlet together with story on the picture.

Murch Plants Nautical Stuff On "Captains Courageous" Date

One of the major stunts on "Captains Courageous" used by Art Murch at the North Shore Theatre, Gloucester, Mass., was a boat bally, back end of which was built up level with the roof. Through cooperation of local Fisheries, Art promoted use of a fishing dory which was placed on the truck and appropriately bannered. Two men dressed in oilskins and so-wester hats sat in the dory while it paraded through the main streets and covered all the beaches on the Cape, the "fishermen" passing out imprinted envelopes of promoted candy.

Five-and-ten cooperated with window display consisting of beach equipment and nautical wear. Colored poster was planted in center of window with proper credits, large and small photos scattered around the display and throughout the store.

Three men paraded through main streets and around wharfs dressed in oilskins with back banners plugging the attraction. A reported first time in the history of the town was cruising of 20-foot motor boat with p.a. system around nearby shore resorts calling attention to the opening. Week ahead of premiere lobby was decorated with life savers, each of which carried picture copy. Ticket taker dressed in fisherman costume and entire staff wore the so-wester imprinted hats. Through tieup with the Gloucester *Record* contest was planted with tickets going to those correctly answering list of questions on the picture, paper running followup story with winners' names and addresses. Daily also ran serialization of the picture, concluding chapter being run opening day. Added break was full page story on "Men who go down to the sea in ships" with addition of art and theatre credits.

FOUR DAYS REMAIN FOR AUGUST AWARDS

Deadline for Quigley Awards August entries having been set for midnight of Wednesday, September 8th, four days yet remain to get in those last-minute entries for this month's competitions. To be stressed again is that all campaigns to be eligible for August must be at Quigley Headquarters by that time. Photos of July entries detailed on this page will be found in the Round Table photo section.

Wartha Ties Statewide Contest To Campaign for "Go Getter"

Top stunt in Art Wartha's "Go Getter" campaign at the Roxy, La Porte, Ind., was tieup with Montgomery-Ward plugging new bike line especially directed to La Porte's young "go-getters." Parade of kids was held with store awarding bike for the best decorated cycle and other prizes including merchandise plus smaller gifts of bats, gloves, footballs, dolls, etc. Immediately after the parade all entrants were admitted to the theatre as guests of cooperating merchant who paid for each admission.

Through cooperation of circus officials playing local date Wartha secured permission to banner elephant with credits, thus getting his message before thousands attending the circus. Every summer the Roxy holds a bathing contest which is tied in with statewide "Indiana Days," event in which girls from all over the state representing their particular towns compete for the title of "Miss Indiana." Using the elimination contest to plug his forthcoming attraction, Art had the girls parade across the stage each holding a cutout letter spelling out the picture title.

Other outdoor ballys comprised bannered plane flying over city dropping heralds and boat with lettered sail plied the nearby beaches during boat races. Sidewalk stencils were used and Wartha also promoted a full page of co-op ads from leading merchants.

"Tell Us What You Did"

Leighton and Reisman Report Smart Campaigns on "Topper"

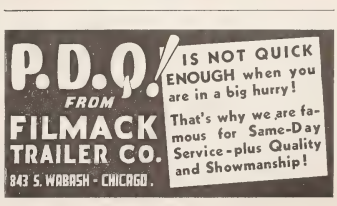
Employing many devices of the "screwiest" nature to put over their dates on "Topper," Warnerites Bert Leighton, Grand, Lancaster, Pa., and Jules Reisman, Capitol, York, Pa., reported ace results on this unusual picture. In both situations, particular attention was paid to running copy in all ads emphasizing that the picture be seen from the beginning. Another line that piqued curiosity was "Shame on You—if you give away the secret! It's the most unusual and different story idea the movies have had in years—so don't spoil it for your friends."

Invisible gold fish gag was found to command attention. Ornate aquarium filled with water, pebbles, etc., was placed in lobby with sign reading: "Invisible goldfish used in the production of 'Topper.' If you think this is screwy, wait till you see," etc. Kettle steaming on ice worked by placing dry ice inside kettle and steam created by water dripping on ice, proved good enough to stop the folks, similar copy used to tiein the date.

Boy place on prominent corner fishing from aquarium bowl filled only with water, was another gag of the same nature and hooked to the picture with "screw" copy. Reisman even dug up what he termed a left-handed monkey wrench for a window display calling it the only one of its kind in town in the tiein copy. Lost articles of apparel apparently lost by patrons while laughing at the picture were placed in a showcase and prominently displayed in his foyer by Leighton.

Classified "chuckle" contest, "tall story" radio contest and gag teaser ads were among other effective slants worked by both managers.

"Tell Us What You Did"



CAMPAIGNS ON FRIDAY THE 13TH DO BUSINESS FOR ROUND TABLERS

George Limerick, Joe Stribling Put Over "Jinx Prevues" and Milt Harris Ties the 13th to Contest on "Stella Dallas"

Friday, the 13th, may be regarded generally with apprehension, but for theatremen it's a grand spot for exploitation. Among the members who found the date an excellent one to aid in putting over their attractions current with famed Friday, George Limerick and Joe Stribling did fancy jobs by sponsoring what they termed a "Jinx Prevue." Limerick put on his own in conjunction with "Supersleuth" and Stribling with "Prevue Murder Mystery."

For the event at the Yale, Cleburne, Tex., George effected a number of smart exploitations, inaugurating tiein with leading insurance man for good results. The insurance man, a member of the national "Black Cat" society composed of those who have sold 13 accident policies on Friday, the 13th, desired to duplicate the performance and with this in mind mailed some 200 letters to prospects offering free tickets to the Jinx Prevue to all purchasing a policy on that day. Insurance merchant also took large co-op ad and reserved the entire 13th, row of the theatre for his guests at the Prevue.

Cut-out cat, measuring six feet high, was displayed in lobby two weeks ahead. Cat figure colored black was supplied with green cellophane eye-slits which worked with flashers behind, and "dare you to attend" copy on poster.

Plants Bed in Foyer

Another display in foyer was a bed and poster reading: "Afraid to throw your hat on the bed? We dare you to attend," etc. Over the bed was placed large shadow box in form of magnifying glass covered with clear cellophane with picture and Prevue copy in the aperture. Outside of shadow box was covered with green-eyed black cats. Color scheme of entire lobby was in green for ghost effect, horse shoes were placed over doors and archways, mirrors marked with soap to make them appear broken. Black cat cutouts were hung from chandeliers, pasted on entrance doors and box-office windows.

The cat theme was carried out further in outdoor advertising and in windows. Lettered cutout cats were planted around the business district, shadow boxes placed on marquees on prominent corners, sidewalks stenciled. Same idea was utilized in special window displays dimly lighted with "dare you" and other theatre copy included.

Newspaper copy was stressed, of course, first ad, one-column on five inches reading: "Don't look at this ad if your tongue is Jinxed, but if you are a nimble enunciator you can easily win a free ticket," etc. Ad went on to invite patrons to walk up to the doorman and say "Supersleuth" 13 times in six seconds, tickets going to the first 13 who did so without slipping. Following ads carried out the superstition idea and for the topper, Limerick worked out a nice page co-op tiein copy reading: "Supersleuth Comes to Cleburne in Search of Super Values." Center of page was given over to the Prevue (see below for example of Limerick's ads).

Stribling Does Likewise

The details of Limerick's 1936 Prevue served as sufficient inspiration for Joe Stribling for an effective Friday, the 13th, performance at the Kiowa, in Hobart, Okla. Starting with teaser ads of the "dare you" variety, Stribling worked up to a three-column smash day ahead which plugged his Prevue and also the attraction, "Prevue Murder Mystery." Big ad was headed by a Friday, the 14th, cut with following copy reading: "Are you superstitious? Are you afraid to walk under ladders? Are you afraid to cross a black cat's trail? If you are then don't attend our Jinx Prevue because you'll have to walk under ladders, break mirrors, not only cross a black cat's trail, but pull his tail," etc. Joe had the ad also made up as a herald for wider distribution.

Another slick gag was a want ad asking for 13 black cats for lobby display and Stribling reports felines from far and near in answer.

At the theatre, shadow box backed with green crepe paper was placed on the stage and lighted at intervals. For lobby, cutout black cat was created with similar "dare" copy. Ladder and broken mirror were used in lobby ahead, announcements made at skating rink, ballrooms and other gathering spots.

All the gags arranged for were put on at the Prevue. Master of ceremonies invited patrons to come up on the stage and help violate the popular superstitions in exchange for guest tickets. One patron was asked to remove one shoe and walk up to the stage, another to walk under a ladder, a third to spill salt and not throw any over his shoulder, a fourth to break a mirror.

The payoff, believe it or not, reports Joe was that after all the superstitions were kicked apart, lightning struck the lighting plant transformer and left the house in darkness. So as an extra feature not scheduled, Stribling called for dancers, singers and musicians from among the audience. All in all the party was quite a success with business considerably above the average.

SCHOOL OPENING'S AROUND THE CORNER

For those theatremen who have yet to conclude their arrangements for tieins with schools and students for the opening of the new season, there is still time to use this angle for tieins. Imprinted book covers, special heralds, attendance prizes, essay contests, etc., are among the slants already set and recommended further.

Harris Makes 13th A Very Lucky Day

The exploitation-provocating 13th, in Cleveland marked the opening day of "Stella Dallas" at Loew's State, so with the hearty support of Manager Ev Steinbuch and Frank Loftus, United Artists exploiteer, Milt Harris, rigged up a gag on the date that brought plenty of cooperation from leading merchants along Euclid Avenue, leading shopping district.

Within a half-hour after the birth of the idea, reports Milt, some 17 of the stores invited came in on the tiein worked as follows. Small imprinted envelopes were distributed, copy reading: "Sh-h-h! Friday, the 13th, May Be Your Lucky Day. (Do Not Open in Public.)" One side of numbered card inside read: "Stella Dallas Says Friday, the 13th, May Be Your Lucky Day. If the number on this card appears in the windows of the leading stores listed on the other side you will receive a gift from Barbara Stanwyck," etc. Each store in on the stunt contributed a gift for the winner and used windows to announce the contest in addition to listing the individual winning number.

Girl attired in costume similar to one worn by star in picture worked the downtown streets distributing the envelopes. Stunt proved highly effective, reports Harris, with thousands of locals going from store to store hunting lucky numbers.

Success of the store treasure hunt as put on by the Clevelanders follows basic appeal of the tiein and makes the stunt applicable for other dates.

"Tell Us What You Did"



Two-Column Limerick Prevue Ad

Chairman Visits Members On Both Sides of Border

Attends Famous Players-Canadian Convention; Stops at Hamilton, Rochester, Syracuse

by A-MIKE VOGEL

Featured by a visit to Toronto to attend the annual Famous Players-Canadian circuit's Eastern Managers convention, last week was taken up and with great pleasure by an expedition out in the field wherein your Chairman also made stops at Hamilton, Canada, and on this side of the border at Rochester and Syracuse.

Honored for the third successive year with an invitation by headman J. J. Fitzgibbons, director of theatre operations, to be present at the General Meeting that climaxed the convention and the picnic that followed, your reporter on arrival at the King Edward Hotel found early evidence of that always-reliable Canadian hospitality. Telephone greetings came from "swell person" Jim Nairn, circuit ad head, and almost immediately added to in person by Howard Knevels, who hurried over with the keys-to-the-city. Then with Jim and Howard to the final meeting where the managers and home office heads were continuing enthusiastically under the supervision of genial Clarence Robson, aided and abetted by executives Morris Stein, R. W. Bolstad, Ben Geldsaler, among others.

Highlights of the session as to be expected, were the presentation of the managers' sharing plan checks by N. L. Nathanson, president, his address before the gathering and the talk made by Mr. Fitzgibbons. Mr. Nathanson indicated the progress made in the past year and touched upon plans made for the future.

Endorses Motion Picture Herald

In his address the general manager of circuit operations emphasized the necessity of continued showmanship for the coming year and referred to the responsibility felt by the circuit's heads for protection of the managers, pointing out that the low-cost group insurance made available to the theatremen in addition to the $5,000 individual life policies for which the company paid the premiums. Mr. Fitzgibbons further reviewed the various talks on operation and maintenance made by department heads at previous sessions. He also made mention of the importance of MOTION PICTURE HERALD and the value of contributing to Managers' Round Table Club.

Lunch followed the final session and then in Jim Nairn's car to the big picnic held this year at the Circle M Ranch, where the folks, many in typical cow-country costume, mounted the range ponies and conducted themselves in correct ranch fashion. Other activities included swimming, games and such extra special events as lucky number contests, choice of the best-dressed manager, etc. During the day your observer had occasion to visit with many of the boys, greeting old friends and new, taking part in group discussions on general showmanship and other pertinent angles of showbusiness.

TOM SORIERO MAKES RADIO TRANSCRIPTIONS

A recording room in the United Artists Theatre, Los Angeles, designed by Manager Thomas D. Soriero is utilized for the manufacture of radio transcriptions made up of imaginary conversations between patrons and cashiers, etc., on coming and current attractions. Transcriptions are broadcast on local radio stations.

In the evening an informal outdoors barbecue took the place of the usual dinner and the rest of the program was given over to dancing and further good-fellowship. The next day was spent in visiting at some of the Toronto houses and the home offices, then with "time marching on," your Chairman, thankful for a marvelous party turned in the direction of home, making his first stop at Hamilton especially to see old friend John Purves, convalescing at his home from a bad attack of illness. Russ McKibbon, skipper of Tivoli, stood by at the station and after lunch drove us out to Jack's house, where we visited with the ailing member who, incidentally, is coming along in fine shape and looks forward to being up and about shortly. A quick look at some of the other Famous Players-Canadian spots in Hamilton with McKibbon before train time and en route again, winding up the day in Rochester where Round Tabler Les Pollock was on hand with the Silver Cornet band and address of welcome.

Rochester Situation Favorable

Headquarters at the Sagamore by the smooth-functioning Pollock, the evening was devoted to visits at the various theatres and their skippers known to the readers through their contributions to this journal. Loew's, where Les holds forth, was the first stop and from there to see Lou Mayer, at the Temple, doing his bit for Rochester after a long spell of usefulness at the Main-street, in Kansas City. Mayer is turning in his usual smart job in the new spot and found business holding up nicely. With Pollock leading the way, we dropped in on Bill Cadoret, who holds forth for the RKO and Comerford Theatres in Rochester and an "enjoyable time was had by all" in talking over old times and new. Charley Freeman, manager of the Century, came in for greetings and then on to the Palace, to say "how" to Walter Risley, who took time out to host us at the Elks Club.

In all, the Rochester situation is a favorable one. The city is well placed industrially, the streets crowded, the stores doing business and the theatres likewise. Theatremen in the main houses are alert, and the operation in all spots leaves little to chance. Advertising and exploitation is up to scratch with merchants as well as the public show-conscious which is shown in the consistently fine campaigns the local showmen put on. A bit of a rest to catch up a bit and then the next day found your reporter, sent on his way by Pollock to Syracuse where Round Tabler Ed McBride awaited with not only the key-to-the-city but with half the fire department on hand to greet the "visiting fireman."

With the able assistance of Fire Marshal Charles Wilkes, our faltering steps were guided to the Chief's big red wagon in which the party was speeded up to Loew's State, which functions in McBride's able hands. There your Chairman was given the Big Surprise of the entire trip when on behalf of Mayor Marvin, Chief Wilkes presented us with a gold badge suitably inscribed which notifies the world (and traffic cops, we hope) that your observer is now a member in good standing of His Honor's official staff. It is of course to be suspected that Ed McBride had something to do with the whole idea.

Syracuse Called Good Show Town

The badge having been properly admired and securely attached to this person, a lot of quick visiting was on tap in order that the last "sleeper" to New York be made. A phone call to Keiths to Jay Golden to make a later appointment, and then with Ed to the Eckels for a bit of a chat with Buddy Freeman, brother of the Rochester Freeman and member of the famed showbusiness-family of that name. From there McBride guided us to the Strand to say hello to William Weber, another contributor to these pages. Last but far from the least was a stop back at Keith's to greet Gus Lampe, Schine Theatres City Manager, and Mrs. Lampe.

Train-time neared and until then there was a "breather" filled in with a sandwich and such while McBride detailed the low-down on the status of the theatre in Syracuse. The same high level of showmanship apparent in Rochester is in evidence in Syracuse and what the boys are doing to attract attention to their bookings has been and is being told frequently in the Round Table. It's a good show town and remains so under the able ministrations of the local theatremen, who intend keeping it so. In all spots enthusiasm over the coming product was rife with theatremen looking forward to the new season's pictures.

Thus ended this year's annual journey to Canada and way points and a fine trip it was, indeed. To all those who helped make the occasion so highly enjoyable, our hearty thanks, and to those, if any, we missed in the short time available, we'll see you next time.

personalities

ROBERT J. HALEY
is the new manager of the Liberty Theatre, New Orleans, La., succeeding NOEL D. SMITH, resigned.

▽

GAIL EGAN
son of Round Tabler Pete Egan, announced his marriage to Miss Bernice Eileen Ethredge on August 17th.

▽

LOUIE CHARNINSKY
of the Interstate Dallas Theatres came by to pay us a long anticipated visit. Come again, Louie.

▽

WALLACE ELLIOTT
who has been managing Warner's Ohio, Canton, has been named city manager at Lima. He is succeeded at Canton by BEN SCHWARTZ, who was previously in charge of the Ohio at Lima.

▽

ED SHEA
formerly with the Ohio Valley theatres, has been named manager of the Columbia, East Liverpool, Ohio.

▽

VERNON KELSO
has opened the New Zephyr Theatre, Portland, Ore.

▽

HARRY MILSTEIN
has acquired the Elite, Los Angeles, Cal.

▽

FRED B. MILLER
has succeeded EDWARD BONNVILLE as manager of the Dexter, Detroit.

▽

FRED WILCOX
has purchased the Cozy at Lockwood, Mo., from MRS. L. D. METCALF.

▽

FRESTLE CHENOWETH
formerly resident manager of the Rigney, Albany, Mo., has been appointed manager of the Noll and Roxy Theatres, Bethany, Mo., in addition to the Rigney, headquartering in Bethany.

▽

PAUL BINSTOCK
former manager of the Republic, Brooklyn, has been transferred to the Marlboro there with LOUIS SHAPIRO assisting him. Other Randforce changes include HERMAN SEMEL from the Marlboro to the Claridge; with JOSEPH REISNER, former assistant at the Marlboro now at the Benson; MURRAY ALPER transferred from the Claridge to the Benson; DON WILLIAMS from the Colonial to the Carlton, and HARRY MARGOLESKY has been transferred from the Carlton to the Leader.

▽

EDWARD DERRICK
has been promoted to assistant manager of Loew's Orpheum, Boston.

▽

ROBERT J. HALEY
has succeeded NOEL D. SMITH as manager of the Liberty, New Orleans, La.

▽

HAL SHERIDAN
has left the State, Cedar Rapids, Ia., to headquarter at the Paramount, though he will also serve as city manager in Cedar Rapids. RAY WERNIMONT has succeeded him at the State.



THOMAS WILSON, to Mr. and Mrs. Gene Michael; weight, 7 pounds; born August 16th. Daddy manages the Best Theatre, Freeburn, Ky.

▽

AL DUMOND
is now house manager of the Paramount, Cedar Rapids; BILL MURIN, formerly assistant at the State, moves in the same capacity. RICHARD STODDARD has been transferred to the Capitol, Davenport. ELY E. SEFF, formerly at the Spencer, Rock Island, goes to the Garden in Davenport, and JOHN KRIER replaces him at the Spencer.

▽

RICHARD WELCH
projectionist at the Comique Theatre, Camden, N. J., married Cora M. Whitney on August 20th. Congratulations folks.

Birthday Greetings

Herman B. Abrams
Richard L. Albin
Nat Allentuck
Urban R. Anderson
Edwin G. Austin
Earle N. Bailey
Rockwood D. Bailey
Richard Baucke, Jr.
Joe Bean
Morton M. Bratter
Ben Broskie
Wilford G. Brown
George Clarke
Frank L. Cost
George N. Dana
Vincent Daniels
Norman L. Davis
Russell Edwin
Charles Ferguson
Alfons Galwas
Bert Gildersleeve
Melvin L. Gold
Meyer Golding
C. A. Grissinger
Herbert Hairrell
Lyle Harding
Lewis J. Hartman
John P. Hassett
Alfred E. Hewitt
Sydney J. Hobbs
Rossiter J. Hodkirk
Fred E. Irion
Jack L. Johnson
James A. Kakley
C. W. Kelly
Carl L. Krueger
Stan Krueger
Roy Laurie
Maurice H. Leahy
Morty Lightstone
Tom Malloy
L. I. McMullen
Jerome Marx
Al Mayes
Martin Messinger
Michael S. Milo
Seymour L. Morris
Fred Naify
Stewart North
Millard Ochs
Edward J. Oliver
Tom Olsen
Ernest Patrick
George Patterson
Robert G. Patterson
Irving Pearlman
Pierce Rawling
Ralph C. Ressler
Howard W. Robarge
L. O. Robertson
Sam Rotshtein
Joseph M. Rubenfeld
J. B. Seager
Harry Sefton
Edward Shuker
Morris Simms
Donald L. Smith
Frank D. Solomont
S. F. Sutaria
Fred A. TerraNova
John B. Tucker
Clarence A. Turbin
Frank Weatherford
Art Weber

ELLWOOD ROBINSON
has been appointed manager of the Yorkville Theatre, Yorkville, Ohio.

▽

ALBERT TOTH
is now managing the Palace at Tiltonville, Ohio.

▽

JIMMY SAVAGE
is the publicity director for the new Cine Theatre, Chicago.

▽

JOHN KINKAID
has been promoted from assistant at the Capitol, Grand Island, Neb., to manager of the remodeled Iowa at Sioux City, Ia.

▽

AUSTIN MOON
of the Colony Theatre, Miami Beach, Fla., paid us a visit with his wife.

▽

T. B. NOBLES
manager of the State, Oklahoma City, Okla., is erecting a new theatre there.

▽

JAMES F. BROSIUS
manager of the Colonial, Kansas City, Mo., has replaced HERBERT E. WALTERS, who goes into the home office as accountant.

▽

JOSEPH GREEN
is now managing the Tivoli, Kansas City, and THOMAS GARRETT is now at the Strand.

▽

VICTOR MORRIS
formerly at Loew's Orpheum, Boston, has become assistant to EDWARD MANNIX, in Hollywood.

▽

RICHARD McKAY
former M & P publicist and later of the managerial staff, has resigned to go to Hollywood to get into the production end.

▽

O. A. FOSSE
has acquired a theatre in Ridgeway, Iowa.

▽

JAMES O'LAUGHLIN
assistant at the Warner Palace, Lawrence, Mass., has been named manager of the Strand, Amesbury. JOSEPH LISS will be transferred from Amesbury to the Strand, Clinton, and CHRISTOPHER McHALE goes to the Broadway, Lawrence.

▽

FRED SIEGEL
will reopen his long dark Fulton Theatre in Oakland, Cal.

▽

J. N. ALLISON
has opened the Strand, New Harmony, Ind.

▽

JACK KANE
is opening the Keith Theatre, Indianapolis, Ind.

▽

F. J. HASTINGS
has sold the Roxy, Lu Verne, Ia., to J. W. MOORE.

▽

HADLEY HULL
has been named manager of the Flora, Flora, Ind.

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 83

Bluebook School Question No. 83 was: (A) Why is it now necessary to substitute the theory that current flow is from negative to positive for the older positive-to-negative theory? (B) Why is knowledge of electrical theory helpful in practical work? (C) What are atoms? Of what are they composed? Have we knowledge of anything electrical except what we term negative?

The following made acceptable replies: C. Rau and S. Evans; G. E. Doe; T. F. Bochert; Oscar H. Schmidt; J. R. Prater; H. Edwards; L. Cimikoski; C. Champney; J. A. Zachritz; C. Oldham; W. Limmroth; W. H. Edmonds; H. B. Smith; P. and L. Felt; L. F. Hayes; C. Lonie; C. L. Loft; L. M. Roberts; L. H. Kelley; F. L. and L. Savlor; K. L. Brant; C. H. Lowrie; D. and W. Porter; S. R. Hewitt; J. H. Morton; F. H., S. and P. Dalbey; A. W. Baxter; L. F. and G. Brown; F. W. Brandenburg; S. H. Billings; R. H. Carter; S. L. Maxwell; B. and M. Walker; D. D. Roberts; W. B. Myers and L. G. Dillon; E. Exline; M. D. McGuire; R. E. Bullard and J. K. Robinson; R. Tomby and D. Hornbeck; D. A. Shea, M. O'Connell and H. T. Plum; H. T. Watkins and N. S. Reid; M. Dey and H. Lathrope; T. W. Redhouse; T. and W. Turk; E. F. and M. Wentworth; B. L. Cooper and B. L. Kent; F. B. Chilshome; H. T. Tood and L. E. Dodson; A. H. Bradley; H. T. Billings; T. B. Brown and W. V. Henderson; M. Samuels and O. L. Goldstein; W. R. Matthews and J. R. Davidson; G. L. Goss; M. F. Robinson and L. A. Beachwood; D. Dennis; G. T. Jones and A. Lenoard; D. Coates; F. M. Brown and R. Davis; P. F. Maxwell and S. U. Lamont; A. D. Lonby; A. C. Greene; W. C. Bant; R. S. Welch; H. Bunker; R. R. Robbins and W. Wingler; R. R. Jacobs and B. B. Hornstein; C. Caldwell; W. R. Davis and B. L. Bunt; H. A. Ames and F. E. Dorp; D. L. Strobey; F. D. Scanlon; H. T. Randolph.

Replying to Section A, M. and J. Devoy say, "Such substitution became necessary when sound was introduced, employing vacuum tubes in which the negative filament emits negatrons which were attracted to and passed into the positive plate. The old positive-to-negative theory could no longer stand. In the beginning, and until the vacuum tune action was observed, there was no means known by which direction of current flow could be judged with certainty. The positive-to-negative conception probably had its root in the apparent action of the d. c. electric arc. Lacking means for sure judgment, the old theory stood until proof of its error was found in the vacuum tube."

H. Bunker says, "The necessity for substitution of the theory that electrical action or 'flow' is from negative to positive came about through observed action in vacuum tubes employed in amplifiers. It was known that the positively charged plate gave off nothing except a surrounding positive field. It was known that the negatively charged filament emitted negatrons. It was evident these negatrons passed from negative filament to positive plate, since otherwise there could not possibly be any electrical action or flow through the attached circuit.

"The fact of this action was incontrovertible, and if current action is from negative to positive in one set of conditions, it certainly stands to reason that it must be and is so in all circumstances. It therefore was up to scientists and electricians to reverse their thought engine and adopt the view that electrical action is from negative to positive."

(B) J. R. Prater says, "A goodly store of knowledge of electrical theory is most helpful in practical work, for the reason that all electrical apparatus, regardless of how complicated it may be, functions in accordance with certain basic principles of electrical and magnetic action. This being true, that one who has thorough understanding of these principles will be able to apply them to any equipment he may be called upon to handle. Equipped with such knowledge, step by step analysis will enable their application to and a more complete understanding of even quite complicated equipment."

H. Edwards says, "It is impossible for any man to handle electrical equipments in the best manner, causing them to work at maximum efficiency, unless he not only understands both their mechanical construction and the theory or theories upon which they operate. Every electrical device is planned and constructed to do certain things, and in performing those functions electrical energy is employed.

"This being true, it follows that the man who understands the theory upon which the operation is based will be able to cause them to work very much better than one who does not. That seems self-evident and should require no argument in support of its truth. Thorough basic knowledge of electrical theories enables a man to apply them to apparatus, and by so doing to analyze their mode of operation understandingly. Without such knowledge a man in charge of electrical apparatus merely gropes in the dark in the attempt to handle it properly."

(C) After consideration I am going to sidestep this one. Something like 400 "students" answered this section to the effect that all the electricity we work with is negative, which we accept as true, but it carries with it very puzzling questions. But to go into them here, I have decided, would be to make them even more puzzling, since space could not be available for anything like an adequate discussion—even if it were, the subject would take us far from the field in which we here are immediately interested.

BLUEBOOK SCHOOL QUESTION NO. 88

(A) Upon what basic law does an electric generator (dynamo) depend for its action? Either quote the law or explain its action.

(B) Why does the rotation of a generator armature generate voltage?

(C) Explain, in detail, why only a.c. can be generated in an armature?

—

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

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Rockefeller Center New York

National Screen to Handle MGM Displays

National Screen Accessories will make special lobby displays for Metro-Goldwyn-Mayer pictures during the new season, it was revealed at a meeting of eastern managers and salesmen of National Screen Service in New York last week. Details of the deal and plans for the displays were outlined to the meeting by William F. Rogers, MGM general sales manager. Indications are that similar deals may be closed with other distribution companies in the near future.

In addition to Mr. Rogers, speakers at the meeting included William B. Brenner, general executive of National Screen Service; George Dembrow and Charles Casanave. About 50 men from the company's eastern offices attended the meeting. A meeting for the central and western branch men was held in Chicago on Friday and Saturday of last week.

Radio Equipment Up 10%

A 10 per cent increase in radio production in the first six months of 1936, compared with the same period last year, has been reported by the Radio Manufacturers Association.

Cocalis Takes Hudson Site

Sam Cocalis this week took title to a site at Hudson, N. Y., where he will immediately begin building a new theatre in opposition to Walter Reade. Mr. Cocalis also is negotiating for a number of other properties in New Jersey.

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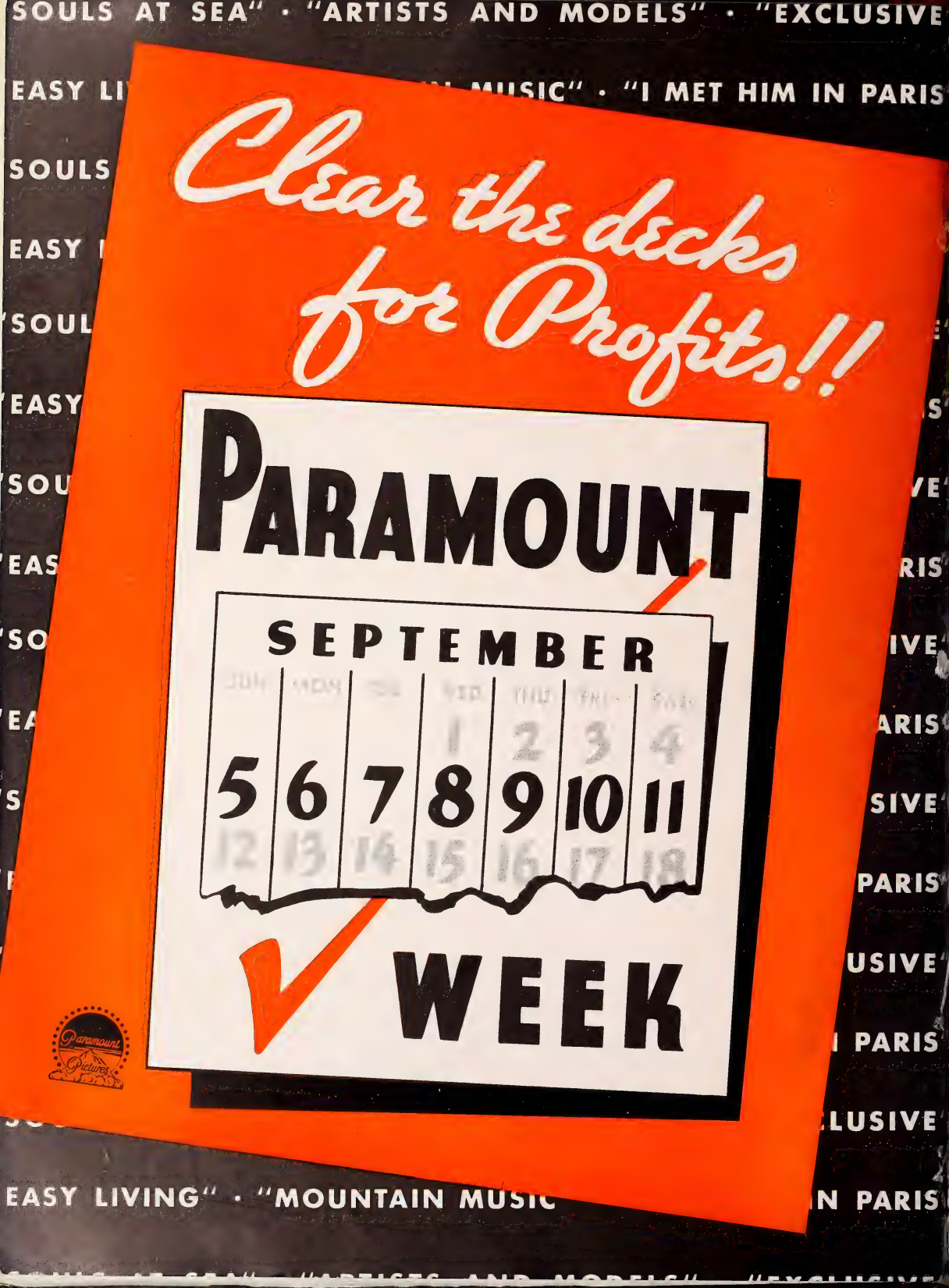


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60% OF STORIES BOUGHT IN MONTH ARE ORIGINALS

VOL. 128, NO. 11 SEPTEMBER 11, 1937

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HOLD EVERYTHING!

(Telegram from California!)

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(Okay, California, we're still yelling about Luise Rainer, Spencer Tracy in "Big City" but we'll start yelling also about William Powell, Myrna Loy in "Double Wedding" because it looks like the yell of a Fall season for M-G-M showmen!)

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Check the key city grosses today or tomorrow or when ever you darn well please during its run--then address your thanks to Warner Bros. for delivering as per schedule one genuine musical sockorola from Maine to California!



Such Songs!

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By Dick Whiting and Johnny Mercer

Such a Cast!

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and His Pennsylvanians in
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Screen Play by Jerry Wald, Richard Macauley, Sig Herzig and Warren Duff • From an Original Story by Warren Duff and Sig Herzig • Finale Created and Directed by Busby Berkeley

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PAUL MUNI in "THE LIFE OF EMILE ZOLA"

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(KAY FRANCIS, Ian Hunter, Basil Rathbone, Jane Bryan, Donald Crisp, Mary Maguire)

VARSITY SHOW
(DICK POWELL, FRED WARING and His Pennsylvanians, Ted Healy, Priscilla Lane, Rosemary Lane, Walter Catlett)

THAT CERTAIN WOMAN
(BETTE DAVIS, HENRY FONDA, Ian Hunter, Anita Louise, Donald Crisp)

BACK IN CIRCULATION
(Pat O'Brien, Joan Blondell, Margaret Lindsay)

OCTOBER

THE LIFE OF EMILE ZOLA

THE PERFECT SPECIMEN
(ERROL FLYNN, Joan Blondell, Hugh Herbert, Edw. Everett Horton, May Robson)

THE GREAT GARRICK
(BRIAN AHERNE, OLIVIA de HAVILLAND, Edw. Everett Horton, Melville Cooper, Lionel Atwill, Henry O'Neill, Louis Alberni)

THEY WON'T FORGET
(Claude Rains, Gloria Dickson, Lana Turner)

NOVEMBER

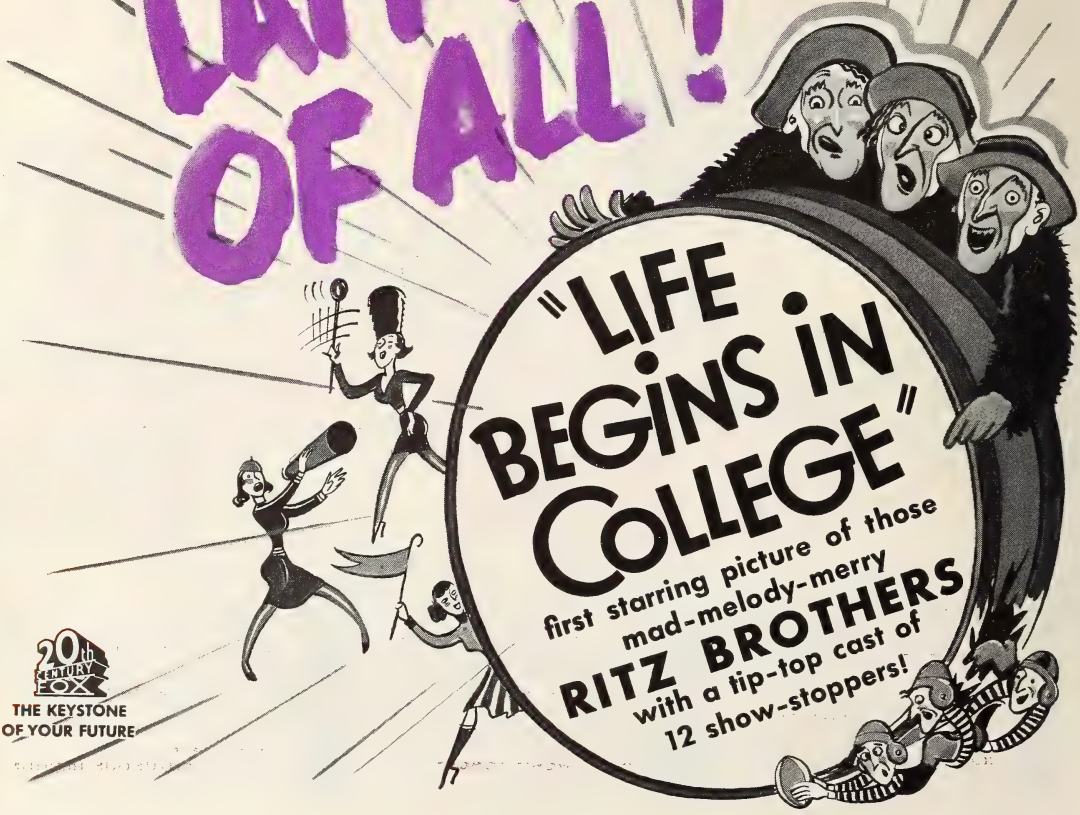
SUBMARINE D-1
(Pat O'Brien, George Brent, Wayne Morris)

ALCATRAZ ISLAND
(A Giant Cosmopolitan Production)

IT'S LOVE I'M AFTER
(LESLIE HOWARD, BETTE DAVIS, OLIVIA de HAVILLAND, Patric Knowles, Eric Blore)

Torchy Blane
THE ADVENTUROUS BLONDE
(Glenda Farrell, Barton MacLane)

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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 128, No. 11 — September 11, 1937

MESSAGE vs. SHOW

NOW when the motion picture and its screen are subject to so many pressures from special pleaders and the propagandists of social causes, special interest attends examination of what is happening in that sector of the drama of the stage devoted to the workers, the militants and the proletariat.

This drama is essentially of New York, but not of Broadway and what is known as the theatre of Broadway, despite its residence on the side streets.

Now as the new season opens it is to be discovered that the Theatre Union, so vigorous three or four years ago, with such socially conscious pieces as "Stevedore," has faded from the scene. Its place has been taken by the Federal Theatre, and the Federal Theatre has in turn given rise to a newly announced "Mercury Theatre," a more private enterprise without governmental subsidy.

Observations of Mr. Brooks Atkinson of the New York *Times* appear, the while, to discover that the theatre of protest is found lacking consistent appeal, even among the masses.

"We know now," he writes, "that audiences cannot be mustered satisfactorily according to their economic and political creed. . . .

"APART from the competition of the Federal Theatre, which blundered into the 'people's theatre' field, the Theatre Union was hamstrung by the working class program. On their nights of theatregoing, the workers are inclined to tire of strikes and revolution before the intellectuals do. For the fact seems to be that proletarian drama has difficulty in escaping from a formula. As a topic for the drama, labor insurgence is not abundantly endowed with variation. . . .

"For proletarian audiences, as well as for economic royalists, there is nothing like a vigorous drama boldly acted on the stage. Only the intellectuals insist on being parochial-minded seven nights a week. . . . "

Mr. Atkinson does find that the Federal Theatre has developed an audience "not conditioned by Broadway," that is receptive to stage entertainment at a 55-cent top admission price. He suggests, too, that it is not an audience "out of which a fortune can be made."

All in all, on this expert testimony, it would seem that there are no overwhelming significances for the motion picture in the manifestations of the alleged "theatre of the masses."

△ △ △

TO THE PROPAGANDISTS

THE eminent Los Angeles *Times*, with much appreciated enthusiasm, sets down editorial page comment on the remarks of Mr. Martin Quigley, editor-in-chief of Quigley Publications, before the Williamstown forum, saying:

Every motion-picture fan in America should rise from his seat and make a profound bow in the direction of Martin Quigley.

Quigley, as editor of the Motion Picture Herald, has just told the whole film industry bluntly something that it needed to be told. This is that films must be kept free of propaganda. This warning comes at a timely moment.

There have been evidences from time to time to the untrained eye that supposedly "entertainment" films had a deeper purpose, that of attempting to influence thought or passion. Within reason and along the lines of good morals and good ethics, as universally recognized, pictures "with a purpose" perhaps cannot be criticized.

But it is very easy to go on into the field of actual propaganda for racial, religious or political effect.

Such attempts should be condemned not only by men in positions of influence in the industry itself like Quigley, but by the theatre-going public as well.

The films have been the greatest entertainment device in history. They should remain so. Propaganda is too plentiful as it is.

However, it chances that when Mr. Quigley was up at Williamstown he was not addressing himself to the motion picture makers on the subject of propaganda, but, most decidedly to the contrary, was voicing the motion picture industry's anti-propaganda policy to the propagandists there in convention assembled.

△ △ △

IT IS STILL "IT"

IT was inevitable that the psychologists would get around to it, and now there is a scientific research into what they call "P.Q.," the laboratory abbreviation for "personality quotient." Just at this writing, although they call it a quotient there seems to be no agreement about what the factors may be. It is entertaining, however, to be told that, so far, intelligence seems to have nothing to do with it. Data on three thousand persons, mostly high school students, were examined before the American Psychological Association in Minneapolis the other day. It proved nothing, but seems to have twisted out of the assembled psychologists an admission that persons with "personality plus" could also often be described as "beautiful but dumb." Likely as not, when the scientists get down to the residue in the test tube it will be found to be just what that eminent psychologist, Elinor Glyn, called "It," in a scientific report from the great Hollywood personality plant some years ago.

△ △ △

WHEN Mr. Andy Roy, manager of Albany's Strand theatre, sat down to do a guest column job for the *Knickerbocker News* the other day, he remarked, "The customer is always right . . . but what does he want? Actually movie fans do not know what they want." We move to amend Mr. Roy's observation: the customer always knows what he wants, exactly—just after he has had it.

This Week

Seven Year Records

Theatre executives gleefully totaling Labor Day weekend receipts lifted their green eyeshades momentarily to give out statements the theme of which generally was "biggest since 1929" and the sum total of which indicated that attendance and gross figures had climed beyond all memory of the lean years. Barney Balaban, Paramount president, said box office receipts of circuits affiliated with the company ran from five to 20 per cent higher than last year. Indicative of the national totals were three examples in New York. A telegram from the United Artists publicity office proclaimed that "Prisoner of Zenda" brought $21,400 to the Music Hall on Sunday and $22,109 on Monday, marks untouched on any day without a midnight show in six years since the house opened. Twentieth Century-Fox was not far behind in announcing that "Thin Ice" gave the Roxy its biggest Sunday in seven years and grossed the highest four day receipts since 1929. Paramount claimed a total of 152,000 admissions for "Double or Nothing" at its Paramount theatre for the week including the holiday, said to be an 11 year high.

Into Feature Field

Production of five or six feature length comedies during the 1937-'38 season is being considered by Educational Pictures. Although the plans are reported to be well underway a distribution agreement has not yet been decided upon.

The comedies would be produced in New York and would be of the musical revue type. Headliners on the stage and radio would be employed if arrangements are completed.

Although Twentieth Century-Fox distributes Educational pictures, it would not automatically become distributor for the feature length comedies.

Technicolor Options

New stock options authorized at a meeting of stockholders of the Technicolor company Wednesday will bring in $5,000,000, if all are exercised, Dr. Herbert T. Kalmus, president and general manager, said. The sum is in addition to a potential $2,500,000 in cash which would be paid in to the company if options now outstanding are exercised.

Net profit of $132,000 was reported for August for the Technicolor Corporation compared with $54,500 the same month last year. Net profit before Federal taxes for the first eight months of the year was given as $567,600, compared with $460,800 the same period in 1936. Positive print footage for the first eight months was reported at 26,500,000, a gain of 5,000,000 feet over a year ago.

WE—ERPI

Western Electric this week decided to stop manufacturing motion picture sound reproducing apparatus in the United States as a further step towards the withdrawal of itself and its subsidiary, Electrical Research Products, Inc., from the theatre equipment field in this country. No plans were announced for supplying the foreign market, but a large part of that market lies in the British Empire, and the company possesses immediate plant facilities in the Northern Electric Company, Ltd., of Canada, in which it has a large financial interest. Various schemes for the formation of a sales and service company to absorb a substantial part of the Erpi personnel were discussed in New York and elsewhere this week, but none has yet been decided upon.

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Exodus

The French industry, alarmed over the "exodus" of French stars, has decided upon two principles to govern stars and technicians in an attempt to stop them from signing up with Hollywood producers. The two restrictions are that actors and technicians must make no more than one film a year in a foreign country and that during that year they must make at least one picture in France. "Punitive measures" are threatened for those who do not conform to the principles.

Pierre Autre discusses the principles and their effects on the industry in an article on page 21.

Blue Eagle's Voice

The Associated Press says Percy Patrick Posey of Tucson, Arizona, thinks he has a job again. He is leaving for Hollywood and a film audition. He has been unemployed since the demise of the NRA. His job then was to imitate the cry of the blue eagle on radio broadcasts.

Ban Rejected

A request made by a representative of the German Consulate that Universal's "The Road Back" be banned by officials of the city of Montevideo has been rejected. The German representative made the request after viewing the picture, in company with the chief of police, at the Cine theatre.

45 Stories

A total of 45 properties were purchased by 13 producers during August, with Metro-Goldwyn-Mayer taking the lead through acquisition of four original stories, three plays, three books and one magazine serial. Plays, out of the limelight in June and July when only one was purchased, moved back to a prominent position when producers bought 12 of them. RKO Radio made four purchases and all were plays.

A complete list of the purchases during August appears on page 23.

Poliomyelitis

Threatened, at first, with an order to close their theatres to all patrons, Chicago exhibitors conferred with health authorities and agreed on a compromise, a ruling prohibiting children from attending theatres. The order, which will remain in effect until further notice, is an attempt to stop the spread of infantile paralysis. It is estimated theatre owners will lose a total of about $750,000 in grosses during September. Similar bans have been issued in Omaha, Milwaukee, and Wauwatosa and Waukesha, Wisconsin.

Details are included in a story on page 24.

Boo

The Society for the Booing of Commercial Advertising in Motion Picture Theatres, widely publicized in the nation's press, is not a gag. It was started by a group of young people in Little Rock, Ark., who are accustomed to meet occasionally and informally in a local restaurant for discussions or just plain conviviality, and all of whom attest to the seriousness of their present purpose.

Protestation of the SBCAMPT's permanence is made and the story of its interesting beginnings is told in a letter from M. C. Blackman, its secretary, on page 27.

Newsreels of War

Special newsreel issues, showing the full horror of the bombardment of Shanghai, were released this week by Universal and News of the Day. Cameramen for both companies were in the Chinese city during the heaviest part of the siege and secured close shots of the scenes in the streets during and after the destruction of two department stores and two hotels by aerial bombs and artillery fire.

The sequences are described on page 30.

Bank Night Appeals

Appeals will be heard in two states next week on decisions declaring Bank Night illegal. In Nebraska, the Omaha Bank Night injunction granted against Fox Midwest Theatres will be challenged by the Exhibitors Association of Omaha. In Connecticut, Ernest Dorau, manager of the Place, Middletown, will contest his recent conviction on the charge of violating the state lottery law, for which he was fined $10.

See page 33.

Net Profits

Radio-Keith-Orpheum Corporation and subsidiaries were shown to have a net profit of $1,448,783 for a 26 week period, Famous Players Canadian Corporation reported a profit of $426,045 for six months and a quarterly dividend of $1.25 was voted by the United Artists circuit.

Analyses of these companies' figures and Columbia's statement for its fiscal year appear on page —.

Injunction Refused

Application for a permanent injunction to prevent picketing by Philadelphia exhibitors who are demonstrating against the withdrawal of six pictures from the 1936-37 schedule was refused to Paramount in a lengthy Federal court opinion which dismissed the suit for lack of jurisdiction. Exhibitors concerned in the dispute were undecided on resumption of picketing activities.

See page 17.

Forearmed

Although it is a full twelvemonth before the proposed new British Quota Law can become operative American companies not too quietly have announced plans under which they will be prepared to fulfill its provisions in the most stringent form in which they are likely to be applied. A speculative survey of these same plans indicates their consummation will guarantee no damage to the companies' British business, and may bring increased profits.

Such a survey is on page 36.

Screen School

The School of Education of New York University has made a permanent fixture of a course on motion pictures, conducted jointly with the National Board of Review. Plans for this year include arrangements for speakers, prominent in various branches of the industry, to address the students.

The curriculum is outlined on page 33.

After 23 Years

Joseph Sanfilippo, projectionist, was congratulated this week by Pathe News executives on the completion of his 23rd year with the company. Mr. Sanfilippo said the most outstanding even in his career was the filming of "The Horrors of War," four-reeler which Henry Ford took aboard the historic peace mission.

MOTION PICTURE HERALD

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Stars Are Born

Fame, elusive and intangible, is the goal of an uncounted army of aspirants who clamor insistently at the gates of Hollywood. The portals are opened momentarily to a chosen few who seem to possess the indefinable qualities which might enable them to travel that road to its golden end but many, even of these, glimmer briefly and unnoticed, fail. The studios, dealing daily and familiarly with the stuff of which fame is made, alone of those who would install themselves as arbiters of the public's choice for the heights, would seem qualified to place in nomination a group large enough and promising enough to justify a tentative dictum that from these there will emerge a star or stars.

On page 12 and following there are recorded the names and faces, the talent and probabilities of such a group.

Payrolls Increase

Dayton theatres are being benefited by improved industrial conditions, according to the results of a survey showing a 38 per cent increase in payrolls for the first eight months of 1937 as compared to the corresponding period in 1936. Payrolls this year totaled $63,281,115, which is $6,000,000 more than for the entire year of 1935, A. C. Wolf, secretary and manager of the Dayton Clearing House Association, said.

Decibel Gains

Motion picture engineers have perfected and studios are using to an increasing extent, push pull recording, a method which substantially reduces the noise level and allows a gain of three decibels in reproduction volume.

George Schutz, editor of Better Theatres explains the method, its significance and the extent of its application in an article on page 16.

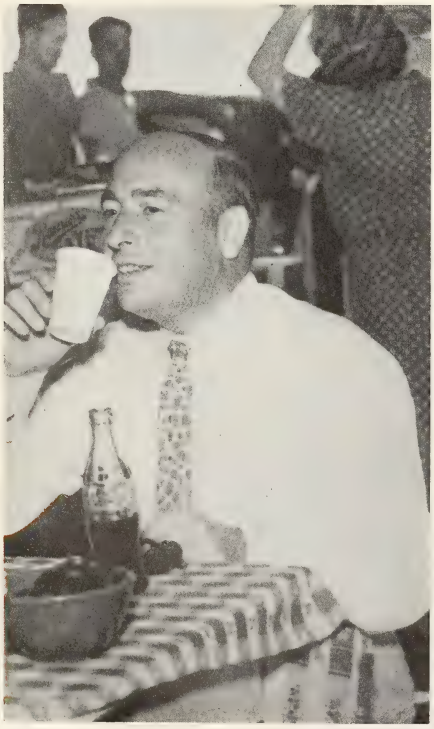
Sales Increase

Monogram Pictures has had an increase of $832,000 in sales so far this year as compared to the same period in the company's last year of operation, W. Ray Johnston, president, disclosed before departing from Hollywood for visits to San Francisco, Portland and Seattle. "I firmly believe," Mr. Johnston asserted, "that Monogram will wind up the 1937-'38 season with sales of $1,500,000 in excess of last year. Sales have greatly exceeded our expectations. This is due not only to the improved quality of our product but also to the increased number of theatres in operation and the improved business being done by the theatres." Production already has been completed for Monogram's September releases, Mr. Johnston said, and the production schedule has been set to January 1st.



This Week in Pictures

AT the Fox Intermountain Theatres convention at the Park Lane Hotel, Denver, about 60 home office representatives from Denver and Salt Lake City and theatre managers from Colorado, Wyoming, Nebraska, New Mexico, Idaho and Montana were present. In the center of the front row, wearing a gray suit, is Rick Ricketson, division manager, and to his left Harry Huffman, Denver city manager; Fred Glass, southern district manager, and Ray Davis, northern district manager.



"More than 10,000 studio workers and stars" attended the annual Metro-Goldwyn-Mayer Studio Club picnic at the Valley Park Country Club, hard by Hollywood. Al Lichtman, executive assistant to Nicholas Schenck, is shown at his picnic lunch.

Exhibitors and other film men to the number of 300 sponsored an Aaron Saperstein Day at the Nippersink Country Club, Chicago, one of the largest outings ever held by independent theatre men in the territory. The president of Allied Theatres of Illinois is pictured, left, talking to Clyde Eckhardt, Johnny Mendico and Walter Immerman.





Fred Cannata, manager of the Horowitz Theatres in Houston, Texas, on a tour of Hollywood made a special point of visiting the Universal studios to meet Nan Grey, one of that company's candidates for stardom whose home town is Houston.



The town of Zenda, Canada, was closed and boarded up while its inhabitants, totaling 12 persons, emigrated by plane to New York, their first trip to the metropolis. The mass migration, no accident, added much to the human interest news value of the opening of Selznick International's "The Prisoner of Zenda." Mayor Vernon Fewster, in the picture to the left, was no whit flustered at some of the metropolitan sights to be seen in and around the night club sector.

Practical evidence of England's interest and faith in color on the screen is provided by the new Technicolor, Ltd., laboratories in the outskirts of London. Designed by the Austin Company, the plant has a capacity for finishing up to 24,000,000 feet of color film a year.



STARS OF TOMORROW



MARGARET TALLICHET

¶ Wherein are weighed the talent and probabilities of Hollywood's newest and most cherished nominations for the accolade of fame to be conferred by the public, ever eager for new screen idols but inconstant and unpredictable in its choice.

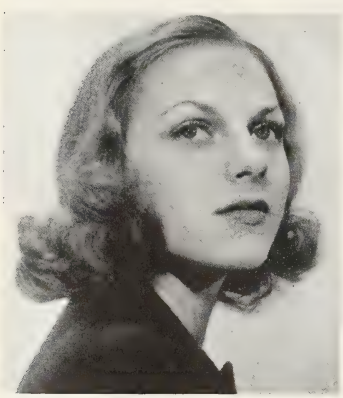
by GUS McCARTHY
in Hollywood

AJAX'S feat of defying the lightning was child's play. The boy standing on the burning deck when all the rest had fled was in no danger at all. The "Valiant 600" enjoyed a pleasant horseback ride. Perils and hazards known to none of those heroes strew the pathway of the daring one who takes it upon himself to suggest who the picture stars of tomorrow may be.

A lot of people have tried it. None of them has met with much success. Clark Gable was around a long time before anyone gave him much more than a quick look. So was Tyrone Power. Robert Taylor was a popular star long before the company paying his salary realized it. Sonja Henie achieved the goal of every tyro—she crashed the gates of Hollywood in her first attempt Nevertheless the list of flamboyantly acclaimed "going-to-be-greats" who flashed and faded is much longer than the roster of those who remained to establish themselves.

There's an army of aspirants for screen fame gathered in Hollywood. Each one dreams that one day his or her name will be that glamorous magnetic attraction that shines in thousands of theatre marquees. The host has been recruited from schools and colleges, from the legitimate stage, little theatres and European countries, from beauty contests, the more prosaic walks of life, and some were only extras not so long ago.

It is quite likely that the public, which, after all, alone controls the making and the destiny of a star, will be of the opinion that a star was born when it sees "Souls at Sea." The potentiality is Olympe Bradna. An 18 year old French girl who began her



ZORINA



OLYMPE BRADNA



JOAN FONTAINE



TOMMY KELLY



GLORIA DICKSON



MARLA SHELTON



FRANCISKA GAAL

career as a dancer and who idolizes Claudette Colbert, she handled the sole role in the film to which sympathy accrued with the finesse of an artiste. A brunette, with dark brown eyes, who speaks English with an intriguing accent, she was seen earlier in "Three Cheers for Love," "College Holiday," and several other pictures. Paramount has no immediate assignment for her but she will be tutored for important parts.

Though Paramount discovered her and featured her in "The Jungle Princess" and "Last Train from Madrid," it remained for Samuel Goldwyn to give Dorothy Lamour her big chance in "Hurricane." Her brunette beauty first won attention in a beauty contest in 1931 in which she was nominated "Miss New Orleans." Combining singing ability through which she achieved eminence on several radio programs, with acting talent, Miss Lamour looms as likely to go a long way.

Termed by Cecil B. DeMille, who certainly should know what he is talking about, "a combination of Helen Hayes, the early Mary Pickford, Elisabeth Bergner and Clara Bow," a Hungarian actress, Franciska Gaal, whose ability to charm European audiences won her medals, will make her American screen debut in "Buccaneer." Miss Gaal started her career as a ballad singer in a Budapest cabaret. On the European stage she appeared in Ferenc Molnar's "Violet" and "The Good Fairy" and "The Church Mouse." She enacted screen roles for Universal in Berlin, Budapest and Vienna before attracting Hollywood attention.

RKO-Radio gave Joan Fontaine a bit in "Quality Street." Then "The Man Who Found Himself" was previewed and Jesse Lasky said, "Greatness will be hers. That's all I can tell." A year ago she was unknown. Today she is well on the road to stardom.

Mervyn LeRoy probably heard Kenny Baker on the Jack Benny radio hour, or he may have seen him in "Turn Off The Moon." Anyway, he featured him in "Mr. Dodd Takes The Air." Then the singing Mr. Baker, presently learning the ropes of screen acting, was signed to a long term contract.

The screen hasn't seen Sigrid Gurie yet. But Samuel Goldwyn, no doubt mindful of the disaster that followed upon his Anna Sten experiment, did not keep this Norwegian miss in hiding. He put her right into "The Adventures of Marco Polo" in the role of a Chinese princess opposite Gary Cooper and, rather than theoretical, her glorifying process will be practical.

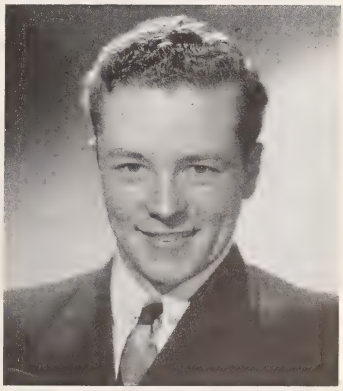
One of Columbia's talent scouts noted a professional model in New York. Brought to Hollywood to make her screen debut in "The Case Of The Missing Men," Joan Perry went through the training school of "B" pictures until the critics and public began to talk about her following her appearance opposite Richard Dix in "The Devil Is Driving." Columbia does not have very many contract stars, but Miss Perry is included in the list.

At MGM, where they need more stars just about as much as the average man needs to wear two hats at the same time, plans are underfoot to add more to the "More stars than there are in heaven" slogan. It's a long jump from a Milwaukee lumber yard to a role in "The Great Ziegfeld," and a place with the late Jean Harlow in "Suzy," interspersed with appearances in "Old Hutch" and "Piccadilly Jim," but Stanley Morner made it, with stops on radio and in opera. He is one of few male players who may be prominent.

Under the name "Virginia Reid," a soft



JOAN PERRY



TIM HOLT

Continued on following page

STUDIOS NOMINATE NEW



NAN GREY



SIGRID GURIE



DEANNA DURBIN



LOUISE PLATT



ALAN MARSHAL

voiced auburn haired southern girl had a walk-on role in "Penthouse." "Maytime" was previewed and everybody wondered who the girl was to whom Jeanette MacDonald told the story of her tragic romance. The credit sheets said Lynne Carver. Critics couldn't find words fancy enough to describe Miss Carver, the public seemed to like her, and she no longer is worrying about her future in pictures.

Darryl F. Zanuck has enlisted a regiment of newcomers under the 20th Century-Fox banner. Several, Tyrone Power, Sonja Henie, and Don Ameche, have proved themselves. From an ultra-respectable British family to which the theatre was anathema came Virginia Field. She went through the kindergarden of minor roles in "Thank You, Jeeves," "Ladies In Love" and "Little Lord Fauntleroy," from whence she graduated into an important role in "Lloyds Of London." A second possibility, comedienne Joan Davis, was trained in the hard school of depression era vaudeville. Noted by Zanuck's scouts in an insignificant role in Paramount's "Millions In The Air," she almost did the difficult thing of stealing the show from Jane Withers in "The Holy Terror," had a good part in "Nancy Steele Is Missing" and now is a fixture in the studio's musicals.

Norma Shearer came from Canada. A little girl named Edna Mae Durbin was pretty much bewildered as she roamed about the MGM lot. Nobody paid her any attention. Charles R. Rogers moved into Universal and a picture called "Three Smart Girls" was started. It was earmarked as a "B." Then the daily rushes came flowing in, the budget was upped and Deanna Durbin became a sensation. She is now the Universal prize package. "100 Men And A Girl" should find her blossoming as a full fledged star.

Up in Sacramento, General Sutter's own bailiwick, "Sutter's Gold" was given its world premiere. Despite the presence of a host of notables, the Sacramento populace had eyes only for the girl who played the role of Sutter's daughter. Miss Nan Grey, who in the intervening months had had a full allotment of not so good pictures, was, like Deanna Durbin, one of the "Three Smart Girls."

From the Little Theatre of St. Joe, Missouri, via radio, Jane Wyman who likes such strenuous sports as ice hockey and polo came to Hollywood. She was fortunate enough to land a bit role in "My Man Godfrey." Admission to the Warner Brothers stock company followed, as did experience in "Cain and Mabel" and "The Singing Marine." Then came "Mr. Dodd Takes The Air" and commentators were as enthusiastic in applauding Miss Wyman as they were Kenny Baker.

Gloria Dickson came from Pocatello, Idaho, and a Federal Theatre Project. She had a Warner screen test. Mervyn LeRoy saw it and signed her for one of the dramatic plums of the present season, the feminine lead in "They Won't Forget."

That specialist in signing stars and then letting them work for some one else more often than they do for him, Walter Wanger, has three candidates whose qualifications admit them to nomination for positions on the stellar heights. Already acclaimed as one of the greatest screen finds in years, Marla Shelton, part Indian, made her debut for Mr. Wanger in "Vogues of 1938" and immediately moved up into an important role in "52nd Street." In 1936 she appeared in "The Phantom

PERSONALITIES FOR FAME



VIRGINIA FIELD



DOROTHY LAMOUR



JANE WYMAN

Rider," "Postal Inspector," "Nobody's Fool" and "Flying Hostess" for Universal and in 1937 in "Under Cover," "Dangerous Number" and "Personal Property" for Metro-Goldwyn-Mayer.

"I Met My Love Again" has not yet been completed, nor has Louise Platt yet been seen on the screen. A stock company player, she finally landed on Broadway in roles in "Spring Dance" and "Promise." Broadway reviewers of those plays predicted a bright future for her.

Although a great many new young men have been brought to the screen, few have made an impression that would lead one to believe that they might be future greats. But, as the high school graduating class prophets say, Tim Holt, son of Jack Holt and thus born to the art, has a good chance to succeed. He was the radio operator in "History Is Made At Night" and will be in other Wanger pictures.

Far be it for Samuel Goldwyn to be any place but in the van of any parade. Recouping from the flattering comments bestowed upon "Stella Dallas" and "Dead End," getting his second wind for what he knows will be said about "Hurricane," he hasn't started "Goldwyn Follies" yet. When he does, exotic Zorina will be one of its big features. A Norwegian by birth, nineteen years old, former premiere ballerina of the Monte Carlo Ballet and star in the London production of "On Your Toes," Zorina seems to possess that indescribable something that lifts people out of the common herd.

David O. Selznick scoured the country for a "Tom Sawyer" and found him in that rural section of New York called the Bronx. Tommy Kelly, twelve years old, whose only previous ambition was to play baseball with the New York Giants, is the boy. Thrilled as any boy could be who suddenly finds himself transported 3,000 miles from home to a legendary land, he is making the man who discovered Freddie Bartholomew think he will have another youngster who will win high honors.

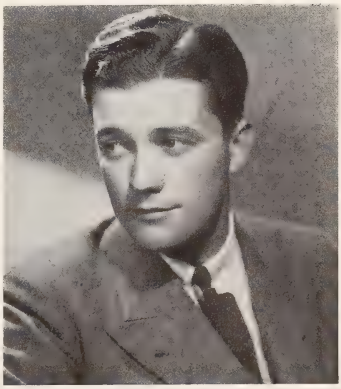
The story of Margaret Tallichet reads very much like that told in "A Star Is Born," the first picture in which she appeared. Nobody invited Miss Tallichet to come to Hollywood. She came from Texas on her own accord and with only her ambition and talent as introduction. For a while all she met with were rebuffs and disillusionments. Then came her chance in the Janet Gaynor-Fredric March picture, the title of which, in her case, is prophetic.

Selznick's contract list is sharply limited, but Alan Marshal is on it. On the stage with Eva Le Gallienne and George Arliss, he came into pictures as Captain DeTrevignac in "The Garden of Allah," supporting Marlene Dietrich and Charles Boyer. He also was in "Parnell" and "Night Must Fall" and is featured in Greta Garbo's forthcoming "Conquest."

There are scores of others in the race to be tomorrow's stars. People never heard of may flash into the sky and endure brilliantly. It is no certainty that any of those here listed will attain the fame of the Garbos, Dietrichs, Shearers, Coopers, Taylors, Powells, Colberts, Crawfords and MacDonalds of the present. Application of the only sharply defined standard ingredient, the possession of actual and potential talent, shows that they may. The rest lies in the hands of the inconstant and unpredictable public who, through the box office, alone build up that fame or snatch it out of reach.



JOAN DAVIS



STANLEY MORNER

FIVE STUDIOS ADOPT PUSH-PULL RECORDING; GENERAL USE NEAR

Total Gain of Three Decibels Made in Effective Volume Range, but Further Experiments Are Underway

by GEORGE SCHUTZ
Editor of Better Theatres

With five studios already using push-pull recording, and with all others signifying an immediate practical interest in it, general adoption of this method by Hollywood producers as a means of attaining finer sound quality in the standard single sound track is indicated at an early date.

Such use of push-pull — merely to produce the two balanced tracks for dubbing a single track on the secondary master from which the release prints are produced — is today regarded as the only one likely to be made of the method, since few theatre sound systems are capable of handling two tracks, and the cost of effectively adapting the remainder scarcely would be warranted, it is pointed out, by the amount of improvement the change in theatre apparatus would achieve.

Adaptation of recording equipment to push-pull, however, is relatively simple, and its use has so far reduced the noise constant to a value representing a total gain of three decibels, or enough to be readily appreciated by the average person, in the effective volume range. In the continual quest for the reduction of noise level, so that the limit of usable sound may extend closer to the limit of audible sound in reality, every decibel gained is regarded by studio technicians as worthwhile if attainable at a reasonable cost.

First in "Romeo and Juliet"

Although employed over a year ago by MGM for "Romeo and Juliet," push-pull recording remained in obscurity, except in studio technical circles, until rather recently. Briefly and in its essentials, the method is one in which two film records are made of the same sound elements, each occupying just half the space of the standard sound track. In making these twin tracks, the recording light beam is so controlled by a valve that when it is transmitted to one track it is cut off from the other. Thus transparent areas of one track are cancelled by more or less opaque areas of the other, and any emulsion elements or other film blemishes, which would otherwise be reproduced, are cancelled.

In the making of secondary masters for push-pull release prints, the two tracks are retained by employing, in dubbing, the same beam-splitting process used in making the original twin records. In producing a secondary master record from which a standard single track release print is to be made, the dubbing process is the same as that used for ordinary recordings—that is, without splitting the light beam—and the two original tracks may be said to be combined. But being a record of sound from which the noise represented by film blemishes was substantially eliminated by the push-pull cancellation method, this single track is correspondingly noiseless and therefore is adapted to a higher volume level than otherwise would be the case.

While the two-track method of recording for dubbing single tracks has been put into substantial use and probably will be generally employed before long, further pursuit of the precious decibel in volume gain is now underway on several experimental fronts. Research is being conducted in the application of new types of sound tracks, particularly with respect to special efficacy in the recording of specific bands of frequencies, and it is believed highly probable that other optical forms than those of the present standard variable density and variable area tracks will come into commercial studio practice.

It is pointed out that definite determination of the special adaptation of certain optical forms to particular groups of frequencies would lead to more or less regular use of combinations of sound track types in producing primary masters from which the print master was dubbed. With three or more sound track types employed in producing the primary sound records, the photographic forms of the ultimate single track represent such "squeezing" of the original tracks that the ratio between them and the noise-producing elements of the film emulsion are far greater than it now normally is, resulting in still further extension of the effective volume range towards the audible levels of reality. Applied according to the noise-cancellation technique of push-pull, this multiple-track method captures yet another decibel or two.

The Research Council of the Academy of Motion Picture Arts and Sciences has in preparation a booklet on the characteristics of various types of sound tracks now in use commercially and experimentally, to be issued in October.

300 Theatres Equipped

It is estimated that about 300 theatres are equipped today with reproducing facilities adaptable to two-track pickup, probably all of them made in preparation for eventual adoption of push-pull tracks in many if not all releases, and, it is pointed out, two-track releases are not likely to be regular and general for a long time, if ever. The continued installation of two-track pickups and transformer coils would, however, place an increasing number of theatres in a position to take advantage of socalled binaural recording without complete replacement of their sound systems.

Binaural demonstrations, made by Electrical Research Products, Inc., a year ago with apparatus developed by Bell Telephone Laboratories, were repeated at the national convention of the Fox-Skouras circuit in Colorado Springs in August, and ERPI, it is reported, has in production a film consisting in a series of dramatic episodes which is being recorded binaurally. This film is scheduled for exhibition at the fall meeting of the Society of Motion Picture Engineers in New York in October.

Two Microphones Used

The method, employing two microphones in place of one in any recording setup, with these so located in relation to each other that they correspond aurally to the two ears in normal hearing, permits the development of auditory effects analogous with the illusion of stereoscopy. A sensation of depth may be achieved that separates the apparent source of a sound from its real source at variable distances—a kind of mechanical ventriloquism. This can be carried to extreme lengths, and, so employed, binaural sound could endow "horror" pictures with effects likely to rattle the teeth of the most calloused devotee of that class of product.

Binaural sound is rather to be looked upon, however, as yet another means of enhancing the naturalness of mechanical sound, since, it is pointed out, sound thus recorded and reproduced on a dual system has a greater apparent number of the overtones giving a specific sound the characteristics by which we usually know it in reality.

Introduced at MGM

Push-pull recording for single track dubbing was first instituted as a regular practice at MGM, following experiments conducted by Douglas Shearer, director of sound. This producer is now employing push-pull for all original recording, of both dialogue and music.

For some pictures, MGM also is making up two-track secondaries for push-pull prints, particularly on roadshow productions.

Universal is now using push-pull for recording all music, but so far has not issued any two-track prints.

Recording on Both Tracks

Twentieth Century-Fox is following the practice of recording all music on both standard and push-pull tracks and selecting the better record from either one type or the other for the print master.

United Artists is similarly employing push-pull in all recording of music (with three channels), while the effects as well as music of the "Goldwyn Follies" and "Hurricane" are being recorded push-pull, with the possibility that some releases, particularly for certain key-theatre showings, will carry two tracks.

At Paramount four-channel push-pull recording is the general practice for all music.

Equipment for push-pull recording is now being installed at the RKO plant, and while plans are indefinite, it is expected that this method will be used soon for the original musical recordings of at least a portion of the production schedule.

Neither Warner-First National nor Columbia has yet employed push-pull, the former being without the necessary technical facilities. Both companies report an active interest in the method, however, with Columbia stating that its sound department has been experimenting with it.

Grand National has signed Wallace Ford to star in four pictures a year to be produced by Dave Diamond. The first will be "He Wanted to Marry."

SEPARATE TRACKS FOR SIX ORCHESTRA UNITS

In recording the orchestral music of "100 Men and a Girl," for which Leopold Stokowski conducted, Universal carried the multiple channel method somewhat farther than theretofore in motion picture sound, employing a separate track for each of six instrumental divisions of the orchestra—violin, woodwind, brass, 'cello and bass, harp, and percussion.

The original recordings were made at the Academy of Music in Philadelphia, using RCA ultra-violet, push-pull equipment. In mixing the six tracks, Stokowski himself "conducted" at the control panel. "The reproductions are superior to the original renditions from which they are taken," he is reported to have said.

PARAMOUNT TO APPEAL DECISION PERMITTING EXHIBITORS TO PICKET

Philadelphia Operators Free to Conduct Demonstrations in Dispute with Distributor; Briefs Are Filed in Minneapolis Suit

Philadelphia exhibitors who have been agitating a "buyers' strike" against Paramount for what they claim was a breach of contract by the distributor have won the legal right to use picketing as a weapon in their boycott under a Federal Court decision which dismissed an application by Paramount for a permanent injunction. The company immediately announced it would appeal from the decision.

Agnew Protests Decision

"Of course the decision of Judge Dickinson is a surprise because it was unexpected on the undisputed facts proved," said Neil F. Agnew, vice-president in charge of sales.

"I have read the opinion of the court and it is plain to me, even as a layman, that in it there is an apparent misconception of the facts.

"The court, in its opinion, states that the contract for the 1936-37 product expired by its terms on July 31, 1937. The contract plainly provides otherwise, and establishes the July 31 date as being the last date within which a picture must be generally released to be deliverable under the 1936-37 contract.

"Exhibitors know that pictures which are generally released prior to July 31 are deliverable under the contract regardless of the fact that they are to be exhibited after July 31.

"Our lawyers advise that the opinion has misinterpreted the Sherman Anti-trust laws in a manner that is unprecedented and that the decision cannot stand on appeal.

"Therefore, they are filing their papers on appeal at once and they will be ready to argue the matter in the circuit court of appeals as quickly as the court will permit."

Following the decision leaders of the movement expressed some doubt as to whether picketing would be resumed by exhibitors who are demonstrating against the withdrawal of six pictures from the 1936-37 schedule.

Paramount's suit for a permanent injunction against the exhibitors was instituted after the company obtained a temporary restraining order August 1st and was dismissed without prejudice in a lengthy opinion handed down by Federal Judge Oliver B. Dickinson, the conclusions being:

"The effect of a refusal to exhibit films of the plaintiff upon transactions in interstate commerce is too indirect and remote to be within the provisions of the Sherman anti-trust law, or its supplements, so as to confer jurisdiction upon this court to enjoin the commission of the acts complained of.

"The bill should be dismissed without costs, for lack of jurisdiction but without prejudice."

The facts contained in the opinion were essentially:

"The effect of the acts complained of, as alleged, is to stop all dealings of exhibitors with the plaintiff as a producer and distributor of films. If no picture films of the plaintiffs are exhibited there will be none shipped in interstate commerce."

—

Under an order issued last week by Judge Gunnar H. Norbye in Minneapolis final briefs were filed by both Paramount and counsel for independent exhibitors against whom Paramount is seeking a permanent injunction to prevent the continuance of the "buyers' strike" against the purchase of its product.

FILM MATINEE ENDS CHILDREN'S PICKETING

The weekly matinee of a local motion picture theatre served as "strike-breaker" last week when the picketing of 300 Bronx school children for a play street ended within ten minutes after the theatre opened its doors.

The child pickets, who ranged in age from seven to 14, paraded for two days in the Bronx, carrying signs proclaiming "The right to play is the child's right. For that right we fight" and "Thousands of children are killed yearly. We want a playground."

The demonstration ended abruptly with word that it was 2 P. M. and the "pitchers was on."

Congressmen Seek Film Inquiry Jobs

by FRANCIS L. BURT
in Washington

Reports this week that members of Congress were jockeying for positions on a committee to investigate the motion picture industry lent weight to indications that a Congressional inquiry into activities of the industry next year is inevitable.

It is expected that the House rules committee, which last session refused to approve investigations of any nature, will relent next January and report a number of measures for inquiries of various matters, including motion pictures and, possibly, broadcasting.

While a considerable number of investigations of one sort or another are provided for in measures now pending in Congress, the motion picture and broadcasting industries are seen as best lending themselves to political necessities of the Administration because of their intimate connection with the daily life of every person in the country.

Major controversies in the next session will be those over the wage and hour, farm and tax legislation, and Administration leaders in Congress will be grateful for anything that diverts the attention of the people and stops, if only temporarily, the howl of protest which they expect to go up when the proposed tax revision measure is brought in.

Another factor which will tend to encourage a Congressional investigation is the maintained interest of the Department of Justice in the picture situation. Agents of the department are scattered throughout the country studying not only the motion picture situation, but the oil, steel and other industries; complaints regarding these industries are said to be coming in to the department in a steady flow, and the Government is actually in the midst of a determined campaign against what are claimed to be monopolistic practices in the oil industry, which could easily spread to other trades.

The whole situation is very involved, as is all of the Government's activity in the industrial field, but there are enough indications to lead competent observers in Washington to believe that much time and effort next session will be devoted to exploration of industrial operations, with the motion picture one of the most fertile fields.

California, Boston Officials Questioned

Albert J. Law, special assistant to Homer Cummings, United States attorney general, was in Los Angeles this week accompanied by two assistants for the reported purpose of continuing an anti-trust inquiry begun there some months ago. Mr. Law has been in Washington during the last two months studying information obtained during the earlier questioning.

Questioning of motion picture executives in Boston the last few weeks brought the following statement from the sectional headquarters of Allied States Association of Motion Picture Exhibitors:

"So far nothing but informal questioning has taken place, but it is hoped that the result of these conferences will be an anti-trust suit, broad enough in scope to crush the monopoly in the motion picture industry, if the alleged conspiracies and unfair trade practices are found to exist."

Dallas Trial Set For September 20th

The Federal Government's anti-trust case against the Interstate circuit of Texas and eight distributors will start definitely on September 20th it was reported this week with an assurance from Federal Judge W. H. Atwell that there will be no further postponements. Two delays have marked the proceedings since the action was instituted last spring.

John Erhard, district attorney, was denied a motion, filed last week, asking that the distributor defendants, Twentieth Century-Fox, RKO, Vitagraph, United Artists, Columbia, Universal, Paramount and Metro-Goldwyn-Mayer, as well as Interstate, be compelled to supply letters and memoranda passing between them for court study.

Answers Awaited In Divorce Test

Date for a hearing of a test case instituted in Fargo, North Dakota, by Paramount against the state law compelling distributors to divest themselves of theatre holdings will not be set until state officials who are defendants in the action have filed answering briefs.

Paramount's complaint charges that the "divorce" measure, which would make it unlawful for any producing or distributing company to own or operate theatres in the state, violates both the Federal Constitution and the North Dakota Constitution in several mayor respects. Among these are the charges that it would deprive the plaintiffs of their property without due process of law; that it would require the impairment of contractual obligations

(*Continued on following page*)

SEEK FILM INQUIRY JOBS

(Continued from preceding page)

and that it imposes arbitrary restrictions on lawful business and arbitrarily invades property rights. It is also charged that the measure denies the plaintiffs equal protection under the law by unlawful discrimination against them and that it has no relation to the public welfare and is not a valid exercise of the police power of the state.

The complaint sets forth that while the bill does not become effective until next March 15, the plaintiffs are entitled to immediate legal relief inasmuch as damage to their business has or may be done by the presence of the measure in the statutes. It points out that the theatres operated in the state by its affiliates may be injured by the reluctance of distribution companies to enter into contracts with them for new season product while the validity of the "divorce" measure remains undetermined, and that the same handicap applies as well to other contracts or agreements which the theatres might wish to enter into with equipment companies or contractors for necessary supplies or improvements.

The theatres listed in the complaint as being affected by the state measure are the State, Orpheum and Strand at Minot; the Dakota and Paramount at Grand Forks; the Fargo, Grand and State at Fargo, and the Opera House and Star at Jamestown. All of these except the State, Minot, which is owned outright, are under leases of from five to 20 years duration, and some with options for renewal. The charges that the state law would impair the contractual obligations of the plaintiffs in violation of the Federal and state constitutions is based primarily on the existence of these leases.

In establishing the potential damages to the plaintiffs from enforcement of the "divorce" measure, the Paramount complaint related that the value of the capital stock held by Paramount in Minnesota Amusement on Jan. 2 of this year was "in excess of $290,000," and that on last Dec. 4 a dividend of $325,000 was declared on this stock by Minnesota. It is also stated that Paramount licensed and distributed to Minnesota and American Amusement 4,186 features, shorts and newsreels for a total income of $124,898 for the four-year period from Aug. 1, 1932, to Aug. 1, 1936. The company's revenue from North Dakota theatres other than its affiliates during the same four-year period is given as $264,613 from a maximum of 102 theatres using a total of 32,794 Paramount films.

The value of Minnesota Amusement's investment in North Dakota theatres is given as "in excess of $123,000," as of last Jan. 2. Minnesota, it is stated, is the sole stockholder in American Amusement and received as a dividend on the capital stock of the latter company $92,000 on Dec. 18, 1935, and $75,000 on Nov. 23, 1936. The value of American's investments in North Dakota theatres is given as in "excess of $169,000."

The defendants in the action have 20 days after being served in which to file their answers to Paramount's complaint. A hearing date will be set thereafter.

KANSAS PRESS FEUD OVER FIRST-RUNS

The first-run problem in Kansas brought the municipal rivalries of two Kansas cities into the open recently with two newspapers the spokesmen for local prides.

Commenting on the campaign of Kansas City, Kan., to obtain first-run pictures, the Hutchinson News *gibed: "Fate is against Kansas City, Kan. No matter how large it grows, it is still a suburb."*

Indignantly retorted the Kansas City Kansan: *"A perfect thumb-twiddler's philosophy."*

To Try Theatre Bill At Special Session

An attempt to introduce a chain theatre measure in the special session of the Wisconsin legislature will be made by the Independent Theatres Protection Association of that state when the law-making body meets September 13th.

The special session was called by Governor Phillip M. LaFollette for enactment of relief measures.

Holy Name Society Pickets "Ecstasy"

Forty members of the Holy Name Society of St. Mel Roman Catholic Church picketed the Hamlin theatre in Chicago when "Ecstasy" was the attraction. Manager Morris Salkin changed the program after Monsignor F. A. Purcell protested and the pickets were removed.

This is the first time any objection has been shown by demonstration against "Ecstasy" in Chicago.

Wm. Fox Petition Denied

Federal Judge Martin T. Manton denied last week the application of William Fox and Hiram Steelman, his trustee in bankruptcy, for leave to reargue the petition of Milton C. Weisman, as equity receiver for the Fox Theatres Corporation, for instruction regarding the distribution of a second and interim dividend to creditors. The court also granted Mr. Fox an extension until Monday of the time in which he is required to file a statement of his liabilities.

Catholic Guild Cruise

The Catholic Actors Guild began its New York activities for the new season Wednesday with its annual moonlight cruise on the Hudson River, aboard the steamer "Americana." Besides the dancing, Dan Healey, president, presented a variety program, with talent from the screen, stage and radio.

Bayonne Strand Robbed

During a recent performance of "The Crime Nobody Saw" at the Strand, Bayonne, N. J., two men thrust pistols through the box-office window, held up Edward Rowe, manager, and escaped with $450.

Harry J. Gell, until recently managing director for Twentieth Century-Fox in Central Europe, is en route to survey film conditions abroad for undisclosed interests. Mr. Gell will be gone four months.

ZINC POISONING FROM TAX TOKENS; NO REDRESS

Replying to the inquiry of L. O. Honig of Fox Midwest Theatres, Kansas City, the state Kansas compensation commission held this week that no compensation is provided for theatre cashiers contracting zinc poisoning from the handling of sales tax tokens.

Mr. Honig made his inquiry after several of his cashiers contracted mild poisoning. Complaints concerning the tokens have been frequent since the impost went into effect last June.

Fox Midwest Raises Prices in 85 Houses

A general admission increase for 85 rurally-located theatres of the Fox Midwest circuit in the Kansas City area went into effect Labor Day.

The new policy calls for an average increase of five cents. Sunday and holiday matinee prices are raised to the level of those charged for evening performances, and bargain balcony admissions are eliminated.

Higher prices apply only to rural theatres, but it is expected that an urban price rise will follow shortly, not only in the Fox but in other circuits in the district.

The Midland first adopted a 25 cent night balcony price several years ago after suburban subsequent-run theatres had cut prices and the trend of theatre attendance toward suburbans had set in. On two or three occasions since, the house has raised to a straight 40 cent night price on big pictures.

Ontario Increases Now Confronting Exhibitors

Theatre circuits and independent exhibitors of Ontario are in a quandary over the question of increases in admission prices for the fall and winter season. With operating and other costs on the rise, there is an obvious need for a raise in admissions, but the problem is to do so without running foul of the Ontario Government, headed by Premier M. F. Hepburn, which abolished the entire amusement tax only three months ago under the assurance that the tax reduction would be passed on to the public.

This was gladly done by the theatre operators in nearly all cases but now increased expenses, such as coal and labor, have to be met.

Craig Reelected Club Head

Metro-Goldwyn-Mayer's studio club has reelected W. K. Craig to the presidency. Other officers are: Fred Gabourie, first vice-president; W. S. Van Dyke, second vice-president; Jack Melbourne, treasurer, and Ida M. Koverman, secretary. Chosen for the board of governors were: Mr. Van Dyke, W. P. Hendry, Jack Coffee, Orville Fouce, "Pop" Arnold and Homer Henry.

A nationwide billboard campaign in which 1,500 twenty-four sheets will be posted is an integral part of Warner Brothers' exploitation plans for "The Life of Emile Zola," scheduled for release October 2nd. The billboards are yellow and white lettered on a blue background.

BROADWAY'S SENSATIONAL STAGE SUCCESS BECOMES THE OUTSTANDING HIGHLIGHT OF ALL THE SCREEN'S NEW BIG PICTURES!



Authored by two of the greatest living playwrights, EDNA FERBER and GEORGE S. KAUFMAN . . . Thrillingly directed by the genius behind "My Man Godfrey," GREGORY LA CAVA . . . Glamorously produced by Hollywood's ace picture-maker, PANDRO S. BERMAN . . . Intimately played by stars daringly cast to sweep your fans off their feet with curiosity—and satisfaction! . . . At last the picture you simply MUST give extra time!



FRENCH INDUSTRY ACTS TO PREVENT WHOLESALE EXODUS TO HOLLYWOOD

Actors and Technicians Are Restricted to One Foreign Film a Year; At Least One Picture Must Be Made in France

by PIERRE AUTRE
in Paris

Employment of French film stars and technicians by Hollywood producers has caused so much concern within France's motion picture industry that the production section of the French General Cinema Confederation has released a communication setting forth two principles and warning that violation of them will result in punitive action.

Under the edict, actors and technicians must consent to:

1. Accept no business engagements abroad except for one film per year, at the most.

2. Collaborate on at least one film made in France during this same period.

The communication was released to newspapers and was forwarded to the Professional Association for Artists and Technicians. In reviewing the situation the letter stated:

"Considering that the situation created by the systematic departure for foreign countries of French artists and technicians, constitutes an incontestible harm to the interests of the French cinema,

That all French producers are thus deprived of the legitimate counterpart of their efforts, and, considering the risks and the efforts taken for the formation and improvement of these artists and technicians,

"That the interests of distributors and exhibitors also are at stake because it is by their help, combined with that of the producers, that these artists and technicians attain recognition.

"That the public, without which there could be no success possible, is justified in considering itself as the holder of a trust, which consists of, for the artists and technicians, the moral obligation of consecrating their talents to the creation of films made in the spirit and in the language of this public,

"It is decided that, henceforth, punitive measures will be taken with regard to artists and technicians who do not conform to the two principles."

Agreeable at First

In support of the stand, producers who decided upon "punitive measures" advanced the argument that the French industry is going to lose all of its stars. They also pointed out that at first it was agreeable to learn that French actors have an international appeal and to realize that their films would be excellent world-wide propaganda for France.

"But," they continued, "to stop on this point would be very short sighted reasoning. One may be very flattered and thank our American friends for the honor they do us in selecting our best actors for their films but French producers become uneasy when they see the French studios being gradually drained of all young blood, of the talents French producers have discovered, built up and launched, often at great expense, and upon whom they relied and hoped for the future of the French production."

The producers called attention to the fact that engagement of French stars by American producers was noticeable during the first days of talking pictures. But then, the producers said, the stars played in French versions of American pictures and then returned to France.

"It is a different matter," they asserted, "when French stars are engaged to play in American talking pictures; they really take a chance. A few succeed but many fail and return to their own country absolutely depreciated.

Greatest Danger Seen

As examples of those who have attained success, the producers named Charles Boyer, Simone Simon and Fernand Gravet but in each case it is pointed out that the success of American made films in France cannot be compared to that of the French films with the same stars.

The greatest danger to the French cinema, as seen by the producers, is the fact that Hollywood producers are willing and able to pay high salaries.

"French stars are the object of international competition and have a tendency to ask for salaries in proportion to those of American stars."

This is seen as disastrous for French producers because there is not the market for their product that there is for English speaking pictures.

The producers also expressed regret over the fact that "players who were excellent in France, often are used in America in pictures which are unsuitable to their temperament and their mentality." Fear also was expressed that the "French cinema will undergo the same fate as the Swedish cinema. Twelve years ago all the best stars, all the best directors of the cinema in Sweden, were engaged by Hollywood and, with the exception of Greta Garbo, what has happened to all the others?

"That was the end of the Swedish cinema."

Boycott Films?

It seems almost impossible to resolve the problem. The French Syndical Chamber threatens to take measure against stars and technicians who accept more than one contract per year out of France and who do not make at least one film in France during the same period.

What measures will they take? Boycott films to which French stars or technicians have contributed?

It is practically impossible to boycott the films and the stars. So what can be done?

The question affects the stars more seriously than the directors and technicians. The success of a French star in an American film may be doubtful because of language reasons but this is not true for directors. A good film, made anywhere, will always be a good film.

General opinion is that both sides of the matter are understandable. French producers, who made the French stars do not want to lose them, just when they become famous but, on the other hand, stars and technicians do not want to refuse good contracts and wages and the security for work, which they cannot get in France.

Many French actors and technicians are obliged to remain idle several months as the French production system does not allow for long term contracts and after each film the stars and technicians, have to look for other positions.

French producers make, at the most, one or two pictures each year and some producing companies are formed just for the purpose of making a single picture.

Technicians' Viewpoint

The point of view of French technicians engaged by foreign countries, England as well as America, was expressed in an interview given by the director, Abel Gance, famous for his silent film "The Wheel," and "J'Accuse."

"It is not because I had trouble with my producers that I have decided to work out of France," he said. "It is becoming more and more difficult to make big pictures over here. Above certain figures, production does not pay.

"If I leave France, it is because, for a director who has the habit of making films of some importance, the French cinema market does not offer sufficient outlets."

Marcel L'Herbier, another director and also secretary of the French Cine-Technicians Association, said he agrees on certain points with the decision made by the producers but does not agree that liberty of action should be taken from stars and directors.

"I think freedom of exchange is very important," he declared. "If a French actor or director leaves France he will still be serving his country. If he goes to work in foreign countries just for the sake of money, he will not be successful and no sanction will be necessary."

Maurice Chevalier is of the opinion that "too much fuss is being made about nothing. Out of all the French actors engaged by Hollywood, only two or three, at the most, will make a real hit with the American public. The others will come back, quickly.

Public's Opinion

As for the public, the French people think it is not right to prevent anyone from taking a good position, in a foreign country.

But the way that French audiences will receive American or British pictures, English speaking but with French stars, to be considered. It is a well known fact that up to now not one American film, staring a French actor has been a success in France, whether in original version or dubbed in French.

French patrons who go to theatres, showing American and English films in original speaking versions, find it odd to hear French actors speaking English. They prefer American or English actors. It is still worse for dubbed versions. French patrons cannot get used to the idea, or accept an American film, starring such well known French film stars, such as Charles Boyer, Simone Simon, Fernand Gravet or Annabella, and in the dubbed versions of which, they would hear voices which are not theirs.

The only Charles Boyer American film which was a success in France was "The Garden of Allah" in which Charles Boyer dubbed his own role. The French dubbed version was a great success as compared to the original American version which was very badly received. In the same way, Annabella dubbed herself in "Wings of the Morning," Fernand Gravet, himself in

(Continued on following page)

MINSKYS REUNITE, BUT STRIP TEASE IS OUT

The Minsky brothers, who split into two factions in 1932 when one, Abe, was accused by the other two of "going highbrow," have reunited to produce the "Oriental French Follies," which is the Minsky's offering as a successor to burlesque in New York.

The reunion, however, does not alter the ban on strip tease and similar acts and, while the brothers, Morton, Herbert K. and Abe, are producing the show they are still prohibited from using the name Minsky in show business.

FRENCH ORDER FINES TO KEEP TALENT

the "King and the Chorus Girl," and Simone Simon in "Seventh Heaven."

However, it is clear French audiences do not like to hear their stars speaking another language. They may find it amusing for five minutes, but they soon tire of it, and want their stars to speak their own language, directly, without dubbing, and this is very understandable.

American producers ought not to think the presence of a French star in an American film will give it more chances of success in France.

Universal Moves Headquarters

Universal European headquarters, which was moved to London in 1934, will be returned to the French capital. The new office will be established under the title of "Compagnie Universal S. A." at the 33 Champs Elysées, in the building Marignan. Ernest Koenig, formerly chief of the French branch of Warner Brothers and Twentieth Century-Fox, will manage business of Universal in France and Belgium.

New Chief for Columbia

Under the title "Columbia Film, S. A.", Columbia Pictures have opened new offices in Paris, 33 Champs Elysées. Alexandre Stein, previously general manager of the French organization of Metro-Goldwyn-Mayer, has been appointed general manager and supervisor for the Continent. Until last year, Columbia pictures were distributed in France through the French company Osso. At the present time the new Columbia organization has only released original versions of its new production, including "The Lost Horizon," which made a first run of 11 weeks on the Champs Elysées.

Reisman in Paris

The foreign chief of RKO Radio pictures, Phil Reisman, has arrived in Paris, coming from London where he attended the European convention of Radio Pictures.

Huisman Opens Offices

René Huisman, president of the Best Film Company, of New York, is going to open offices in Paris for the exploitation and the distribution of the Mexican film "The Wave," for which he has European rights.

Cinema Season Opens

After three months of a hard summer, Paris motion picture theatres are going to open the new season with some outstanding French productions. After 14 weeks, Jean Renoir's film, "The Great Illusion," will be replaced on the screen of the Marivaux Theatre by Julien Duvivier's latest film, "Un Carnet de Bal" (Dance Programme).

The Paramount Theatre will open its season on September 2nd with the French dubbed version of "The Knight Without Armour." At the same time the English speaking original version will be shown in a specializing cinema of the Champs Elysées.

No details have been already given on the first runs of American product.

French Productions Notes

The French director, Jacques Feyder, has started in Germany, at Munich, the production on "Ceux Du Voyage" (Touring People), a film on circus life which will be made in French and German speaking versions.

The young French director Pierre Billon will direct "Sarajevo," a film based on the famous tragedy which was the start of the World War, from an original story by Joseph Kessel.

On the French Riviera, Erich Pommer is producing the outdoor scenes of the first Mayflower productions: "A Man and His Dog," from Somerset Maughan's novel "The Vessel of Wrath." Charles Laughton and Elsa Lanchester co-star in this film.

On a rough island off French Britanny, Jean Epstein is shooting "La Femme Au Bout Du Monde" (The Woman at the End of the World), with Charles Vanel, Jean-Pierre Aumont and Germaine Rouer.

The French actor, Pierre Blanchar, will be the star of "Thomas L'Agnelet," a romantic and adventure picture taken from the novel by the famous French writer Claude Farrère. The film will be produced in Italy, in both French and Italian speaking versions.

It is Marcel l'Herbier, not the Russian director Fedor Ozep as announced previously, who directs the French talking version of "The Cheat." The cast includes Sessue Hayakawa, Victor Francen and Lise Delamare.

Two Firms Delay Their Stock Issues

Two film companies held up their proposed stock issues in the Securities and Exchange Commission last week when Cinecolor, Inc., requested postponement of the effective date of its registration and Hollywood Famous Pictures sought withdrawal for the second time of its application.

The Cinecolor registration, originally filed August 9th, covered the proposed issuance of 407,000 shares of $1 par common stock, of which 167,000 shares were to be offered the public at $1.50 and the balance issued for the assets of Cinecolor's predecessor company.

Additional time was requested to permit the company to file additional information by the commission.

The original application of Hollywood Famous Pictures, filed September 8th, 1936, covered 50,000 shares, each, of preferred and common stock. Both at $1 par value, they were to be offered to the public in units of two shares of preferred and one of common at $2.50 per unit with the remaining 25,000 shares of common to be issued to promoters of the company. Withdrawal of the statement was originally requested July 23rd, the latest application being supplementary to it.

James Cagney, who drew $100,000, received the highest salary paid by Grand National Films, Inc., during the fiscal year which ended April 3rd, according to the company's annual report, filed this week with the Commission.

Edward L. Alperson, president, received $48,000 and in addition was to receive 17,550 shares of common stock, 15,000 of which had been issued to him and the remaining 2,550 had accrued. Edward J. Peskev, vice president, received $11,000 and 950 shares of common stock, accrued but not issued; Jack Barnstvn, vice-president in charge of foreign distribution, drew $6,600; Carl N. Leserman, vice-president from April 25th to October 31st, 1936, $11,500, and Crafath, deGersdorff, Swaine and Wood, counsel, $22,500.

Victor Schertzinger, producer, received $27,000.

Labor Troubles Threaten Majors' Mexican Branches

by JAMES LOCKHART
in Mexico City

Labor trouble again threatens American distributors in Mexico. With employees making demands for salary increases ranging from 30 to 35 per cent, strike murmurs are being felt by the eight large companies having Mexican branches.

Recent wage increases granted by MGM and Paramount have relieved the tension to some degree, but dissatisfaction still remains.

Unlike previous labor policy, companies are being approached individually. This is a marked departure from the policy of demands made upon producers collectively followed in the strike of two years ago which resulted in a four-month tieup of motion picture activity here.

There is indication that official action may be taken if the situation becomes more pronounced. Government intervention has averted difficulties in the mining and petroleum industries, encouraging belief that disturbances may also be avoided in the film field.

On the other side of the picture, Mexican business continues favorable. Improved conditions are particularly noticeable in Guadalajara, Mexico's second largest city, and in Monterrey, a highly Americanized town near the U. S. border. The Rex, a modern 1,200-seat house equipped with air-conditioning, is being built in Monterrey by Gonzala Gaza, an enterprising young showman.

Also under construction is a theatre in Hermosillo, prosperous northwestern state. Two modern houses are soon to be opened in Morelia.

Tri-State MPTO Meets in October

The fall convention of the Motion Picture Theatre Owners of Arkansas, Mississippi and Tennesee will be held October 3rd at the Hotel Chisca, Memphis.

R. X. Williams, Jr., is president of the tri-state organization. Other officers are W. H. Baker, L. F. Haven and W. F. Ruffin, regional vice presidents; Y. D. Moore, secretary-treasurer.

M. A. Lightman, formerly head of the Motion Picture Theatre Owners of America, is chairman of the board of directors.

Warner Club Plans Tourney

A committee consisting of Arthur Sachson, Gene Warner, and Leonard Palumbo, are drafting plans for the New York Warner Club's annual golf tournament, which will be held at Old Oaks Country Club, Purchase, September 24th.

ORIGINALS COMPRISE 60 PER CENT OF STORY PURCHASES IN AUGUST

Forty-Five Items Added to Feature Material Stock of 13 Producers; MGM Leads with 11; RKO Acquires Four Plays

A total of 45 story properties were purchased during August by 13 producers, Metro-Goldwyn-Mayer buying the largest number taken by a single company, with the acquisition of 11.

As in former months, original stories proved the favorite. Of the 45 purchases, a total of 27, or 60 per cent of the properties, were originals. Two were magazine stories, four were novels and 12 were plays.

As compared with the previous two months, June and July (see accompanying tabulation), August saw the sale of 12 stage productions, but the sale of books and magazine stories took a proportionate drop, from 13 for the two-month period, to six for August.

MGM's purchases were varied. The company bought four original stories, three plays, three books and one magazine serial.

Sources of the other properties were: 20th Century-Fox, five originals and two plays; Paramount, two plays, three originals and one novel; RKO Radio, four plays; Principal Productions, Inc., four originals; Warner Brothers, two originals and one play; Grand National, two originals, one magazine story; Republic, two originals, and Alexander Korda, Samuel Goldwyn, Walter Wanger, Universal, and Major Pictures, one original each.

The titles of the 45 properties bought by producers together with all available production credits are as follows:

ALL RIGHTS RESERVED, original by Walter Sullivan, bought by Warner Brothers to Star Pat O'Brien.

AMAZING DR. CLITTERHOUSE, play, bought by Warner Brothers.

AND SO—VICTORIA, novel by William Vaughn Wilkins, bought by MGM for production in England.

BABY MELODY OF 1938, original by Edgar Allan Woolf and Florence Ryerson, bought by MGM.

BABY OF THE FAMILY, THE, original story by Sophia Cleugh, bought by MGM.

BALALAIKA, play produced in London, bought by Paramount.

BENEFITS FORGOT, short story by Honore Willsie Morrow, bought by MGM.

CHECKERS, play by Henry M. Blossom, produced several years ago, bought by 20th Century-Fox as a starring vehicle for Jane Withers. Frank Fenton and Lynn Root will do the adaptation.

COLLEGE FOR SALE, original, bought by Warner Warner Brothers.

DEBURAU, play by Sacha Guitry, bought by MGM.

GIRL OF THE BOARDWALK, THE, original by Ben Hecht and Charles Lederer, bought by Samuel Goldwyn as a starring vehicle for Merle Oberon. Release will be through United Artists.

HAVING WONDERFUL TIME, current Broadway play by Arthur Kober, bought by RKO Radio. Pandro S. Berman will produce and Ginger Rogers will be starred.

HAWK OF THE DESERT, original by Albert M. Treynor, bought by 20th Century-Fox as a vehicle for Cesar Romero.

HE WAS HER MAN, original by James Edward Grant, bought by 20th Century-Fox as a vehicle for Gracie Fields.

HIGH FLYERS, play by Victor Mapes, bought by RKO as a starring vehicle for Bert Wheeler and Robert Woolsey.

INTERNATIONAL SETTLEMENT, original story, "Shanghai Deadline," by Gregory Ratoff, bought by 20th Century-Fox. Frank Fenton and Lynn Root are writing the screen play. Sol M. Wurtzel will produce.

IVOR, GERTIE AND ME, original by Gene Towne, bought by Walter Wanger Productions as a starring vehicle for Leslie Howard. Tay Garnett will direct. Release will be through United Artists.

KING OF THE NEWSBOYS, original story by Samuel Ornitz and Horace McCoy, bought by Republic.

LIGHTS OUT, play by Paul Dickey and Mann Page, bought by RKO Radio.

LINGER LONGER LETTY, play by Nichols and Edward E. Rose, bought by Paramount to star Martha Raye.

LITTLE DEVIL, original story by A. H. Z. Carr, bought by Republic. Bernard Vorhaus will produce.

Buy Novel of 1887

LITTLE PRINCESS, play by Frances Hodgson Burnett, based on the novel, "Sara Crewe," by the same author, bought by 20th Century-Fox. Play produced in 1902 in London and in 1903 in New York. Novel originally published in the St. Nicholas Magazine in 1887.

YEAR'S COMPARISON OF STORY PURCHASES

Month	Originals	Books	Plays	Totals
September	40	32(b)	2	74
October	38	22(c)	10	70
November	34	16(d)	9	59
December	31	12(e)	3	46
January, 1937	55	23(f)	15	93
February	42	17(g)	9	68
March	42	16(h)	5	63
April	25	11(i)	8	44
May	42	10(j)	9	61
June	28	8(k)	1	37
July	21	5(l)	0	26
August	27	6(m)	12	45
TOTALS FOR 12 MONTHS	425	178(n)	83	686

(b) Including 7 published magazine stories.
(c) Including 7 published magazine stories.
(d) Including 5 published magazine stories.
(e) Including 5 published magazine stories.
(f) Including 7 published magazine stories.
(g) Including 5 published magazine stories.
(h) Including 3 published magazine stories.
(i) Including 1 published magazine story.
(j) Including 4 published magazine stories.
(k) Including 7 published magazine stories.
(l) Including 1 published magazine story and 2 radio serials.
(m) Including 2 published magazine stories.
(n) Including 56 published magazine stories.

LOVE ME AGAIN, original story by Victor Schertzinger, bought by Grand National to star Anna Sten. Mr. Schertzinger will produce and direct.

LUCKY DAY, original story by F. Hugh Herbert, bought by Universal.

MARRY AN ORPHAN, original story by James Edward Grant, bought by 20th Century-Fox.

MONEY FROM HOME, story by Damon Runyon, bought by Paramount. Bob Hope and Shirley Ross will have leading roles.

NO POCKETS IN A SHROUD, novel by Horace McCoy, bought by MGM.

OVER THE MOON, original by Robert Sherwood, bought by Alexander Korda, as a starring vehicle for Merle Oberon. Release will be through United Artists.

PETEY SIMMONS, novel by George Fitch, bought by Paramount.

RAZZLE DAZZLE, serial to be published in the *Saturday Evening Post*, by Francis Wallace, bought by MGM.

RENFREW RIDES AGAIN, original by Charles Logue, bought by Grand National. James Newell will be featured.

Mae West in Own Original

SAPPHIRE SAL, original by Mae West, bought by Major Pictures as a starring vehicle for Mae West. Eddie Sutherland will direct. Jo Swerling did the screenplay.

SIGNALS OVER, magazine story by Dudley Early, bought by Grand National. Stuart Erwin will be starred.

SING WHILE YOU SLEEP, original by Eddie Cantor, bought by 20th Century-Fox as a starring vehicle for Eddie Cantor.

SOME LIKE IT HOT, unproduced play by Peter Arno, bought by RKO Radio.

STRANGE FASCINATION, original by Andrew L. Stone and Eve Greene, bought by Paramount as a starring vehicle for George Raft.

THE 79'ERS, original story by Goldie Weisberg, bought by Principal Productions, Inc., to star Smith Ballew. Release will be through 20th Century-Fox.

THEY SEEK A COUNTRY, novel by Francis Brett Young, bought by MGM. Merian C. Cooper will produce.

TRIP THROUGH THE PLANT, A, original story by Stanley Rauh, bought by MGM.

VACATION FROM LOVE, original story by Harlan Ware and Patterson McNutt, bought by Paramount. Harlan Thompson will produce.

UNTITLED ORIGINAL, hill-billy story bought by Principal Productions as a starring vehicle for Bobby Breen. Release will be through RKO.

UNTITLED ORIGINAL, by Gertrude Berg, bought by Principal Productions to star Bobby Breen. Release will be through RKO.

UNTITLED ORIGINAL, by Earle Snell bought by Principal Productions as a starring vehicle for Bobby Breen. Release will be through RKO.

WHEEL, THE, play by Cesare Vico Lodovici, bought by MGM.

WILD MAN OF BORNEO, play by Marc Connelly and Herman Mankiewicz, bought by MGM.

Paramount Signs Technicolor Contract

Paramount has signed a contract with Technicolor for six color pictures to be made at the rate of two annually for the next three years.

The agreement is in addition to present commitments, among which are "Beau Geste," "Ebb Tide" and "Men with Wings."

THEATRES BAR CHILDREN TO CHECK PARALYSIS

Chicago Exhibitors Expected To Lose $750,000 in Month; Omaha Under Similar Order

Chicago theatre owners are expected to lose $750,000 in grosses this month as the result of a board of health ruling, prohibiting children of 16 years of age and under from attending theatres. The edict, handed down last week and scheduled to remain in effect until further notice, was issued in an attempt to check the marked increase in infantile paralysis cases.

The disease is not considered to have reached epidemic proportions but the increase has been of sufficient size to warrant the taking of every precaution to prevent its spread.

Similar bans have been issued in Omaha where Dr. Floyd Kinyoun ordered all theatre managers to bar children under 18, in Milwaukee where children under seven are barred from all public gatherings, and in Wauwatosa and Waukesha, Wisconsin. In Wauwatosa the order affects children under seven and in Waukesha no children under nine are admitted. In Toronto no official ban has been declared but fear of the disease has had a disastrous affect on attendance.

First Order Bars All

Before Chicago authorities ordered children barred, theatre owners were threatened with an order to close their houses to all. The first move made by the health group, of which Dr. Herman N. Bundesen is president, was to halt the opening of city schools on September 8th. The order affected 700,000 children and aroused a deluge of comment from civic and medical leaders who took opposite sides on the value of the move. Among those who declared the situation did not warrant such drastic action was Dr. Morris Fishbein, editor of the Medical Journal of the American Medical Association.

The day after the school order was issued, Dr. Bundesen called a meeting of exhibitor leaders and informed them the board of health planned to close all theatres until it was advisable for schools to reopen.

The theatremen declared they willingly would cooperate with city officials but to close all theatres was being too strict. They pointed out that other businesses were not affected and theatres should not be the only ones to suffer from such an order.

It was then proposed that children of 16 and under be kept out of the theatres until the number of cases of illness declines. This was agreed upon immediately and plans for carrying out the order were quickly drafted.

Bookings Changed

As a result the bookings in many theatres were changed as the order took effect immediately and many houses had special children's matinees and films with a great deal of child appeal on their programs. As the situation now stands all children's matinees have been abandoned. Pictures that are of special interest to children will be booked in after the health order has been rescinded.

According to the latest announcement from Dr. Bundesen the ruling will remain in effect until October 1st, at least. Present indications point to no cessation in the spread of the disease. There are an average of about 12 new cases and two fatalities daily.

In southern Illinois and many of the cities surrounding Chicago, it is reported that the number of infantile paralysis cases is far below the normal average for this time of year. Many of the cases reported in Chicago have been traced to children's camps in Wisconsin and Michigan where groups of children gathered during the hot weather. Youngsters returning from some of these camps have been isolated until any chance of them having the disease or spreading it has been removed.

Dr. Bundesen explained that Chicago theatres, with modern ventilation and careful handling of crowds, are not considered dangerous places for the spreading of the disease but, he added, when schools were closed the protests that resulted were so strong that theatres had to be affected too.

The disease did not reach epidemic proportions in Kansas. In Kansas City, Missouri, though, some exhibitors reported the "scare" decreased business over the holiday weekend.

PERSISTENT MOTHER PROVES HER POINT

Although a ban on children, caused by an infantile paralysis scare in Omaha, has brought low grosses and complaining patrons, theatre managers report the order has resulted in several humorous incidents.

Bill Miskell, manager of the Orpheum, reluctantly refused to sell tickets to a woman who was accompanied by her two daughters. The woman hastened away from the box office and returned a short time later with birth certificates, proving her daughters were not affected by the ban on children under 18 years of age.

Air Express Marks 11th Anniversary

Air express, offspring of 98-year-old Railway Express Agency, began its eleventh year of operation September 1st by flying 1,666 shipments of express 200,116 miles, it was announced last week by the Air Express division of the company.

In the first four months of its existence, the air express averaged 43 shipments a day. In 1928, the first full year of operation, it carried 17,006 shipments weighing approximately 32 tons. In 1936, the last full year, it transported 465,727 shipments weighing 1,886 tons.

DOCTOR'S SHOW BOAT WINS MODEL CONTEST

Dr. N. Philip Norman, 19 East 88th Street, New York, not only advises patients to cultivate a hobby but he also follows the advice himself. As a result of his hobby of building scale models of early American western river steamboats, Dr. Norman has been awarded a round trip ticket to France aboard the Normandie.

Dr. Norman won the prize for his model of Captain Andy Hawks' cotton palace "show boat" which is used in Universal's screen version of the operetta "Show Boat." The contest was sponsored by Model Builders, Inc., of Hempstead, Long Island.

Radio Men to Meet On Strike Issue

Urging them to cooperate in efforts to mediate the threatened strike of the American Federation of Labor, called against broadcast studios for September 16th, the committee representing independent network affiliates sent a letter to unaffiliated stations inviting them to attend a meeting at the Waldorf-Astoria, New York, Friday.

The committee, which represents the National Association of Broadcasters, discussed the problem with the AFM August 23rd and 24th in an attempt to arrive at a solution to the problem, but lacked authority to conclude an agreement. The AFM threatens a general strike unless a program to increase the employment of musicians is adopted by the radio industry. The broadcasters adjourned after passing a resolution to re-convene September 10th.

It is this meeting that the unaffiliated stations were invited to attend in the hope that a final settlement could be reached.

Expressing the hope that a "formula" can be arrived at, the letter states, "It will be up to the industry to decide whether it chooses to bear the cost and interruption of service caused by a strike, or to accept the burden imposed by the agreement and avoid hostilities. . . .

"The committe calls upon all broadcasters to cooperate with the committee in the solution of this difficult problem."

Theatre Tax Faces St. Louis As Collections Fall Short

St. Louis collections of delinquent taxes up to September 1st, totaling only $4,711,483.97, fell short of the $7,000,000 estimated by Mayor Dickmann as necessary to abolish the need for special taxes, including one on theatres.

Four special-tax bills passed the Board of Aldermen several weeks ago, but were recalled at the request of the Mayor, who wished to give the taxpayers a chance to make up the deficit by payment of delinquent taxes. The pending bills would levy taxes on theatre admission, newspaper advertising, cigarettes and gasoline.



GLAMOROUSLY PRODUCED BY HOLLYWOOD'S
ACE PICTURE-MAKER, PANDRO S. BERMAN

Intimately played by stars daringly cast to sweep your fans off their feet with curiosity—and satisfaction . . . At last the picture you simply MUST give extra time . . . Broadway's sensational stage success . . . now the outstanding highlight of all the screen's new big pictures . . . Authored by two of the greatest living playwrights, EDNA FERBER and GEORGE S. KAUFMAN . . . Thrillingly directed by the genius behind "My Man Godfrey," GREGORY LA CAVA.

EXPLOITATION DYNAMITE!
BOX OFFICE TNT!
HEPBURN AND ROGERS TOGETHER!



"How and Why We Organized To Boo Screen Advertising"

Not a gag, but a unique and altogether serious body of film fans, is the Society for the Booing of Commercial Advertisements in Motion Picture Theatres, recently formed in Little Rock, Arkansas. It has a president and a secretary, and the latter, M. C. Blackman, tells about it here » » »

Here is a first-hand exposition of how movements are born, also one of those rare occasions when audience reaction becomes positively explicit and articulate.

A prior issue of MOTION PICTURE HERALD *presented a news article about the uprising of displeased patrons of a Little Rock, Arkansas, theatre, annoyed with what they considered too much commercial invasion of the amusement time they paid for at the box office. That story, by the way, went around the world on the press association wires, and was widely and enthusiastically published. Just as an aside observation, and probably of no immediate bearing in this case, it may be said that not infrequently the newspaper press has a certain zest for news that is not entirely favourable to other advertising media, like the screen and radio.*

Now the HERALD *has a letter, lucid and unfevered, from one of the personages of the Little Rock movement, presented here as a special article, from the inside.*

—THE EDITOR.

by M. C. BLACKMAN

THE Society for the Booing of Commercial Advertisements in motion picture theatres is a spontaneous organization that came into being in the following manner:

A group of young people in Little Rock, aged 25 to 35, of both sexes, some married and some not, meet occasionally in a local restaurant to drink beer and talk. Usually there are from 12 to 16 present. At one such informal gathering some one noticed and mentioned that no one was drinking Falstaff beer, which is good beer.

Instantly there was a chorus of explanations. It seemed that practically every one present had privately and individually boycotted that brand because of resentment of the advertisement that had been shown regularly and monotonously at every program in all the local motion picture houses. It developed also that every one present felt that it was an imposition to have paid commercial advertisements thrust upon them after having paid for entertainment. A few short, snappy ones with some sparkle of originality or novelty might be tolerated, if not approved. But from seven to 10 long, dull ones, such as had been the custom here, were too many.

So we organized the Society on the spot.

William Bell, a civil engineer, was elected president, and I was named secretary, simply because our names appeared first on the alphabetical list. My name has appeared more prominently than the others, because, being a former newspaper man, I have handled all the publicity. (I am now State director of publicity, but my activities with the Society are *not* connected with my official position.)

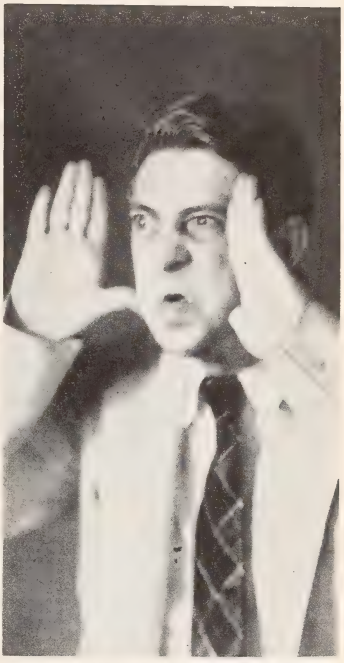
And Then They Had a "Booing Party"

We set a date for a "booing party." We tried to advertise it in the morning newspaper, but after it was accepted, paid for and set up in type, it was withdrawn without notice, because, I am told, the manager of the local theatres learned of it and objected to it. That annoyed us, so we printed a few hundred handbills and distributed them ourselves.

The Associated Press carried an advance story, and a staff man covered the "party." One local paper ignored us entirely; the other buried the A. P. story of the affair, which was not at all exciting. We simply sat quietly through the feature picture and the shorts, then booed in chorus as each commercial advertisement was flashed on the screen.

Since the original party we have compiled a mailing list of 150 names from telephone calls, telegrams and letters volunteering support—all local people. We have also received a few dozen letters and telegrams from other sections, from California to New York—bitter denunciations of commercial advertisements. If these were prompted by special interests, such as rival advertising mediums, I failed to discern them. They seemed to be from ordinary people like ourselves who simply dislike the things.

We have had one other "official" party, which was moderately successful; that is, others in the audience were beginning to join in when the advertisements were discontinued after one had been shown. I have been informed that there has been some sporadic, spontaneous booing without our leadership, but I doubt if there is much of that. Most people will stand a great deal of annoyance rather than risk being conspicuous.



MR. BLACKMAN GIVES THE SIGNAL

Who Members Are— And a Suggestion

My interest is without ulterior motive. None of our group has any special interest in the matter; we are lawyers and writers and engineers and secretaries and draftsmen. We have no passes to the theatres and we have no grudges against the management; we like the motion picture entertainment when it is good and we say nothing when it is bad, which happens not too often. But we think the paid advertisements in first-run picture houses that charge 50 cents admission are an imposition, and we believe nearly every other patron thinks so.

I have been personally acquainted and friendly with Ralph Noble, manager of the local houses, for a dozen years, and I suggested that he do one thing to satisfy himself about the attitude of his patrons—employ a disinterested investigator to stop a hundred or a thousand or any number of persons on the street and ask these two questions:

1. Do you go to picture shows?
2. Do the commercial advertisements annoy you?

I think the answers would be illuminating.

RKO Net Profit Shows Increase To $1,448,783

A profit of $1,448,783 in a period of 26 weeks by the Radio-Keith-Orpheum Corporation and subsidiaries, a net profit of six months of $426,045 by the Famous Players Canadian Corporation, and payment of a quarterly dividend of $1.25 by the United Artists Theatre Circuit, Inc., were reported this week.

The RKO profit for the 26 week period ended July 3rd was computed before possible surtax on undistributed profits and compared with $734,492 for the corresponding period in 1936. The statement was the fifth report of the Irving Trust Company, trustee in reorganization proceedings.

The total included $757,804 earnings of theatre operating companies, exclusive of Orpheum subsidiaries, which compares with a net profit for the 26 weeks ended June 27, 1936 of $383,097. The operations of RKO Radio Pictures, Inc., and subsidiaries for the 26 weeks ended July 3, 1937, resulted in a net profit of $476,491 which compares with a net profit of $256,944 for the corresponding period in 1936.

Pathe News, Inc., for the same 26 weeks, reported a net profit after all charges, including the interest accrual of $6,601.92 on indebtedness to RKO, of $2,080.77, which compares with a net profit for the reel of $3,165.34 for the same period in 1936.

The RKO corporation income for the period, as indicated in the consolidated statement of profit and loss, included theatre admissions of $10,595,892.42; film rentals and sales, $13,243,772.60, and rents and other income of $1,357,467.39.

The report stated that during the period from January 1, 1937, to July 3, 1937, the fixed indebtedness of RKO was reduced to $1,337,592.56, including the payment of $350,000 principal amount of RKO's secured six per cent gold notes, and interest on indebtedness was paid in the aggregate amount of $626,416.38.

The cash of RKO and subsidiaries declined from an aggregate of $7,928,810.69 on Dec. 31, 1936, to $5,633,148.75 on July 3, 1937. It was noted in the report that in addition to the debt reduction during the period of $1,337,592.56, Stadium paid $700,000 for the assets of Orpheum and the inventory of films, stores and continuities increased approximately $1,500,000.

The Famous Players net profit was after all charges and is equal to $1.07 per share on 397,524 no par shares of capital stock.

A quarterly dividend of $1.25 on the preferred stock was voted by the board of directors of United Artists Theatres, payable September 15th to stockholders of record September 1st.

Gibbons, McCarthy Attend Vitaphone Preview, Lunch

Floyd Gibbons and Clem McCarthy were guests at a luncheon held at Warner Brothers' home office last Thursday. Norman H. Moray, in charge of sales for Vitaphone short subjects, was host at the luncheon, which was attended by trade paper representatives and which was followed by a preview of eight of Vitaphone's short subjects, including two in which the guests appeared. Also present at the luncheon was Major Albert Warner.

Columbia Statement for Fiscal Year Shows Net Profit of $1,317,770

The net profit of $1,317,770 shown below in the Columbia Pictures consolidated statement of operations and earned surplus for the fiscal year ended June 26, 1937, compares with earnings of $1,568,860 for the corresponding period ended June 27, 1936, after similar deductions. The statement, isued to stockholders this week, follows:

Gross income from rentals and sales of film and accessories		$19,066,100.42
Deduct:		
Amortization of production costs	$10,033,457.03	
Share to producers and participants	717,395.98	
Cost of accessories and prints	448,742.05	
		11,199,595.06
		$ 7,866,505.36
General, administrative and selling expenses (see Note A)		6,346,651.53
		$ 1,519,853.83
Other income (net), including profit or loss on foreign exchange, discount on merchandise purchases, excess duties recovered, interest (net), recoveries from obsolete prints, etc.		97,917.09
(See Note B)		$ 1,617,770.92
Provision for Federal taxes:		
Income taxes (estimated)	$210,000.00	
Surtax on undistributed profits (estimated)	55,000.00	
Capital stock taxes	35,000.00	
		300,000.00
Net profit		$ 1,317,770.92
Earned surplus at June 27, 1936	$4,018,463.09	
Deduct:		
Additional provision for investment in Spanish subsidiary company	15,000.00	
		4,003,463.09
		$5,321,234.01
Deduct: Dividends:		
On $2.75 preferred convertible stock	$206,260.41	
On common stock:		
Cash	$478,475.50	
Stock	215,890.67	
	694,366.17	
		900,626.58
Earned surplus at June 26, 1937, per balance sheet		$ 4,420,607.43

Note A: Including depreciation on furniture in head office and branches of $66,861.27. Depreciation on studio buildings and equipment of $174,335.80 has been capitalized as production cost and is being written off as film amortization.

Note B: The figures shown above combine the operations of both the domestic and foreign territories, instead of showing separately the figures relating to each division as was the practice previous to this twelve months period.

Booers Cheered at Suit's Withdrawal

The $10,000 damage suit threatened against Local No. 3 of the Society for the Booing of Commercial Advertisements in Motion Picture Theatres and a Tifton, Ga., newspaper publisher for supporting it has been withdrawn by the R. E. Martin interests, operators of the Tifton theatre. The suit was threatened on the charge that the activities of the Society and the support given it by John Herring, publisher of the Tifton *Gazette*, caused patronage damages.

On the petition of R. E. Martin, theatre manager, a temporary restraining order had been issued against the oral outbursts of the Society's local chapter by Superior Judge R. Eve the end of last month.

Defending the position of the Society, executive secretary M. C. Blackman said, "It has been the inalienable right of theatre patrons since the days of the early Greek drama to express disapproval of any performance that displeased them."

Mr. Blackman said that the Little Rock chapter, staging mass boos twice a month, had succeeded in reducing from half a dozen to one the number of commercial advertisements shown at leading theatres there.

MGM Signs New Zealand Boy

Metro-Goldwyn-Mayer has placed Ronnie St. Clair, 13-year-old New Zealand boy, under contract. He will appear in "Thoroughbreds Don't Cry."

Minnie Swift, manager of the London office of Guaranteed Pictures, Inc., returned to England this week after spending two months in New York and Hollywood.

THE HOLLYWOOD SCENE

12 Films Start

Preceding the long Labor Day weekend holiday, Hollywood bestirred itself to the extent of putting twelve new productions into work. Not all the material is the run-of-the-mill stuff that might be expected when picture manufacturing minds are more directly concentrated on what to do at the seashore, in the mountains or on airplane dashes to far corners. On the contrary, at least two of the new efforts are productions which will demand close attention.

The busiest studio in town was that of Warner Brothers. There three films went before the cameras. "Return from Limbo" will star Kay Francis. Thurston Hall, Ralph Forbes, Grant Mitchell, John Eldredge have been assigned to the principal support roles and Stanley Logan is directing. For "Accidents Will Happen," comedy which William Clemens is directing, Ronald Regan, Gloria Blondell, Dick Purcell, Hugh O'Connell, Sheila Bromley and Addison Richards have been chosen for the important parts. Leading players in "The Patient in Room 18" will be Ann Sheridan, Patric Knowles and the studio's new discovery, Dorothy Day, who for screen purposes has the name "Vicki Lester" which was Janet Gaynor's cast name in "A Star is Born."

20th-Fox Launches Two

Two pictures started at Twentieth Century-Fox. "Borrowed Trouble," an addition to the "Jones Family" series, will feature Jed Prouty, Spring Byington, Shirley Deane, Russell Gleason, June Carlson, Billy Mahan, Florence Roberts, George Ernest and Douglas Fowley. As usual, Frank Strayer will direct. Under the guidance of Walter Lang, "Second Honeymoon" also went into work. Loretta Young is starred.

Universal, likewise, started two productions. "Courage of the West," an outdoor action adventure story, will present Bob Baker, Lois January, J. Farrell MacDonald, Fuzzy Knight and Carl Stockdale. Joe Lewis is directing. Although only the leading pair of players, Frankie Thomas and Frances Robinson, are working, the studio also started "Tim Tyler's Luck," with Ford Beebe and Wyndham Gittens co-directors.

MGM looks with optimism upon its two new entries. For its picturization of the operetta, "Rosalie," which W. S. Van Dyke is directing, the company has named to the top roles Eleanor Powell, Nelson Eddy, Ray Bolger, Ilona Massey, Frank Morgan, Edna May Oliver, Reginald Owen, Virginia Grey, George Zukko and Janet Beecher. With Ronnie St. Clair succeeding Freddie Bartholomew, the Culver City plant rang the bell for "Thoroughbreds Don't Cry," also expected to be important.

Under Sam Katzman's production and direction, Victory started "Brothers of the West." The cast is made up of Tom Tyler, Lois Wilde, Bob Terry, Jim Corey, Roger Williams, Tiny Lipson and Dorothy Short.

Goldwyn Starts "Follies"

Of his "Goldwyn Follies," allotted an expanded budget and to be made in Technicolor, Samuel Goldwyn long ago became sublimely confident that the new production would take equal rank with any number in his parade of hits, and that is no mean anticipation when "Stella Dallas," "Dead End" and the forthcoming "Hurricane" and "The Adventures of Marco Polo" are considered. The "Follies" will present Kenny Baker, Andrea Leeds, Adolphe Menjou, Helen Jepson, the Ritz Brothers, Charles Keillman, Phil Baker, Edgar Bergen and Charlie McCarthy, Zorina, Bobby Clark, Ella Logan, William Dollar and Balanchine's American Ballett, and a host of other talent. George Marshall won the directing assignment.

RKO-Radio's contribution to the new work is "It Never Happened Before." The cast includes Lily Pons, Jack Oakie, Gene Raymond, Eric Blore, Edward Everett Horton and Eduardo Cianelli. Raoul Walsh is directing.

Seven Films Completed

Two of the seven completed films are credited to Twentieth Century-Fox. Five companies shared the others. The spectacular semi-tropical historical, "In Old Chicago," will present Tyrone Power, Alice Faye, Don Ameche, Alice Brady, Andy Devine, Tom Brown, Brian Donlevy, Phyllis Brooks, Berton Churchill, June Storey, Paul Hurst, Tyler Brooke, J. Anthony Hughes and Gene Reynolds. Henry King directed. The second feature, "Dangerously Yours," which Malcolm St. Clair directed, has Cesar Romero, Phyllis Brooks, Jane Darwell, Alan Dinehart, Natalie Garson, John Harrington, Douglas Wood and Albert Conti.

Columbia completed "I'll Take Romance." A romance with music, the cast includes Grace Moore, Melvyn Douglas, Stuart Irwin, Andre Beranger, Helen Westley,

For Paramount release, Major Pictures completed "Love on Toast." Stella Ardler, John Payne, Grant Richards, Katherine (Sugar) Cane, Isabel Jewell and Lewis Alberni are featured. E. A. Dupont directed.

Its cast headed by Noah Beery, Jr., Dorothea Kent, William Gargan and Nan Grey, Universal completed "Blonde Dynamite," which Milton Carruth directed.

"Young Dynamite," a Maurice Conn production for Monogram, came off the line. It features Frankie Darro, Kane Richmond, Charlotte Henry, Davis Sharp and Willy Castella. Les Goodwins directed the Peter B. Kyne story.

Last of the finished productions is Republic's "Portia on Trial." Walter Abel, Frieda Inescort, Neil Hamilton, Ruth Donnelly and Heather Angel are the important players. George Nicholls, Jr., directed.

"IT" GIRL REVEALS IMPORTANT NEWS

There was a great deal of speculation among newspapermen in Los Angeles and Hollywood recently when they received telegrams from Clara Bow and her husband, Rex Bell, inviting them to cocktails to hear "something important."

All tried to break the "news" by checking with studios to determine if Miss Bow had signed a contract. But the attempts brought no success and it was not until Miss Bow and Mr. Bell arrived at the cocktail party that the "news" broke.

The "something important" was that the "It" girl of the screen was returning to Hollywood to operate Clara Bow's and Rex Bell's "IT" cafe.

Extra-Curricular

Usually the previewer's life is prosaic. He sees from 275 to 300 pictures in the year. He gets a two weeks' vacation. If he's wise he gets as far away from Hollywood as possible, knowing that although the town may do lots of foolish things, it not yet has come to the point where it holds previews in wide spots in the road.

Returning from such a vacation, we drew the assignment to cover a preview in Huntington Park, a fast fifty minute ride from Hollywood. A humdrum smart newspaper woman-super scintillating detective film was unveiled. The bathing beauties didn't look so alluring, so we started home. Against red lights and boulevard stop signs a car roared past. A flash, a crash and incineration as the machine hit an oil tanker trailer. Two lives were snuffed out. We skipped the drama by turning right to a side street.

Boone Mancall came along with us to Huntington Park the following night to see a G-man picture that should give J. Edgar Hoover ideas, said it didn't take so long to get home, bade us good night. Something that sounded like a couple of backfires cracked the quiet of a moonless Southern California night. The car went into the garage. A voice said, "A dame got shot." In bed a little while later we were just getting interested in a Damon Runyon story, when sirens began to scream. Oddly, we remembered what the voice had said. Clad only in the bottoms of our pajamas (it's been hot), we walked up the street. Sure enough there was a body, a crowd and a cop who, looking at us, said, "Go back to bed."

Yes, extra-curricular.

EASTERN STUDIO STRIKE THREATENED BY GUILD

September 17th Made Deadline for Producers to Sign Closed Shop Agreements

The Screen Actors Guild this week set September 17th as the deadline for the signing of closed shop agreements in eastern studios and, at the same time, warned producers that unless the demand is met a strike will be called.

Mrs. Florence Marston, eastern representative of the Guild, issued the ultimatum and pointed out that "practically everybody" who works in New York studios has joined the Guild. She estimated the membership at 300.

The action is aimed at the smaller companies, according to Mrs. Marston who said the leading film concerns already have signed contracts. In setting the deadline, Mrs. Marston declared:

"Everybody will be pulled out that can be if those producers who have not signed contracts do not agree to the guild closed shop."

Originally the deadline had been set for August 1st, but it was postponed until September 1st, and on that date it was postponed indefinitely.

Exhibitors Held Responsible

Nor have employee problems and controversies been limited to the eastern studios. The Bureau of Internal Revenue, seeking to clarify the status of musicians under the Social Security Act, ruled that exhibitors using orchestras, engaged under union or other contracts, are deemed to be the employers if they retain the right to "hire or fire" and, as such, they are responsible for payment of old age pension and unemployment taxes.

The International Alliance of Theatrical Stage Employees concluded its negotiations with distributing companies by obtaining contracts for Chicago and Los Angeles exchange employees. The agreements were the last to be signed for 33 exchange centers and wage and hour schedule now have been agreed upon for approximately 10,000 employees.

Chicago Negotiations Still On

Motion picture projectionists in Chicago, whose contract expired August 31st, have continued to work under the terms of the old agreement while negotiating with theatre leaders for a 20 per cent increase in wages.

Differences between motion picture operators and theatre owners in the vicinity of Paterson, New Jersey, were settled with the signing of a contract providing for a 10 per cent wage increase for the operators over a three year period.

A two year wage scale agreement with the operators' union in Cleveland, was unanimously ratified by the Cleveland Motion Picture Exhibitors' Association. Working conditions, established in an old agreement, are virtually unchanged but the new contract provides for a 10 per cent increase in wages.

Threats of labor trouble at the Consolidated Film Industries' plant at Fort Lee, were dispelled when differences between the Film Technicians' Independent Union and the IATSE were settled through conferences. William Vermont, financial secretary of the FTIU, announced the two unions had reached an agreement under which 200 consolidated employees will return to the IATSE from his union. About 800 members of the insurgent union in New York also will return, he said.

When the Internal Revenue Department issued its order on orchestras it was explained that there are several ways in which arrangements for the employment of musicians are made. In some instances the "contractor" is a leader, in others a musician, and in still others, he is a party performing no musical service.

Under the regulations, it is held that where the "purchaser" has the right to employ and discharge musicians or direct and control the performance of the contract, he is the employer of the individual musicians, including the leader.

In case of "name" orchestras, however, the purchaser is not the employer, but a user of music cannot escape classification as an employer simply by giving the orchestra a name.

An orchestra, it was held, will be considered a "name" orchestra only when, in addition to being designated by a name, it has a fixed personnel extending from engagement to engagement and holds itself out to the public as a permanent business organization, and when the leader contracts with the members of the orchestra for their services at a fixed salary without reference to the discharge of the purchaser's obligation.

Demand 20% Increase

In demanding a 20 per cent increase in salary, Chicago projectionists point out that a pay cut suffered in 1932 has never been restored. The cost of living has increased, the operators contend, and now is the time the pay cut should be restored.

Exhibitor leaders, on the other hand, point out that the inception of double features has given the projectionists a great deal of overtime and has increased their wages by a considerable margin.

The theatremen also stress the point operators' wages are greater in Chicago than in many other cities. The average wage for operators is about $97 a week.

The contract for the coming year has been discussed at several meetings of the theatre and union officials and preliminary details have been worked out.

A two year contract has been signed between Sparks Theatres and the Union of Theatre Operators and Stage Employees of Florida, providing for a 10 per cent wage increase.

Kansas City and Detroit projectionists have signed two-year contracts. The Kansas City agreement provides for a five per cent wage increase for operators in the downtown houses this year and another five per cent next year, which also will be received by suburban operators. Detroit projectionists won a 7½ per cent raise in salary.

Two Newsreels Show Scenes of War in Shanghai

Two special newsreel issues depicting the horror of war scenes in Shanghai, rushed through laboratory processes after a race against time across the Pacific and the continent, were released this week by Universal and News of the Day.

Universal has approximately 900 feet of the material, culled carefully by Charles E. Ford, editor of the reel, and his staff from the 7,000 feet which came to them from Shanghai. Two men were responsible for the films, George Krainukov, Universal's staff cameraman in the Far East, and Howard Winner, who was dispatched from New York and who caught the last available boat from San Francisco to Shanghai.

The News of the Day material was filmed by "Newsreel" Wong and T. Taguchi, Chinese and Japanese cameramen for the company respectively. Negatives addressed to both newsreels were loaded on a steamer in Shanghai when a typhoon delayed the start of the China Clipper on which it had been intended to ship them. The ship arrived in San Francisco only a few minutes after a trans-continental plane had left for New York but a specially chartered plane made connection with the regular air liner at Salt Lake City.

Both issues cover approximately the same scenes, showing the aerial bombing of two large department stores and two hotels, the flight of refugees and the removal of hundreds of dead and wounded soldiers and civilians from the streets after the bombardment. The Universal pictures are preceded by a "shock" foreword warning the squeamish not to look. George Krainukov who was on his way to the Cathay Hotel when that building and the Palace Hotel were destroyed by bombs and artillery fire, in a cable to his home office describing his film material said, "I was hit on the shoulder and right side of my head by parts of human bodies and splashed with blood but otherwise unhurt."

"Victoria the Great" Wins Cup of Nations Award

"Victoria the Great," British production soon to be released in this country by RKO, has won the Cup of Nations Award at the Fifth International Exhibition of Cinematographic Art, current in Venice. The picture was selected from 70 entrants by unanimous vote of the board.

The prize for the best short subjects went to Walt Disney for the fourth consecutive time. The productions entered were "Alpine Climber," "Country Cousin," "The Old Mill," and "Hawaiian Holiday."

Anna Neagle, the star of "Victoria the Great," and Herbert Wilcox, producer, will come to the United States this month, bringing the cup with them. After a series of road show openings in Canadian cities, the producer and star will come to New York for the film's premiere at the Music Hall.

Peter Witt, former general manager for Twentieth Century-Fox in the Near East, has been appointed general European representative for Samuel Goldwyn.

Stage Door

THRILLINGLY DIRECTED BY THE GENIUS BEHIND
"MY MAN GODFREY"....GREGORY LA CAVA

Glamorously produced by Hollywood's ace picture-maker, **PANDRO S. BERMAN**... Intimately played by stars daringly cast to sweep your fans off their feet with curiosity—and satisfaction! ... The picture you simply **MUST** give extra playing time! ... Authored by two of the greatest living playwrights, **EDNA FERBER** and **GEORGE S. KAUFMAN** ... Broadway's sensational stage success ... now the outstanding highlight of all the screen's new big pictures.



WAIT TILL YOU SEE HEPBURN AND ROGERS TOGETHER!

RKO RADIO PICTURES

New Film Course At Columbia "U"

A new course on the motion picture will be inaugurated by the Department of Fine Arts, Columbia University, late this month at the Museum of Modern Art Film Library, New York. The course, to be called "The History, Aesthetic and Technique of the Motion Picture," will consist of lectures and the showing of motion pictures of all types gathered from several countries and periods.

Included in the subjects to be studied is the history of films from 1895 to the present time. Motion picture technique, ranging from the scenario to editing, will be examined together with the social significance of the screen and the corporate history of the film industry.

The course will be conducted by John Abbott, director of the Film Library, and Iris Barry, its curator, assisted by Paul Rotha, English film director, historian and critic. The Museum of Modern Art Film Library was founded in 1935 by a grant from the Rockefeller Foundation.

Indian Dedicates Rogers Memorial

The Will Rogers Shrine of the Sun on Cheyenne Mountain, near Colorado Springs, was dedicated by Chief Fred Lookout of the Osage tribe on Labor Day in the presence of relatives of the cowboy philosopher and about 1,000 of his friends.

Mrs. W. S. McSpadden, of Chelsea, Okla., Mr. Rogers' sister; Mrs. Lasca Lane Luckett of Pueblo, Col., a niece; Gunter Lane, of Claremore, Okla., a nephew, and W. M. Gulager, of Muskogee, Okla., a cousin, unveiled a bust of the humorist before Chief Lookout made the dedication in his native tongue. At the conclusion of the ceremonies, Spencer Penrose, Colorado Springs mining man who built the shrine, pressed a button to light a sodium vapor flare in the pink granite tower of the shrine.

The Will Rogers' Memorial Commission will meet in Oklahoma City September 13th to decide whether to proceed with the memorial or wait until the next session of Congress.

President Roosevelt vetoed a bill appropriating $500,000 for the erection of the memorial with the suggestion that Congress pass a bill outlining the specific kind of memorial to be built. With $250,000 in state and private funds now available, the commission will decide whether to proceed at once or await the next congressional decision.

368 Attend Denver's Screen Club Picnic

Golf and bridge tournaments featured a picnic held at Cherry Hills Country Club, Denver, by the Rocky Mountain Screen Club. It was attended by 368 persons. R. H. Ricketson was master of ceremonies. Jack Langan, Universal exchange manager, captured the golf honors.

National Decency Legion Classifies 16 Productions

Of 16 new pictures reviewed and classified by the National Legion of Decency in its listing for the current week 13 were approved for general patronage and three were listed as unobjectionable for adults. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Annapolis Salute," "Borneo," "Geschichten aus dem Weiner Wald," "Heart of the Rockies," "Hopalong Rides Again," "The Lady Fights Back," "The Life of the Party," "Make a Wish," "On Such a Night," "Prisoner of Zenda," "The Sheik Steps Out," "Sophie Lang Goes West," "Trailing Trouble." Class A-2, Unobjectionable for Adults: "Bad Guy," "Dark Journey," "Intermezzo."

Test 2 States On Bank Night

Appeals on two decisions regarding the legality of Bank Night will be heard in Nebraska and Connecticut next week. In Lincoln, the supreme court will hear the appeal of the Omaha Bank Night injunction, temporarily granted some months ago. In Middlesex County, Connecticut, the superior court will consider the appeal of Ernest Dorau, manager of the Palace, Middletown, found guilty of violation of the state lottery law and fined $10.

Attacking Bank Night as a menace to good business practice, Nebraska's Assistant Attorney General Francis Robinson said in his brief that "merchandising should be on the merits of goods and services, and not an appeal to the gambling instincts and cupidity of its patrons."

The Nebraska appeal is being brought by the Exhibitors Association of Omaha on the injunction granted against Fox Midwest Theatres in Beatrice. Decision that Bank Night was violation of the state lottery law was handed down last spring by District Judge Fred W. Messmore. Since that time, Judge Messmore has been elevated to the supreme bench, but in view of his earlier ruling will be unable to participate in the review of the case.

Although notified for the second time that they must cease operation of cash games by September 1st, Connecticut exhibitors have ignored the warning and are awaiting the outcome of the appeal of Mr. Dorau's conviction.

Meanwhile, an investigation into the legality of Bank Night was started in Charlotte, N. C. this week by Solicitor General John G. Carpenter.

Dr. R. S. Marcus Joins General Foreign Sales

Dr. Robert S. Marcus, former rabbi and member of the executive committee of the Joint Council of the American Jewish Congress, has joined the General Foreign Sales Corporation, of New York, as director of sales and publicity.

Dr. Marcus' first assignment was a campaign for "An Orphan Boy of Vienna," which opened in New York last week at the Belmont.

NYU Has Course On Motion Pictures

The School of Education of New York University has announced that again this year it will offer its course on motion pictures, under the joint auspices of the university and the National Board of Review of Motion Pictures.

Speakers from all branches of the motion picture industry will address the classes, which will meet Thursday evenings from 8:15 to 10 o'clock, starting September 23. The complete title of the course is "The Motion Picture: Its Artistic, Educational and Social Aspects."

In a pamphlet describing the study, NYU points out that "the course is especially useful to the teacher, to the social worker, and to the layman working in community motion picture programs because it discusses practical problems of schools, social agencies and community organizations in relation to films, both of entertainment and of educational types."

The university also calls attention to the announcement made by Mark A. May, at the annual meeting of the National Education Association, that the industry's "best films" will be avalaible to schools for visual education purposes.

Among the speakers who will appear in this year's course are:

George Antheil, composer and advisor of producers; Dr. V. C. Arnspiger, Erpi Picture Consultants; Wilton A. Barrett, executive, National Board of Review; Dr. A. A. Brill, psychiatrist; Dr. Walter Clark, Eastman Research Laboratories; Howard S. Cullman, Roxy Theatre Corporation; Louis de Rochemont, cameraman and director; Arthur H. DeBra, Motion Picture Producers and Distributors of America; Dr. Raymond L. Ditmars, authority on reptiles; Max Fleischer, creator of "Popeye the Sailor"; George Freedley, director, Theatre Collection, New York Public Library; Dr. H. A. Gray, Erpi Picture Consultants; Arthur Garfield Hays, Civil Liberties Union; Albert S. Howson, Warner Brothers; Alice V. Keliher, Progressive Education Association.

Others are: A. B. Lewis, Central H. S. Photoplay Club, Newark; William Lewin, National Council of the Teachers of English; Pare Lorentz, Resettlement Administration; Dr. Joseph F. Montague, pioneer in medical films; Louis Nizer, New York Film Board of Trade; Jean B. Pinney, American Social Hygiene Association; Terry Ramsaye, editor, MOTION PICTURE HERALD; Grace Fisher Ramsey, American Museum of Natural History; William L. Rogers, Religious Motion Picture Foundation; and H. M. Warner, president, Warner Brothers.

The evening and extension division of New York's Hunter College also will offer a course on motion pictures during its coming term. Classes will be held on Tuesday evenings from 6:45 to 8:25 o'clock, starting September 21. Guest speakers and the topics for the first four sessions are:

Terry Ramsaye, editor of MOTION PICTURE HERALD, "The Origin and History of the Motion Picture," September 21.

Arthur H. DeBra of the MPPDA, "The Process of Motion Picture Production," September 28.

Albert Hewson, scenario editor of Warner Brothers, "Story Material for Motion Pictures and the Motion Picture as a Fine Art," October 5.

Harold F. Hendee, director of research for RKO Radio, "Research for Authenticity in Motion Picture Production," October 19.

"IN THE CUTTING ROOM"

The Great Diamond Robbery

(20th Century-Fox)

Deceptive Mystery

Two men and a woman, the cleverest crooks of sea separated continents, match wits aboard an ocean liner for possession of the world's most valuable blue white diamond. Hearts necessarily are trumps, but also necessarily, if there is to be a picture, diamonds are at stake.

The studio publicity department says, "It will be fascinating entertainment with a splendid cast. It has new and thrilling twists that will puzzle audiences at every turn. Spectators are going to get some real sensations and surprises. Men will enjoy it for the drama and thrills; women for the romance." The kids, for some reason or other, seem to have been forgotten.

Maybe. But anyway the title and the foregoing few gleanings from an advance announcement establish the character.

If it is as the advance also claims a "deceptively concocted mystery," it wouldn't be altogether fair to reveal the plot. That would be depriving exhibitors of labelling it "Unsolvable," which would be a very good exploitation lead.

The original screen play is a product of the imagination of Lou Breslow and John Patrick, who have given their talents to either the creation or adaptation of many pictures for this company. It is being directed by Malcolm St. Claire under the production guidance of Sol M. Wurtzell.

The active cast concerned with what happens during this diamond robbery include Phyllis Brooks, Cesar Romero, Jane Darwell, Alan Dinehart, Natalie Garson, John Harrington, Douglas Wood, Earle Fox, Leon Ames, and Clara Kimball Young.

Release date to be determined.

Conquest

(MGM)

Greta Garbo vs. Napoleon

This will be the 24th MGM picture in which Greta Garbo has appeared. Even if considered only from the viewpoint of the discussions which they precipitate, any Garbo picture is of more than ordinary interest to exhibitors and theatre-goers. Because of the type of story it tells, the star who appears opposite her, the importance of the players who are to be seen in support, the quality of production, the previous accomplishments of writers and director, there is reason to believe that "Conquest" also will attract considerable attention.

"Conquest" is a picturization of one of the several romantic chapters in the life of Napoleon. It is the story of a Polish countess who forces her wiles upon the Emperor and forces him to fall in love with her for the purpose of gaining his aid in liberating Poland from the iron claw of Russian despotism. Based on historical fact, it recreates many of the most glamorous figures and intriguing incidents of the Napoleonic era.

Settings for the story call for some of the biggest exteriors and interiors which MGM ever built for a picture. Included are a Polish village in a forest of pines, the inside and outside of several palaces, the grand ballroom in Warsaw, Napoleon's headquarters there, his palace residences; his final haven at Elba and numerous other historical locales.

Succeeding "Flesh and the Devil," "Anna Christie," "Woman of Affairs," "Romance," "Inspiration" and "Anna Karenina," it is the seventh picture in which Clarence Brown has directed Garbo.

The role of Napoleon is assumed by Charles Boyer, lately in "The Garden of Allah" and "History Is Made at Night." The lengthy support includes such screen notables as Reginald Owen, Alan Marshal, Henry Stephenson, Leif Erickson, Dame May Whitty, C. Henry Gordon, Maria Ouspenskaya, Claude Gillingwater, George Zucco, Henry Kolker, Bodil Rosing, Oscar Apfel, Betty Blythe and Robert Warwick. Less widely known players who will be seen are George Houston, Noble Johnson, Scotty Beckett, Ivan Lebedeff, Lois Meredith, Ralph Harolde and Vladimir Sokoloff.

The picture was in production for five months. During that time every effort was exerted to assure its becoming not only one of Garbo's best, but also one of MGM's best films.

Release date, October 1, 1937, *tentatively.*

45 Fathers

(20th Century-Fox)

Jane Withers Funfest

Forty-five members of the Explorers' Club adopt Jane Withers. They draw lots with pool balls to see who shall become her foster father. Richard Carle wins. Then the real fun begins. It races around and through the decks of an ocean liner, in the custom house, through a dignified Fifth Avenue Club, all over the swanky mansion, along with speeding autos, through ballrooms and dancing salons into a court room. It pauses momentarily to permit Jane to permit love to run in its true path and concludes in a courtroom where a pair of ventriloquists climax the hilarity by throwing their voices to expose snobbish society fakirs.

As Jane is starred, the supporting cast lists Carle, Thomas Beck and Louise Henry, who are the centers of the romantic content, Nella Walker, John Rogers and the ventriloquists Paul and Grace Hartman as the most active personalities.

Based on a story by Mary Bickel and Ethel Sparks, the screenplay is by Francis Hyland and Albert Ray. The director, James Tinling, made "Pepper," "Angel's Holiday" and "The Holy Terror," which also starred little Miss Withers.

Her rapidly rising popularity, indicating the great interest which theatre goers have in Miss Withers, keynotes showmanship technique.

Release date, October 22, 1937.

Stand-In

(UA-Walter Wanger)

Hollywood Satirized

It is Walter Wanger's intention that this shall be the picture about Hollywood that will climax all pictures about Hollywood. It is to be a farce comedy. Briefly it is a fictional and imagination of a factual circumstance which has made trade and newspaper headlines for years—the probably honestly intended but never quite realized effort of eastern financial interests to bring some sense of sanity into the operation of the film manufacturing colony. Directly it concerns what happens to an eastern banker, a human adding machine who tries to do that. Tossed into a bunch of characters who are the replica of all the weird characters who are, and hold to the traditions, that have caused Hollywood to be considered the dizziest place on earth, he is given the works and falls for it just as has happened time after time to many an expert in real life.

The story is by Clarence Budington Kelland and it appeared in the *Saturday Evening Post.* It was adapted by Gene Towne and Grahame Baker. Wanger permitted them to let their imaginations have full play. It is quite likely that following the screen play the writers will find themselves persona non grata in both New York and Hollywood. But the picture is being made to entertain audiences and not guild any lilies. It is being directed by Tay Garnett, who has not been hesitant in expressing his opinion that things Hollywood do not always make sense.

The soon to be deluded banker is Leslie Howard. Those who make his life miserable include Joan Blondell, Humphrey Bogart, Alan Mowbray, Marla Shelton, C. Henry Gordon, Jack Carson, J. C. Nugent, Tully Marshall and William V. Mong.

Release date to be determined.

Look Out, Mr. Moto

(20th Century-Fox)

Mystery Adventure

This will be the second in the series of pictures dealing with the experiences of Mr. Moto, Japanese detective. It is based on the J. P. Marquand stories which appear in the *Saturday Evening Post.* The locale is the jungles of Cambodia, Indo-China. Natives, threatening an uprising, create the motivation for the exciting action. Mr. Moto, an American girl around-the-world flier, a newsreel camera man and his assistant find themselves in a precarious situation, many of them in fact. A rajah wants to include the girl in a harem, the camera man falls in love with her. Natives threaten the safety of the little group with all sorts of death-dealing devices. But Moto, aided by his clever disguises, by jiu jitzu, hypnotism, magic, sorcery, knives and machine guns, defeats one and all.

Peter Lorre again assumes the role of Mr. Moto. The love interest is shared by Rochelle Hudson and Robert Kent, who were similarly engaged in "The Country Beyond," "Reunion" and "Born Reckless." J. Edward Bromberg is the rajah. Chick Chandler, George Regas, Al Kikime, Gloria Roy and Fredrik Vogeding are the remaining principals. As an added attraction to emphasize the story's weirdness, Thunderbolt, an Indian fire eater, supplies thrills by enjoying repasts of lighted cigarettes, hot coals and sundry other fiery materials, topping the whole thing off with a long drink of flame from an acetylene torch.

The screen play is by Lou Breslow and John Patrick and Norman Foster is directing.

Release date, October 15, 1937.

IN THE STUDIO CUTTING ROOM

Courage Of The West

(Universal)

Action and Adventure

The title should not permit anyone to mistake the classification of the picture, which is being molded in a familiar pattern. Before a bandit dies in his own son's arms, and it would not be good theatre were the son aware of the relationship, a lot of things happen.

The story runs from having President Lincoln and his cabinet doing their utmost to bring a halt to robberies of gold trains, during a period in the Civil War when the North needs bullion, to a bank robbery and bandit roundup 20 years later. In the meantime, the homeless son of the bandit is adopted by a government agent. Growing up, he becomes ranch foreman for a girl with whom he falls in love.

An original screen play by Norton S. Parker, it is being directed by Joseph H. Lewis, and Paul Malvern is associate producer.

The cast is a mixture of new and old screen names. Bob Baker is featured in the leading role and the girl is Lois January. The more experienced players are J. Farrell MacDonald, Fuzzy Knight, Carl Stockdale, Harry Woods, Albert Russell, Charles French, Thomas Monk, Buddy Cox and Jack Montgomery.

Release date, October 3, 1937.

The Bride Wore Red

(MGM)

Continental Comedy Romance

The stars of this forthcoming production are Joan Crawford, Franchot Tone and Robert Young. The supporting players, practically all of whom are principals, include Billie Burke, Reginald Owen, Lynn Carver, George Zucco, Mary Phillips, Paul Porcasi, Dickie Moore and Frank Puglia, and all are well known.

The story is by Ferenc Molnar and from the play which bore the title "The Girl from Trieste." It has been acclaimed his greatest stage success since "Liliom" and "The Guardsman." It is being directed by Dorothy Arzner, Hollywood's sole woman director of major rank, who was at the helm of "Craig's Wife." The producer is Joseph Mankiewicz, who made "Love on the Run," "Georgeous Hussy" and "Fury."

Being given the benefit of production support, which MGM accords its quality productions, the locales are a smart cafe and waterfront dive in Trieste and the swank spas in Toreno, Italy. In general character, the story, while essentially comedy romance, is the detailing of an amazing deception. A cabaret entertainer is inveigled into posing as an aristocratic socialite. As she plays hob with dignified traditions she manages to involve herself in romance with a scion of nobility and the town's handy man. It is anticipated that not only will the picture be one in which Miss Crawford, Young and Tone appear to best advantage, but also one that will be a worthy blending of all necessary entertainment and box office ingredients.

Release date, September 24, 1937.

The Westland Case

(Universal)

A "Crime Club" Mystery

This production will make a hero of the kind of detective the New York police are very mad at, a philandering, drinking cop, who has more lives than a cat, knows all the answers before the questions are asked, but one who in his dereliction of duty can solve the most baffling crimes and save a convicted suspect from the electric chair just as they get ready to pull the switch.

It is based on a "Crime Club" novel by Jonathan Latimer, with Robertson White doing the screen play and Christy Cabanne directing.

The showmanship possibilities being just as formula with the multiple suspect plot hemmed in by a lot of anticipation preventing complications, the principal exploitation value seems to be confined to the quality of the cast. Although one never can tell any more than the sport writing experts did about Joe Louis and Tommy Farr, the cast looks more worthy than either story idea or any production twists it might be given.

Preston Foster is the detective who comes to the rescue of "Robert Westland," who, although he seems to be the most important figure in the story, is not listed as appearing. Though it eventually will be revealed that George Meeker is the killer and his motive explained, others in the cast who either help or hinder the unorthodox detective are Carol Hughes, Barbara Pepper, Frank Jenks, Astrid Allwyn, Theodore von Eltz, Clarence Wilson, Russell Hicks, Rollo Lloyd, Selmar Jackson and Thomas Jackson.

Release date, September 20, 1937.

Youth on Parole

(Republic)

Human Interest

The story of two young persons in trouble, a boy and a girl who have the cards stacked against them, always has been considered pretty good motion picture material. The telling of such a story makes it possible to bring in an aura of persecution, a circumstance that provokes sympathy for the unfortunate pair. Persecution that provokes sympathy is the essence of this forthcoming production, second to cast personalities in its showmanship potentialities.

The picture will feature Marian Marsh and Gordon Oliver, recently in principal roles in several Warner pictures. The featured support lists Margaret Dumont, Peggy Shannon, Miles Mander, Sarah Padden, Wade Boteler and Theodore von Eltz. Minor roles, either character or atmosphere performers, include Mary Kornman, Joe Caits, Milburn Stone, Harry Tyler, Ula Love and Paul Stanton.

The original screen play is by Hershel Rebuas. It is being directed by Phil Rosen, whose most recent pictures are "Roaring Timber," "It Could Happen to You" and "Jim Haney, Detective."

Release date, October 4, 1937.

The Wrong Road

(Republic)

Money Doesn't Buy Happiness

The plot of this production is unique; it features several highly regarded players; a pair of accomplished writers prepared it, and it is being directed by a man who has proved his ability. The combination, at this time, indicates considerable entertainment and commercial value.

A boy and a girl consider that a few years in jail is a cheap price to pay for $100,000. Pleaded with to return the money, they hold to their plan. Out of prison, complications set in. It is difficult to trace the instrument in which they hid the loot; a companion jail bird is more determined than they to get it; their old but friendly nemesis, a bank detective, is on their trail. In general, things do not look so rosy. They forego stolen wealth that they may find happiness.

Richard Cromwell and Helen Mack are featured as the boy and girl and Lionel Atwell is the detective. Horace MacMahon is not only the menace to the possession of the stolen wealth, but to their lives as well. The quality supporting cast includes Russ Powell, Billy Bevan, Marjorie Main, Rex Evans, Joseph Crehan, Arthur Hoyt, Syd Saylor, Selmer Jackson and Chester Clute.

The story is an original by Gordon Rigby, who collaborated in the preparation of "Gentleman from Louisiana" and "Hitch Hike Lady." He and Eric Taylor, recently associated with "Navy Blues," "Jim Haney, Detective" and "Happy Go Lucky," did the screen play.

Direction is by James Cruze, noted for his handling of some of the screen's finest pictures, with "Sutter's Gold" his most recent credit.

Release date, September 30, 1937.

Pathe News Plans Series of Changes To Modernize Reel

A series of changes designed to bring about a closer working arrangement between Pathe News and its parent company, RKO Radio, is planned for the newsreel organization. The first issue of the "modernized" reel is scheduled for release late in October.

RKO is cooperating with Pathe by making available its Hollywood studio facilities, its foreign organization and some of its executive personnel.

Changes will include the addition of a staff of announcers, each to be assigned to the various classifications of news subjects; organization of a writing staff to prepare scripts; use of RKO Radio's studio music library of 250,000 feet of recorded music for background in the reel; increased length of the reel; use of a new main title for the reel; new recording and camera equipment; renovation of the company's headquarters in the Pathe Building, and possible installation of a laboratory.

Phil Reisman, RKO export manager, is to make cooperative arrangements for the reel with RKO distribution offices abroad. The writing staff is being organized by Joseph Johnston, formerly on the staff of the New York *Daily News*. Allyn Butterfield, editor, is conducting auditions for the staff of announcers. Clem McCarthy, who will handle sports, is the only one of the announcers who has been decided upon.

Trotta is Pageant Judge

For the third year, Vincent Trotta, Paramount art director, has been chosen as one of the judges in the Atlantic City pageant to select Miss America. He left for Atlantic City Tuesday. The contest will end Saturday night. Mr. Trotta was a member of the committee on plans for the selection of Miss Bronx and Miss New York.

AMERICAN PRODUCERS FOREARMING FOR NEW BRITISH QUOTA DEMANDS

Present Production Plans in England Will Care for Any Obligations Likely To Be Imposed by New Cinema Act

by BRUCE ALLAN
in London

Rather more than three months before the Cinematograph Films Act of 1938 can even be introduced in the House of Commons, a good half year ahead of the earliest date at which it is likely to become law, a full twelve months before it can become operative, American companies are set to operate the new quota provisions, in the most stringent form in which they are likely to be applied, in a manner which will guarantee no damage to their British business, and may bring them increased profits in this market.

That summary is not one hundred per cent true, of course. There are U. S. companies which have not shaped their plans to meet the probable new conditions, and will not do so until they know exactly what they will be faced with. There are others which, owing to the modest scale of their operations, view any increase of quota with disquiet. But of the majors it is true to say that they have either made plans anticipating the worst the British government can do, or that they are ready to do so.

The American answer to the Minimum Cost Clause is major production for profit in England. Expecting that they will be asked to make £15,000 British pictures, companies like Metro-Goldwyn-Mayer, Twentieth Century-Fox and RKO will make, or have made for them, £50,000-£100,000 pictures which they will release to the world. It is true that Paramount, Columbia, and one or two others have made no announcement, but there is little doubt that these companies also will fall in, in due course, with the policy of making worth while pictures in England.

Already opinion in the trade, and to some extent in the general press, shows signs of swinging from one extreme to another. Abused for making cheap pictures, the Americans are now being accused of capturing the British production industry by making expensive ones.

The danger seen is that, through such American-controlled organizations as Metro-British Studios and New World, U. S. companies will dominate the British studio field. Elstree, Denham and Iver as suburbs of Hollywood, controlled from there, officered from there up to the limits permitted by law, making pictures from scripts written or adapted there, with stars also brought from the Coast—this is the new danger to British films which we may expect to see publicised, hear denounced in Parliament.

All that will take care of itself in due course. At this time it is interesting to record that, on top of the direct production plans announced by MGM and Twentieth-Fox, another American company, RKO, has committed itself to the big picture policy—and will draw its product from the British producer, Herbert Wilcox.

Mr. Wilcox plans four or five pictures a year for Radio release. He will spend £100,-000 to £150,000 on each of them. He will have a call on Radio stars—even, he told us at his welcome party at the Savoy this week, on Ginger Rogers.

The British producer returned with a new idea or two. One of them is that it is useless to make, or try to make, international pictures. America, he says, wants British pictures for England. So all of his first four features are to be period pieces, and two of them are to be in color. That is one of the things which New York's favorable advance reception of "Victoria the Great" taught the director of "Nell Gwyn." Which picture he only mentioned to say that America had apparently forgiven him for it and its infraction of the Production Code. For the Code also, a good word; it had increased American attendances forty per cent, he told us.

Mayflower Factor

Another angle on the Anglo-American situation is provided by the activities of Mayflower Pictures, the Erich Pommer-Charles Laughton combination which is to make £100,000 pictures for British release by Associated British Pictures, which has invested substantially in the company.

Mayflower will make its studio scenes at ABP's (old BIP) studio at Elstree, but it will not use the Ambiphone sound system invented and installed by that company. A special Western Electric (Erpi) channel will be installed for Mayflower, for which currently Charles Laughton is making exteriors, in the South of France, for "Vessel of Wrath," its first production from a Somerset Maugham story.

Mayflower comes into the quota situation in this way. ABP, which will handle its pictures in England, already has a surplusage of British product, of its own making, over and above any probable call for coverage for its very few American pictures. The Mayflower output, therefore, is open to American distributors on the basis of the suggested provision in the new Films Act that, investing £20,000 in the American rights of a British picture, a U. S. company will acquire quota coverage in England to the full footage of the picture.

Mayflower, Mr. Erich Pommer told me this week, already has open to it a wide choice of American distribution—which is not surprising having regard to the reputation of its producer, leading star (and joint managing director) and the scope of its program. It is of interest, however, that its plan of operations promises to provide the first instance of a producing company which is in a position to sell American rights, with their accompanying privileges in respect of British quota, unembarrassed by the fact that a film sold on such a basis cannot also be used to provide quota cover by means of British distribution.

Simplifying which statement, if "The Vessel of Wrath" is sold to America with the condition that its U. S. purchasers acquire the quota value attaching to it, it will not be a quota picture, for a distributor in England, though it will rank for exhibitor's quota. Which, with the qualification that there are many pictures sold on this basis, seems to be a partial answer at least to the theatre men's complaint that the White Paper proposals threaten a shortage of British films. Mayflower's pictures will be available as quota to exhibitors in England without "carrying" their percentage of American films, which therefore must be covered by other British pictures.

But, of course, very few producing concerns will be in the favorable condition of Mayflower, in possessing British distribution through an organization which does not require quota value in any additional British pictures it may acquire.

Demand Good Pictures

Louis B. Mayer, in England to supervise Metro-Goldwyn-Mayer's British production, told an audience of 400 at a luncheon at the Savoy given in his honor that the new quota provisions would be useless unless pictures are produced which people want to see. He expressed the hope that the new law would have sufficient elasticity to meet production experience as it develops.

"We have contempt for quota films," he said. "We have quota films in America without a law compelling them, and we have contempt for them." All the companies in the United States combined could not make enough "A" pictures to meet the demand, he added, and pictures of this class from British producers are always welcome.

The celebrities at the luncheon included Lord Semphill, Lord Lee of Fareham, Sir William Jury, Capt. Richard Norton, Alexander Korda, Louis Golding, Lord Elton, Lord Strabolgi, Gordon Selfridge, Jack Conway, director; Robert Taylor and Maureen O'Sullivan, who will appear in Metro's first British film, "A Yank at Oxford." Also present were Basil Dean and A. P. Herbert, Member of Parliament. Also, all leading producers, distributors, exhibitors and the chief newspapers were represented. Sam Eckman presided as chairman.

A wire from John Maxwell, A.B.P. head, in Austria, welcomed Metro to England, calling it a "splendid stimulus to British producers." Lord Semphill declared that Metro, with 150 distribution centers, now has two production centers instead of one.

To a question of how many pictures Metro would make in England, Mr. Mayer said it would be from one to 50 according to the speed with which British writers and other talent could be discovered. He said he would rather make one good than 50 bad films.

20TH-FOX TO MAKE FOUR IN ENGLAND

Four important pictures will be made by Twentieth Century-Fox in England in addition to one now in production starring Gracie Fields, Joseph M. Schenck, chairman of the board of directors, told reporters in London before he sailed for New York this week. The four pictures will be budgeted at £100,000 each, he said, with Robert T. Kane in charge of production. Negotiations are now being carried on for rental of studio space at the Pinewood plant.

AUTHORED BY TWO OF THE GREATEST LIVING PLAY-WRIGHTS, EDNA FERBER and GEORGE S. KAUFMAN



Thrillingly directed by the genius of the man behind "My Man Godfrey," GREGORY LA CAVA . . . Glamorously produced by Hollywood's ace picture-maker, PANDRO S. BERMAN . . . Intimately played by stars daringly cast to sweep your fans off their feet with curiosity — and satisfaction! . . . Broadway's sensational stage success . . . now the outstanding highlight of all the screen's new big pictures.



THE GREATEST STROKE OF SHOWMANLY CASTING IN YEARS . . . HEPBURN and ROGERS IN ONE PICTURE!

RKO RADIO PICTURES

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 84

Bluebook School Question No. 84 *was: (A) What is your reaction with regard to importance of having inspection charts displayed on projection room wall, with specified inspections for each day?*

The following made acceptable answers: C. Rau and S. Evans; H. Edwards; J. R. Prater; C. Oldham; L. Cimikoski; T. F. Bochert; P. and L. Felt; K. L. Brant; O. H. Schmidt; C. Champney; F. H. S. and P. Dalbey; C. Champney; J. A. Zachritz; S. R. Hewitt; H. B. Smith; C. H. Lowrie; R. R. Lee; L. F. Hayes; T. W. Redhouse; C. Lonie; W. Edmonds; E. F. and M. Wentworth; F. L. and L. Savlor; R. D. Billings; T. H. Logan; A. D. Lonby; D. Dennis; D. and W. Porter; A. H. Bradley; M. Dey and H. Lathrope; A. Leonard and G. T. Jones; N. S. Reid, D. D. Roberts and H. T. Watkins; G. L. Daniels; E. Exline; R. H. Carter; F. B. Kresel; G. and L. F. Brown; H. T. Randolph; T. and W. Turk; F. W. Brandenburg; T. Lavenburg; R. E. Bullard and J. K. Robinson; M. F. Robinson and L. A. Beachwood; H. Burgin; F. B. Chilshome; E. M. Brown and R. Davis; B. and M. Walker; M. D. McGuire; F. D. Scanlon; W. C. Bant and L. M. Roberts; W. R. Davis and B. L. Blunt; D. A. Shea, M. O'Connell and H. T. Plum; H. A. Ames and F. E. Dorp; R. S. Welch; J. H. Morton; R. W. Singleton; M. Samuels and O. L. Goldstein; S. H. Billings; W. R. Matthews and J. R. Davidson; S. N. Lockhard; H. T. Todd and L. E. Dodson; D. Coates; R. R. Robbins and W. Winkler; T. L. Kent and B. L. Cooper; R. Tomby and D. Hornbeck; C. Caldwell; S. U. Lamont and P. F. Maxwell; H. Bunker; M. L. Grahame; A. W. Baxter; T. B. Brown and W. V. Henderson; R. R. Jacobs and R. B. Hornstein; W. B. Myers; S. L. Maxwell; E. L. Sanford.

J. R. Prater answers as follows: "I regard it as impossible to maintain the modern, complex projection equipment of today in condition to deliver first-class, dependable, efficient service without a carefully prepared inspection chart displayed upon the projection room wall, with specified inspections for each day.

"No matter how careful and conscientious a projectionist may be, he cannot be sure of remembering every one of the many items that should have inspection, some of them daily, others weekly or semi-weekly and still others monthly or semi-annually. It would require a very remarkable memory to take care of that without daily prompting of an inspection chart.

"May I also say that the projection room records should show when each part inspected was installed and its cost, with notation of condition of part when last inspected, if such examinations be far apart. Also, the name and address of the dealer from whom it was purchased. Even were a projectionist able to remember all that, such information would be of large value to the relief man were he for any reason (illness, for example) be absent.

"Moreover, a record of this sort is the only means of checking which equipments or parts give satisfactory service and which do not. Specified inspections, some daily, some weekly, some monthly or semi-annually that are recorded are the only truly dependable way of caring for equipments without danger of slip-ups. They also are the only fool-proof way of checking upon needed repairs before actual break-down occurs.

"Supplied with spare parts by the management as inspection shows the probability of their coming need, any projectionist will be able to produce excellence in results with a minimum of trouble. And believe me, a proper projection chart with record of regular inspections is a great help in convincing managers that spare parts are needed to guard against trouble and possible shut-downs. Friend manager will have a whole lot more respect for your suggestions and requests and for your answers to his questions if you are able to show him actual written proof that you are doing your stuff."

May I compliment Brother Prater. His suggestion of a written record of inspections has very real value, though of course that is not intended to apply to daily ones, except when something requires it. He is absolutely correct in saying managers will have very, very much more respect for the man who can show him neatly kept records such as have been suggested. And keeping them really involves but little trouble, once the initial records are made. A suitable book can be had at almost any ten cent store. As to the chart itself, secure from a print shop a sheet of stiff white paper of size determined as appropriate after laying out the inspections in pencil on a sheet of wrapping paper.

The sheet should be laid out in sections, one marked daily, containing Monday, Tuesday and so on for each working day, with space for recording the inspections to be made each day. In another section of the sheet, list weekly inspections and the day upon which they are to be made. In still other spaces list semi-weekly, with notation of day upon which they are to be made. Then list monthly and other inspections, with date upon which they are due, transferring them to the before named sheet of still, white paper neatly, using pen and, preferably black ink.

Secure an ordinary lath and a suitable size sheet of glass. Cut the lath the same length as the horizontal length of the glass. Nail one piece to the wall and half way down its width drive two short nails wtih large heads, such as are used to attach paper roofing shingles. Set the lower edge of the glass on the nails behind the heads (the nails not having been driven clear in). At the top of the glass nail the other lath so that the glass will overlap its surface one half and drive in two more simliar nails, not sufficiently close to bind the glass. You may now slide the glass in back of the nail heads and the paper in back of the glass, whence it may be removed at any time you desire to add to its records. This may of course be done in many ways, but what I have suggested is cheap, simple and answers every purpose.

B. and M. Walker answer thus: "Our good Scotch brothers say, 'Many mickle make a muckle,' meaning many little things make a big thing. Regular periodic inspections, without miss or fail, serve to correct little faults before they become large ones which in time may cause very serious trouble.

"In the modern projection room are many equipments and equipment parts, a regular, periodic inspection of which is necessary if consistent excellence of operation is to be expected. Some require daily examination, while others only need it once a week, once or twice a month, and some even once each six months.

"To insure that these inspections will be made at regular, necessary intervals, some notation is essential, and the one 'Dad' has suggested, namely a chart on the wall where it may be examined every morning, seems perfect. I have one and, since its installation not once have I missed fire on an inspection. I got the idea from the Bluebook School about two years ago. More power to the 'school,' which I believe has worked wonders, particularly in two things—first, in showing some of our crack men how much they still have to learn; second, in increasing interest in study. Again I say: More power to the MOTION PICTURE HERALD, BETTER THEATRES and that Grand Old Man of Projection, our 'Dad.'"

Surely I should not let that pass without expression of thanks to Bob and Merle Walker, two Wisconsin men.

BLUEBOOK SCHOOL QUESTION NO. 89

(A) Describe the "voice" or "speech" coil; by what is it powered?

(B) Explain why a "horn" is used in connection with dynamic speakers.

(C) Explain why cones may be used by magnetic loudspeakers, whereas horns are required by the dynamic type.

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

Mining Spurs Theatre Building in Quebec

The rapid expansion of the mining industry and the creation of many new mining towns has opened a new theatre territory in northern Ontario and Quebec.

One new house has already been opened in Amos, Quebec, by Alfred Roy and another is being completed in Rouyn by D. Korman. Both towns were practically unknown two years ago. In addition, several small houses are being opened at Senneterre and Malarctic where many valuable mineral deposits have been discovered.

RKO Proctor Corporation will be the operating company for the Central, Parkhill and Broadway, all of Yonkers, recently acquired from Sam Cocalis and Herman Sussman by RKO.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

One Hundred Men and a Girl

(Universal)

Musical

There is no truth in the rumor that Universal called into Hollywood conference all the showmen who played "Three Smart Girls" and asked them what to do next with the sensationally popular Deanna Durbin (*there is, in fact, no such rumor*) but if there were, and if all the ideas submitted by all these showmen had been thrust into a rotary hopper and spun until the cream of them came to the top, the studio would have turned out "One Hundred Men and a Girl." It is long and long since a production so strikingly fitted to the great American box office has come out of Hollywood or anywhere.

Any showman who played "Three Smart Girls" would have told Charles R. Rogers, executive producer, that Miss Durbin should be given plenty of chances to sing in her next picture, and she is. She sings again and again, on dais and off, in this circumstance and that, and always she sings songs that children usually don't and as few adults can.

It would have been a bold and resourceful showman who suggested contracting Leopold Stokowski and his symphony orchestra, not only to supply the music but to appear in the picture, but he and his brethren would have had for their pains, and have, the immense and unexplored exploitation advantages of just that arrangement.

Several, or all, would have advised casting of Mischa Auer in a comedy role not too unlike his assignment in the first Durbin picture, and the names of Alice Brady, Eugene Pallette and Adolphe Menjou would have popped up in quick association about them. To these have been added those of Billy Gilbert, Alma Kruger, Jed Prouty, Howard Hickman and Jack Mulhall for good measure and to telling purpose.

Probably no such convention of showmen could have produced the idea on which the new picture is based. It remained for Hans Kraly to furnish that, and for Bruce Manning, James Mulhauser and Charles Kenyon to make from it a screen play that compares to nothing of recent or remote record but will be compared, no doubt, for such is the course of industry, to many works in kind which may be expected to go into production any day now.

The idea is this: A daughter of an unemployed symphony orchestra trombonist extracts from a dowager who doesn't really mean it a promise to sponsor a 100-piece symphony orchestra, to be recruited by her father from the ranks of unemployed musicians, and to feature the same on her wealthy husband's radio program. Jubilation and dejection ensue in sequence as the idle musicians commence rehearsals and learn that the enterprise is without genuine foundation. Then the young lady who started it all, and has had several incidental meetings with Stokowsky, who appears as himself in the story, inadvertently causes publication of a newspaper story to the effect that the great conductor will direct the unemployed men in one concert. After further misunderstandings, and so forth, he does so. Happiness and prosperity for all result.

As directed by Henry Kostner and set up by Associate Producer Joe Pasternak the story and the musical performances which occur during its narration are so snugly integrated as to leave no lines of demarcation such as have marred many a less happily chosen subject. Characterization goes hand in hand with score from the spectacular opening presenting Stokowsky and his orchestra on the concert dais to the closing which presents the men as the now happily employed unemployed.

It is not within the province of this reporter to pass upon the musical caliber of the production, naturally, but neither is that a proper concern of the showman who has the guarantee of Stokowsky's presence as ample warrant for the use of superlatives in advertising. This would be about the place, though, to mention that other names of musical significance available for use are those of Charles Previn, associate musical director; Frederick Hollander and Sam Coslow, writers of "It's Raining Sunbeams," and Andres de Segurola, vocal instructor.

Neither is your correspondent a sound technician, nor what is referred to in impolite circles as a reproduction crank, but certain unusual things done in bringing into aural focus, as it were, the music of successively closeupped sections of the symphony orchestra instrumentation, impelled him to ascertain that a process called multiple channel recording was worked out by RCA engineers in collaboration with M. Stokowsky and used to produce results which may turn out to be one of the precedential aspects of the production.

Previewed for the press at the Warner theatre in Beverly Hills, Cal. There had been a deal of advance talk about the picture. This gathering of newspaper, magazine, trade journal, foreign, domestic and generously assorted correspondents, fagged of eye, ear, nerve and vocabulary by a rash of some 19 *previews within a* 10*-day period, were more or less dubious as to whether* (1) *any picture could be as good as this one was said to be and* (2) *any follow-up on "Three Smart Girls" could be better than a bad second. The picture, to use a phrase showmen love, killed both doubts.*—WILLIAM R. WEAVER.

Produced and distributed by Universal. Charles R. Rogers, executive producer. Associate producer, Joe Pasternak. Directed by Henry Koster. Screen play by Bruce Manning, Charles Kenyon and James Mulhauser, based on an idea by Hans Kraly. Assistant director, Frank Shaw. Director of Photography, Joseph Valentine. Song, "It's Raining Sunbeams," by Frederick Hollander with lyrics by Sam Coslow. Associate musical director, Charles Previn. Vocal instructor, Andres de Segurola. Film editor, Bernard W. Burton. Sound, Joseph A. Lapis and Bernard B. Brown. Production designed by John Harkrider. Sets, Jack Maetin Smith and Scollards Maas. Gowns, Vera West. P.C.A. certificate No. 3468. Release date, September 5. Running time, when seen in Beverly Hills, 83 minutes. General audience classification.

THE PLAYERS

Patricia Cardwell	Deanna Durbin
John Cardwell	Adolphe Menjou
Mrs. Frost	Alice Brady
John G. Frost	Eugene Pallette
Michael	Mischa Auer
Garage Owner	Billy Gilbert
Mrs. Tyler	Alma Kruger
Stage Doorman	Jack Smart
Bitters	Jed Prouty
Russell	Jameson Thomas
Johnson	Howard Hickman
Taxi Driver	Frank Jenks
Brandstetter	Christian Rub
Stevens	Gerald Oliver Smith
Rudolph	Jack Mulhall

with

LEOPOLD STOKOWSKI

Conducting music from Wagner's "Lohengrin," Tschaikowsky's "5th Symphony," Liszt's "Hungarian Rhapsody," Mozart's Motet "Exultate Jubilate," Verdi's "La Traviata."

The Adventurous Blonde

(Warner-F. N.)

Melodrama

The primary purpose of any motion picture is to entertain, but it is also supposed to include showmanship potentialities which exhibitors may use to interest their patrons. When both objectives are attained, the chances are favorable that the show will please and make money for those most directly concerned.

The New York and other police departments currently are irritated by the manner in which policemen, of all strata, are portrayed on the screen. Producers don't want to incur the ire of any police department any more than they desire to go out of their way to satisfy their vanity. They have loads of trouble trying to stay within the strictures of mandates laid down upon them by foreign nations and various organized groups who don't care to have their representatives made to look ridiculous or to be shown in an unfavorable light. They are making pictures which they assume will provide the maximum amount of amusement and satisfy the maximum number of persons. They also have an eye to financial returns.

Spokesmen for New York's "finest" are quite wrought up because screen writers, producers and directors prefer to have some handsome hero, heroine, or even nitwit, solve a crime in a manner that makes the arms of the law look stupid. Whether or not anybody else is, they probably will be quite interested in "The Adventurous Blonde."

All the picture does is do what the police quite evidently don't want pictures to do. In ways customary to the screen, a run of the mill plainclothes cop is made to look silly while a blonde newspaper woman outdoes all the real sleuths of factual history and visionary imagination in solving a complicated crime.

According to preview audience reaction the picture did this in an amusing manner. The crowd, by the way, wasn't lured to the theatre so much by the promise of a preview as it was by the fact that a bathing beauty contest was being staged. The studio officials who ignored the showing might have been made quite happy had they been around to note the enthusiasm and hear some of the favorable comment made by the patrons.

These people, naturally not holding to the

(*Continued on page* 47)

THE AVALANCHE

OF PRAISE THUNDERS IN FROM ALL SIDES!

1 CLANG!
2 CLANG!
3 CLANG!
4 CLANG!
5 CLANG!

5 *SECOND TIME IN HISTORY!*

BELLS *from* Jimmie Fidler!



"A UNIVERSAL picture

September 3, 1937 THE Hollywood REPORTER

U's '100 MEN AND A GIRL' A SENSATIONAL TRIUMPH

Smash Attraction In All Departments

"100 MEN AND A GIRL"
(Universal)

Well, boys and girls, here's one that will get the shouts, and the tears, of the exhibitors, the press, the public, with additional shouts by Universal and the whole picture business, for it's a great picture and will do a great business, whether it's in New York or London, Chicago or Paris, Oshkosh or Bagdad. It's a Universal picture for the universe. "100 Men and a Girl" is one of the really fine contributions to the motion picture industry and should take a prominent place in the history of this business.

It will make you laugh and make you cry; not a cry of sadness, but one inspired by thrills. It will jump you around in your seat because of its spots of frivolity, then raise you to heights of extreme ecstasy through the placement and rendition of its musical magnificence. It will give you one of the grandest evenings you ever spent in a theatre through an entertainment born of honesty of story, its presentation and enactment of characters, most all of whom you seem to know.

"100 Men and a Girl" is a triumph, for Charles Rogers and his organization; for Joseph Pasternak, its producer; Henry Koster, its director; Leopold Stokowski and his marvelous direction of some of the finest music the screen has ever had; for Deanna Durbin, Adolphe Menjou and a brilliant cast. It will be the same triumph for the exhibitors who play it and the audiences who see it.

The story is centered around a little girl, Deanna Durbin, her father, Adolphe Menjou, and her effort to get work for a hundred hungry musicians who have been out of work too long. Her search, her disappointment and her eventual success present as fine a piece of screen writing, direction and playing as has ever been photographed.

This little girl's strife brings her in contact with Leopold Stokowski and his orchestra and brings to the screen symphonic renditions of Wagner's "Lohengrin," Tschaikowsky's "5th Symphony"; Liszt's "Hungarian Rhapsody," Mozart's "Exultate Jubilate," and Verdi's "La Traviata," played as music has never before been played for camera and sound. It opens pictures to a field that has, heretofore, been considered too highbrow even to imagine, much less attempt.

Certainly the lion's share of the credit must go to Charles Rogers for permitting what must have been such a wild gamble. After this you must toss your bouquets to Henry Koster, the director, and Joseph Pasternak, its producer. Theirs is a job that must be given great consideration and industry praise. Then to Hans Kraly for his story idea, and its writing by Manning, Kenyon and Mulhauser. The work of Leopold Stokowski and his musicians, and Stokowski himself by his enactment of Stokowski, made much of this great picture possible.

Deanna Durbin reaches new heights and further proves her right to star billing and industry importance. Adolphe Menjou is superb as the father and creates his best picture role to date. Eugene Pallette, as John R. Frost, the radio magnate, will leave an impression that will not soon be dimmed. Alice Brady in a brief part is excellent, as is Mischa Auer in one of those characterizations that only Mischa Auer can play.

The rest of the cast, which includes Billy Gilbert, Alma Kruger, Jack Smart, Jed Prouty, Jameson Thomas, Frank Jenks, Howard Hickman, Christion Rub, Gerald Oliver Smith and Jack Mulhall, give performances that are a credit to such a fine picture.

Joseph Valentine accounted for the photography, which is perfect in every detail. The Harkrider sets are in keeping with the excellence of the entire production. A special musical number, "It's Raining Sunbeams," will be played and sung for months to come.

The motion picture business is fortunate in having such a great show. "100 Men and a Girl" will enrich every branch of this industry and certainly must be classified as an outstanding hit.

THIS ONE IS SOCKO!

Deanna Durbin, whose comet streaked across the film sky a year ago in Universal's 'Three Smart Girls,' is a bright, luminous star in her second picture, One Hundred Men and a Girl,' which is something new in entertainment, and a box office attraction way up among the leaders of the early season. Its originality rests on a firm and strong foundation. craftsmanship which has captured popular values from Wagner, Tschaikowski, Liszt, Morart and Verdi. This new film, produced by Joe Pasternak and directed by Henry Koster, opens new vistas and reveals means of winning greater picture audiences.

The Durbin girl is so improved over her previous appearance that she is a cinch for a starring career of major money importance to film theatres. Histrionically, she does everything like a veteran, scores with her comedy, charms with her naivete, and registers at the tear-ducts with her persuasive emotional passages. Although the story is written to her pattern, her achievement as a performer is none the less remarkable. She motivates the entire action, keeps the situations alive with her spontaniety, and tops off with superlative vocal contributions.

Universal wisely has given her excellent support in Leopold Stokowski, director of the Philadelphia symphony orchestra, who plays a lengthy film role with surprising ease and conviction, and Adolphe Menjou, who gives one of his best characterizations, a role quite different from his usual type of parts. In addition to these two, Alice Brady breezes three a short sequence in high glee, and Eugene Pallette, Mischa Auer and Billy Gilbert have important things to do and do them well.

This one is socko. It augurs much for Miss Durbin's future. She's arrived.

—Flin.

SOCK $21,000 IN PHILLY!

Fox (3,000; 40-55-65)—'100 Men and a Girl' (U). Rave notices and a big week indicated. Stokie's following here is doing its share. Probably $21,000. Last week 'Souls at Sea' [illegible]

VARIETY

The New Universal's

for the UNIVERSE!"

FLASH!

Broadway Theatre, Portland, Oregon! Sensational first three opening days top "My Man Godfrey" playing same theatre and same holiday week-end last year!

AND LOOK AT THESE RAVES!

"THUNDEROUS OVATION!"

"For the first time in our reviewing experience we heard a Portland crowd offer a thunderous ovation as the end flashed across the screen. By all means you must see this picture!"
—JOSEPH MILTON, News-Telegram

"THE FINEST SCREEN PRODUCTION I'VE EVER SEEN!"

"This is not only a review but a plea for every Oregonian to see and hear that charming fourteen-year-old artist, Deanna Durbin, in '100 MEN AND A GIRL'! I truthfully say it is the finest musical screen production I have ever seen!"
—HERBERT L. LARSON, Portland Oregonian

BREAKS 3-DAY HOUSE RECORD IN SARATOGA!

NH 4 27 EJ NEW YORK NY SEP 8 926 A
F J MCCARTHY UNIVERSAL PICTURES INC
DEANNA DURBIN ONE HUNDRED MEN AND A GIRL OPENED TO SMASH LABOR DAY BUSINESS AT MAYFAIR ASBURY PARK AND COMMUNITY SARATOGA ESTABLISHING NEW THREE DAY HOUSE RECORD IN SARATOGA
WALTER READE JR.

100 MEN AND A GIRL

AND STILL THEY

A GREAT, GREAT PICTURE!

"'100 MEN AND A GIRL'—A five bell picture! It is a great, great motion picture. The finest that it has ever been my good fortune to see and hear. I wish I had minutes instead of seconds to tell you how truly magnificent it is and to say again and again DON'T MISS IT!

"It gave me thrill after thrill—as Stokowski's music throbbing with life swept across the screen. Time and again I was so carried away that I hardly knew whether to laugh or to cry. I realize I am raving like a wild press agent, but I don't mind turning press agent for a picture such as this. I think this is because in '100 MEN AND A GIRL' the screen story gives the music personality. It is a clean, fresh, new story about a little girl, Deanna Durbin, and her courageous efforts to obtain work for a hundred out of work musicians. How she gets them jobs and how she persuades the great Stokowski to conduct them will make you want to reach right out to the screen and hug her close to your heart. Adolphe Menjou, Eugene Pallette, Alice Brady, Mischa Auer, Frank Jenks and every member of the cast must be praised for their individual contributions, but to Deanna Durbin and her freshness —the loveliness of her smile—and to Leopold Stokowski, who lends dignity and his vast knowledge of music, must go the major share of credit. On my word you will miss a picture that will be remembered in screen history if you fail to see '100 MEN AND A GIRL'!"

JIMMIE FIDLER

SEASON'S BEST!

"One of the best films of the season! Will do plenty of business!"

MARK HELLINGER, N.Y. Daily Mirror

UNBEATABLE!

"Deanna Durbin and Stokowski form an unbeatable combination in '100 Men and a Girl'!"

FRANK DAUGHERTY, New York Times

BOX OFFICE!

"Will attract millions to the box office. Many people will see the picture more than once. It's that kind of a picture. It definitely elevates Deanna Durbin to shining stardom!"

J. D. SPIRO, Screen and Radio Weekly

A DELIGHT!

"A marvelous picture! It surprised and delighted me. I enjoyed every moment of it!"

HUBBARD KEAVY, Associated Press



COME-ON AND ON-

"I CRIED LIKE A BABY!"

"In years of reviewing I have never seen a picture that moved me like '100 Men and a Girl.' I cried like a baby. It is the best picture I have ever seen!"

JESSIE HENDERSON, Baltimore Sun

UNEQUALLED!

"Universal's '100 Men and a Girl' is an excellent and entertaining picture which emphasizes Deanna Durbin's marvelous voice and personality and Leopold Stokowski's unequalled screen music!"

RALPH B. JORDAN, International News Serv.

MARVELOUS!

"Deanna Durbin demonstrates in '100 Men and a Girl' that she is the greatest singing star on the screen. Leopold Stokowski's music is truly marvelous. The entire production was skilfully handled!"

A. de BERNARDI, Jr., Denver Post

WONDERFUL!

"It's wonderful!"

PETE HARRISON, Harrison's Reports

TOPFLIGHT!

"Topflight entertainment!—Deanna is a sweetheart and so is the picture!"

FREDERICK C. OTHMAN, United Press

BETTER THAN "GODFREY"!

"Deanna Durbin's '100 Men and a Girl' is smarter than 'Three Smart Girls' and funnier than 'My Man Godfrey'!"

OBERA H. RAWLES, Central Press

GRAND!

"'100 Men and a Girl' is really a grand picture that will appeal to every type of motion picture audience!"

KAY CAMPBELL, Chicago Times

REALLY SPLENDID!

"Marvelous entertainment presenting a combination of really splendid acting and great symphony music!"

FRANCES MORRIN, Detroit Free Press

BEST OF YEAR!

"The Academy could do no better than acclaim this fine picture the best one of the year!"

ALEXANDER KAHN, United Press

100 MEN AND A GIRL

...WITHOUT END!

A TRULY MAGNIFICENT PICTURE!

"At last a picture I can sincerely rave about. Beginning with the overture it soars to heights of artistry and sheer entertainment. The singing of Deanna Durbin is superb and she reveals herself as a brilliant young actress. The music and performances combine to achieve a truly magnificent picture. It will appeal not only to diamond horseshoe society but to every class. Expert direction blends tender pathos with top flight comedy and drama. The picture has everything!"

RUTH WATERBURY, Photoplay Magazine

INSPIRING!

"The most superb presentation of symphonic music that has ever reached the screen. A truly great picture that has distinction, beauty, superb music and inspiring singing by Deanna Durbin. It will charm millions!"

GRACE WILCOX, Detroit Free Press

SUPERB!

"'100 Men and a Girl' not only matches but surpasses 'Three Smart Girls'. It is filled with skilled entertainment and superb music. It must be counted among the major cinema exploits of the year!"

WHITNEY BOLTON,
N. Y. Morning Telegraph — Newark Evening News and Philadelphia Enquirer

100% ENTERTAINMENT!

"One of the finest pictures to come out of Hollywood in many a day . . . It is one hundred percent entertainment for the entire family . . . The picture is a triumph for the New Universal studios. I suggest that you place 'One Hundred Men and a Girl' on your must see list . . . You will never regret it."

WARREN STOKES,
Jay Emanuel Publications and Hollywood Commentator California Radio System.

WILL CAPTIVATE MILLIONS!

"Deanna Durbin's '100 Men and a Girl' is artistic and clever entertainment that will captivate millions of movie fans!"

MAURICE SAVAGE, San Diego Union

KNOCKOUT!

"'100 Men and a Girl' is a knockout. A splendid picture all the way through and will appeal especially to women and children and all lovers of fine symphony music!"

LLEWELLYN MILLER, Fawcett Publications

HOLLYWOOD'S BEST!

"The best musical picture to come out of Hollywood! Deanna Durbin is even better in voice and personality than she was in 'Three Smart Girls'. Stokowski is superb as a conductor and actor. You must see this picture!"

SHEILAH GRAHAM,
North American Newspaper Alliance

TRIUMPH!

"Marvelous! Brilliant presentation of Deanna Durbin as well as of Leopold Stokowski. A triumph of story and direction!"

ELSA SCHALLERT, Los Angeles Times

A NEW STANDARD OF ENTERTAINMENT!

"Deanna Durbin and Leopold Stokowski combine with masterly direction in Universal's '100 Men and a Girl' to set a new standard of musical entertainment. A brilliant piece of screen craft, beautifully mounted and exquisitely presented!"

ROBBIN COONS, Associated Press

THRILLING!

"The most thrilling and emotional picture I have ever seen and not a love scene in it. I enjoyed it more than anything I have seen in months!"

ALMA WHITAKER, Los Angeles Times

INCOMPARABLE!

"By far the greatest picture ever to come out of Hollywood. The singing and acting of Deanna Durbin are breath-taking. This Universal masterpiece will be heralded by the world. There has never been anything comparable with it!"

GILBERT SUTO, "Cinegraf"

TUGS AT THE HEART!

"Deanna Durbin's '100 Men and a Girl' tugs at the heart strings. Stokowski reveals himself to be a fine actor as well as a distinguished musician!"

EARL THIESEN, Des Moines Register-Tribune

SPARKLING!

"Deanna Durbin's '100 Men and a Girl' combines the high quality of 'Three Smart Girls' with the sparkling humor of 'My Man Godfrey'!"

MILTON HARKER, Int'l News Service

A BLUE-RIBBON IMPORTANT!

THE NEW UNIVERSAL'S

100 MEN AND A GIRL

(Continued from page 40)

same philosophies now exciting the police forces, and who undoubtedly never heard that the New York cops were taking up arms to do something about it, seemed to feel that the show was worth their time and money.

Not concerned with ethics, the patrons were not only interested in how "Torchy Blane" proved herself a better detective than "Steve McBride," but also in the ways in which she outhoaxed a bunch of jealous newspaper rivals who tried to hoax her out of a wedding, and in the manner in which she hoaxed an unsuspected culprit into confessing himself a murderer.

The picture talks a lot, but it bristles with smart dialogue and wise cracks which, combined with sufficient action, lessened the evil of explanatory conversation. As a matter of fact there is usually something doing on the screen, which, even though it requires some imagination stretching to comprehend, provokes laughter, suspense and surprise.

Previewed in the Warner theatre, Huntington Park, a neighborhood house which is typical of the types of theatres in which the picture was made to play. We don't know whether the audience had seen any of the preivous numbers in the "Torchy" series, but it gave evidence by its attention to the film and applause upon the finale that "The Adventurous Blonde" amused it.—G. M.

A First National picture. Produced and distributed by Warner Bros. Brian Foy, associate producer. Directed by Frank McDonald. Original screen play by Robertson White and David Diamond. Photographed by Arthur Todd. Dialogue director, Harry Seymour. Frank McGee, film editor. Jesse Hibbs, assistant director. P.C.A. Certificate, No. 3479. General audience classification. Running time 65 minutes when seen in Huntington Park. Release date, September 17, 1937. General audience classification.

CAST

Torchy Blane	Glenda Farrell
Steve McBride	Barton MacLane
Grace Brown	Anne Nagel
Gahagan	Tom Kennedy
Pete	George E. Stone
Theresa Gray	Natalie Moorhead
Matt	William Hopper
Hugo Brand	Anderson Lawlor
Dud	Charley Foy
Mugsy	Bobby Watson
Mortimer Gray	Charles Wilson
Mrs. Hammond	Virginia Brissac
Harvey Hammond	Leland Hodgson
Maxie	Raymond Hatton
Captain McTavish	Frank Shannon
Dr. Bolger	James Conlon
Dr. Nolly	Granville Owen
Lawyer	Walter Young
Sergeant	George Guhl
Herman	Al Herman

Expensive Husbands

(Warner)

Comedy

Since the amazing success of Columbia's "It Happened One Night" and other similar light comedies there has been a spasmodic trend toward that type of picture. "Expensive Husbands" is an attempt at light comedy in the lower budget bracket. For top names it offers Patric Knowles, who, unfortunately, resembles Errol Flynn, a better known player on the Warner contract list, and Beverly Roberts, a personable young woman who started her film career in 1936.

The director is Bobby Connolly, better known for his dance ensemble direction in many of Warners' musicals. He retains some of his initial film training in this by injecting three songs into the picture—"Shall We Dream?", "Five Little Maids," and "Echo Mountain." The introduction of one of the song numbers come when a quintet of chambermaids walks into the palace's bridal suite to make up the bed for the prince and his bride, and sings a song while they do it. Half of those witnessing the preview expected the camera to turn around in the chamber to take in a huge production number at one end of the room. But it didn't.

"Laurine Lynne" is a film star who, finding her fame waning, goes to Europe and marries an apparently impoverished prince for his title. The ensuing publicity awakens interest in her and she again skyrockets to fame in the films. However, she discovers that she loves the Prince and goes to Vienna to be with him. In the meantime, he comes into his inheritance.

Previewed at the Forum theatre, Los Angeles, where a restless audience composed of studio people, press and the payees emitted little applause, almost all of the claque variety. —Vance King.

Produced and distributed by Warner Brothers. Associate producer, Frank Mandel. Directed by Bobby Connolly. Screenplay by Lillie Hayward, Jean Negulesco and Jay Brennan. Original story by Kyrill deShishmareff. Photography by James Van Trees. Film editor, Lou Hesse. Art Director, Hugh Reticker. Gowns by Howard Shoup. Dialogue director, Jay Brennan. Music and lyrics by M. K. Jerome and Jack Scholl. P.C.A. Certificate No. 3537. Running time, when previewed, in Los Angeles, 60 minutes. Release date November 27, 1937. General audience classification.

CAST

Prince Rupert	Patric Knowles
Laurine Lynne	Beverly Roberts
Joe Craig	Allyn Joslyn
Ricky Preston	Gordon Oliver
Trommy	Eula Guy
Joseph	Robert C. Fischer
Herr Meyer	Fritz Feld
Andrew Brenner	Vladimir Sokoloff
Savage	John Butler
Maria	Ann Codee
Giovanni	George Humbert
Franz	Otto Fries

Wife, Doctor and Nurse

(20th Century-Fox)

Triangle Comedy

In its selection of a title for this manifestly major offering, Twentieth Century-Fox appears to have subscribed unequivocally to the belief that public interest in stories dealing with the domestic problems of the professional man, his wife and his office associate, is still alive after the many rather thorough efforts made to quench it during the past and previous seasons. Showmen sharing that belief are confronted with no problem greater than that of identifying Loretta Young, Warner Baxter and Virginia Bruce with the characters designated in the title and adding assurances of quality, excellence, etc., plus the information that emphasis is on the comedy side in this instance.

Showmen feeling otherwise about the matter, because of recent bookings in the same general vein or for other reasons, have their work cut out for them but nothing, probably, to worry very much about. Already at hand, and piling up daily, are critical reviews and comments, written after the press preview of the picture, packed with quotable copy. By a judicious borrowing and liberal broadcasting of this effective thunder it should be possible for the stymied showman to focus attention so markedly upon player, performance, comedy, production, novelty, etc., as to offset the locally uninspiring title.

The story is, in bare outline, about a popular doctor, loved by his wife and his office associate, a nurse, in about equal and equally ethical, measure. When his nurse leaves him he takes to drink and when his wife leaves him he is unhappy. The ladies talk it over a number of times and strike a sort of bargain satisfactory to all if not precisely clear to the audience. A bare outline, however, does not and cannot convey the tone of the production, the blithe manner, brisk dialogue, smart narration and overall polish which are, in unusual degree, contents of prime importance.

There is about the whole a suavity reminiscent of Associate Producer Raymond Griffith's personal performances in his acting days. Darrell Ware, who brings to screen writing a flair well known to magazine readers, Kathryn Scola and Lamar Trotti are jointly responsible for a screen play that keeps the story from bogging down on the romantic side, skidding emotionally or turning into outright slapstick, although it does end with a triple pratfall of rare effectiveness. Walter Lang's direction is in kind and key, while stars and supporting players manifest complete congeniality with all and sundry.

Previewed at the Alexander theatre, Glendale, Calif. Audience response was spontaneous, continuous, honestly appreciative and prophetic of box office profits.—W. R. W.

Produced and distributed by Twentieth Century-Fox, Associated producer. Raymond Griffith. Directed by Walter Lang. Assistant director, Gene Bryant. Screen play by Darrell Ware, Kathryn Scola and Lamar Trotti. Photographed by Edward Cronjager. Film editor, Walter Thompson. P.C.A. certificate No. 3571. Release date, September 17, 1937. Running time, when seen in Glendale, 84 minutes. General audience classification.

CAST

Ina	Loretta Young
Dr. Judd Lewis	Warner Baxter
Steve	Virginia Bruce
Mrs. Krueger	Jane Darwell
Dr. Therberg	Sidney Blackmer
Pompout	Maurice Cass
Constance	Minna Gombell
Mrs. Cunningham	Margaret Irving
Bruce Thomas	Gordon Elliott
Glen Wylie	Elisha Cook, Jr.
Specialty	Brewster Twins
Bill	Paul Hurst
Dr. Hedges	Hal K. Dawson
Red	George Ernest
Nick	Georges Renavent
Uncle	Spencer Charters
Miss Farrell	Claire Du Brey
Chauffeur	Lon Chaney, Jr.
Chef	Charles Judels
Delivery Man	Stanley Fields
Doorman	Olin Howard
Supt. of Nurses	Jan Duggan

My Dear Miss Aldrich

(MGM)

Comedy

The studio gives Edna May Oliver top billing in this appearance and her crisp, characteristic comedy is so directly relied upon for audience response as to suggest that showmen do likewise. Other names available for use are those of Maureen O'Sullivan, Walter Pidgeon, Rita Johnson and Janet Beecher, with Guinn Williams and J. Farrell MacDonald, playing bits, on tap for those communities where they have drawing power.

Miss Oliver plays "Martha Aldrich's" crusty aunt, from Nebraska, who distrusts New Yorkers with whom she is thrown in contact and conflict when "Martha" inherits the city's biggest newspaper, goes to work on it as a girl reporter and makes its city editor, who hates women, seem a very stupid fellow by getting stories his best men can't. Naturally, they marry in the fadeout.

The story is an original by Herman J. Mankiewicz, who also wrote the screen play, and direction is by George B. Seitz, whose handling of certain episodes recalls his notable success in the serial field a good many years back.

Previewed at the Alexander theatre, Glendale, California. Miss Oliver's performance drew laughs puncturing an otherwise stilly night.—W. R. W.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by George B. Seitz from an original story and screen play by Herman J. Mankiewicz. Assistant director, Edward Babille. Art director, Cedric Gibbons. Film editor, William S. Gray. Photography, Charles Lawton. P.C.A. certificate No. 3621. Release date, September 17, 1937. Running time, 77 minutes. General audience classification.

CAST

Mrs. Atherton	Edna May Oliver
Martha Aldrich	Maureen O'Sullivan
Ken Morley	Walter Pidgeon
Ellen Warfield	Rita Johnson
Mrs. Sinclair	Janet Beecher
Mr. Sinclair	Paul Harvey
Mr. Warfield	Charles Waldron
Mr. Talbot	Walter Kingsford
Ted Martin	Roger Converse
An Attendant	Guinn Williams
A Waiter	Leonid Kinskey
Gregory	Brent Sargent
"Doc" Howe	J. Farrell MacDonald
The Major Domo	Robert Greig

Western Gold

(20th Century-Fox - Principal)

Western

This introduces Smith Ballew as a western star in a singing cowboy role. It is the first of the new series of stories credited to Harold Bell Wright and Zane Grey which Sol Lesser of Principal Productions will produce for 20th

(Continued on page 50)

'THIN ICE' PROVING FAR AND THE GREATEST OF 20th's

"Thin Ice" is blasting the daylights out of boxoffice highs set up by every one of 20th's smash parade!

Ask them in PITTSBURGH, SYRACUSE, BOSTON, SAN FRANCISCO, BALTIMORE, SALT LAKE CITY, ST. LOUIS, SPRINGFIELD, KANSAS CITY, INDIANAPOLIS, RICHMOND, LOS ANGELES, NEW YORK, anywhere!

And in many cases, 4 or 5 days of "Thin Ice" are beating the entire first week of hits like "You Can't Have Everything," "On the Avenue," "One in a Million."

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

Roxy (5,836; 25-45-55-75)—'Thin Ice' (20th) and stage show. Twentieth-Fox took over operation of house with this picture, which was picking its shots perfectly as house marches out to do the biggest gross in seven years. $68,000. Holds.

'Thin Ice' Sock $8,000, Hix (?) Help Ind. Biz

Indianapolis, Sept. 7.

Thousands of rural visitors in the city for the state fair are boosting downtown theatre grosses considerably. 'Thin Ice' is taxing the capacity of the small Apollo and is sure to hold over for a second week. Its starting pace is surpassing anything the house has done in two years.

Estimates for This Week

Apollo (Fourth Ave.) (1,100; 25-40) —'Thin Ice' (20th). Best week since 'Steamboat Round the Bend' in 1935. Sure to hold over, with opening week promising big $8,000.

AWAY RECORD SHATTERERS

'THIN ICE' THICK $15,000 IN K. C.

Kansas City, Sept. 7.

Week-end was one lobby wait after another for 'Thin Ice' at the Fox. **Fox** (Fox) (2,200; 25-35-40)—Formerly Tower, house this week bows in under its new tag. 'Thin Ice' (20th) smacked out best Friday and Saturday biz this location has ever done. Beat former opening day record made by 'Magnificent Obsession' by $400. Week's biz should shoot to great $15,000.

Henie's Smash $11,250 in Pitt

Pittsburgh, Sept. 7.

Fulton (Shea-Hyde) (1,750; 25-40)—'Thin Ice' (20th). Henie becomes top-notch b.o. name with only her second picture. Smashing marks daily and will hang up new house record, around $11,250 to better previous mark, made when house top was 10c higher, by $1,000. Will stick three weeks.

IN BUFF; 'ICE' HOT 14G

Buffalo, Sept. 7.

Estimates for This Week
Buffalo (Shea) (3,600; 30-40-50)—'Thin Ice' (20th). May go to $14,000 c.k.

Boston, Sept. 7.

Keith Memorial (RKO) (2,900; 25-40-55)—'Thin Ice' (20th) and 'Annapolis Salute' (RKO), dual. Smash $30,000 on the way. Already set for holdover of at least one more stanza.

'ICE' TOPS IN LOUISVILLE

Louisville, Sept. 7.

Rialto (Fourth Ave.) (3,000; 15-33-40)—'Thin Ice' (20th) and 'Mr. Moto' (20th), dual. Sure-fire b. o. draw, particularly with the younger element; fine $8,000 in view.

House Records Fall Under $42,700 Pounding by 'Thin Ice'

Los Angeles, Sept. 7.

Chinese (Grauman) (2,028; 30-40-55-75)—'Thin Ice' (20th) and 'Hot Water' (20th) dual. Smash opening and exceptionally heavy trade over the three-day holiday giving a terrific $18,700, topping previous high set by 'Mutiny On the Bounty' and equalling biz of 'After the Thin Man' which had New Year's eve trade.

State (Loew-Fox) (2,024; 30-40-55-75)—'Thin Ice' (20th) and 'Hot Water' (20th) dual. Set new house record for opening day, held strong throughout and with smash holiday biz will finish around $24,000, tops for house.

and of course,
HELD OVER
AT ROXY, N.Y., AFTER
BREAKING 7-YEAR
RECORD!

Clippings from Variety

(Continued from page 47)

Century-Fox. Ballew, a singer whose film experience has been rather limited, is to be built up by Principal as a western star to take the place on Principal's production schedule of Richard Arlen, featured in a previous series of outdoor pictures which Mr. Lesse made for 20th Century-Fox. Heather Angel, British actress, is again cast in a frontier girl role as in "The Last of the Mohicans," "Daniel Boone" and "The Gold Caballero."

Laid in the west and having as a basis the Wells Fargo attempts to send shipments of gold through to Union forces in the Civil War, the picture contains a maximum of outdoor scenery.

Sergeant "Bill Gibson," played by Mr. Ballew, is commissioned by President Lincoln, portrayed on the screen again by Frank McGlynn, Sr., to find out why the gold shipments, sorely needed, are not coming through. "Gibson" travels to the Wells Fargo office, meets a boyhood chum, "Fred Foster," and "Jeannie Thatcher," daughter of the Wells Fargo office head. After a series of events, Gibson discovers that Foster is the robber chieftain who is preying on the shipments and leads the townspeople to wipe out the robber gang.

Previewed at the Orpheum theatre, Los Angeles, where the picture received a modicum of applause, almost all of which came from the section reserved exclusively for the studio workers and the press. Members of the press did not applaud.—VANCE KING.

Produced by Principal Productions. Distributed by 20th Century-Fox. Producer, Sol Lesser. Directed by Howard Bretherton. Story by Harold Bell Wright. Screenplay by Earle Snell and Forrest Barnes. Photography by Harry Neumann. Art director, Frank Sylos. Costume supervision, Albert Deanno. Film editor, Carl Pierson. Assistant director, George Sherman. P. C. A. Certificate No. 3684. Release date, Sept. 10, 1937. Running time, when seen in Hollywood, 56 minutes. General audience classification.

CAST

Bill Gibson	Smith Ballew
Jeanie Thatcher	Heather Angel
Fred Foster	Leroy Mason
Thatcher	Howard Hickman
Holman	Alan Bridge
Steve	Bud Osborne
Jasper	Victor Potel
Jake	Otis Harlan
Bud	Wesley Girard
Ezra	Lew Kelly
Clem	Tom London
Lincoln	Frank McGlynn, Sr.
Squatter	Horace Murphy
Bart	Ben Alexander

The River of Missing Men

(Columbia - Larry Darmour Prod.)

A G-Man's Triumph

It may not be of any showmanship importance that in this picture Jack Holt wears makeup for the first time in his career. It should be of some showmanship importance, however, that in this Larry Darmour production he gives one of his best performances of his career. Jack has been around a long time. Age was beginning to show on him. But, when he felt like it, he still was a good actor. Why he wore makeup, only in the interior sequences, nobody except himself knows. But why he delivered a good performance everybody knows. When he wants to, he can.

It's a foregone conclusion that no trade ads will ever appear boasting of what "The River of Missing Men" did in the Music Hall or the Carthay Circle for the simple reason that the picture will never be shown in either house. Producers, for some odd reason, hard to understand because there are so many of them, never publish figures about what a picture did in the hinterland theatres. Sometimes the "What The Picture Did For Me" section remarks about it though.

In this organ that section is probably the only other medium that will have anything to say about this picture. The possibilities are that the comment will be favorable, for the material is of that brand and caliber that interests the patrons of theatres which are not Music Halls or Carthay Circles.

Once again a G-man (Holt) is called upon to forfeit his identity. It is necessary that a band of dangerous public enemies be rounded up. Becoming a convict pal of a criminal the custody of which the F.B.C.I. desires very much, Holt, not without much danger to his own being becomes pal to a lot of underworld characters. Naturally, he with some assistance from the girl in the story, Wynne Gibson, rounds 'em up.

He does so to the tune of a logically contrived jail break, a canoe ride down the rapids which in its spectacular and thrilling quality is a refreshing relief from the formula chase idea, a series of sensibly contrived situations in a mountain isolated bandit hide-out and with some capable assistance on the part of the supporting cast.

A differently visioned story of the familiar G-man versus gangster plot, this picture should prove satisfactory entertainment along the highways and byways. Patrons of metropolitan houses also may look upon it kindly, as it sticks to the simple premise for which it undoubtedly was made—to entertain the masses who are not very often interested in the study of any human question. Persons who like to see a moving picture that moves should like to see this one. That identification establishes its exploitation on potentialities. In addition to Holt and Miss Gibson, creditable performances are contributed by Jack LaRue, Edward Brophy, C. Henry Gordon, William Pawley, Arthur Hohl, William Bakewell, Eleanor Stewart, Frank Darien and Robert Emmett O'Connor in order of their importance.

Previewed in Warner Theatre, Huntington Park. A Giveaway Night audience made Larry Darmour think after all that his efforts in this instance had not been in vain, by the manner in which it received the picture.—G. M.

Distributed by Columbia. Produced by Larry Darmour. Directed by Lewis D. Collins. Original story by Bernard McConnville. Screenplay by Tom Patrick. Photographed by James S. Brown, Jr. P.C.A. certificate number 3668. Running time when seen in Huntington Park, 60 minutes. Release date, October 4, 1937. General audience classification.

Bill Donovan / Martin Galloway	Jack Holt
Alice	Wynne Gibson
Kilgour	C. Henry Gordon
Drake	Jack LaRue
Lefty	Edward Brophy
Grady	William Pawley
Blackie	Arthur Hohl
Jim	Robert Emmet O'Connor
Dick	William Bakewell
Nancy	Eleanor Stewart
Fingers	Charles Lane
Dad Higbee	Frank Darien
Franzy	Lucian Prival
Conover	Richard Tucker
Smith	George Cleveland
Warden	Wallis Clark

The Women Men Marry

(MGM)

Problem Play

While newspaper folk and others who make the news are featured, this is not a newspaper picture according to the precepts of formula 7-A. It has one general motivation, but as three writers participated in the story preparation, and there is evidence that producer, and director, and sometimes the cast, had separate and individual ideas as to how the piece should be brought to screen, there's half a dozen different offshoots of the main plot that make for a complicated story. Some of the material in situations, action, dialogue and characterizations has definite audience entertainment and commercial value. Some of it, obivously inserted for padding purposes, although the film's running time is comparatively short, has neither. Yet the picture stacks up as an average attraction which patrons who are not too particular in their amusement demands may enjoy.

Given a dash of topical interest and including a not too tasteful exhibition of how a murderer is hung, the story is merely another exemplification of how a triangle problem is solved. Reporter "Raeburn," attempting to expose a fake cultist, succeeds only in getting "Jerry Little" killed and "Brother Nameless" convicted of murder. While so occupied, "Raeburn's" boss, "Wiley" and his ("Raeburn's") wife, "Claire," carry on a clandestine romance. Of course their duplicity and an outraged husband catch up with them. But before "Raeburn" can apply the unwritten law, he has to witness the good "Brother's" hanging, which is carried out in grisly and frightening detail.

Difficult to comprehend up to this point, the continuance is more complicated as, after "Wiley," whose aim is no better than his morals, misses "Raeburn" and wounds "Claire," he disappears from the picture, the wife is sent to Reno for a divorce, and the wronged husband awaits the moment he can marry "Jane," which everybody should understand very early will be the climax.

Previewed in the Uptown theatre, Los Angeles. Patrons of the house, who seldom are accorded an advance examination of anything but secondary features, apparently knew what to expect. A few walked out. It was difficult to determine which qualities of the picture those who remained enjoyed most. Conversation in the lobby indicated that they did not regard the hanging episode very highly; consensus of opinion being that its inclusion negated the worth of the other values.—G. M.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Michael Fessier. Directed by Errol Taggart. Screen play by Harry Ruskin, Donald Henderson Clarke and James E. Grant. Story by Matt Taylor. Photographed by Lester White. George Boemler, film editor. Marvin Stuart, assistant director. P.C.A. certificate No. 3662. Adult audience classification. Running time 65 minutes when seen in Los Angeles. Release date, Sept. 10, 1937. Adult audience classification.

CAST

Bill Raeburn	George Murphy
Jane Carson	Josephine Hutchinson
Claire Raeburn	Claire Dodd
Walter Wiley	Sidney Blackmer
Jerry Little	Cliff Edwards
Brother Nameless	John Wray
Mary Jane	Peggy Ryan
Sister Martin	Helen Jerome Eddy
Peter Martin	Rollo Lloyd
Brother Lamb	Edward McWade
Sugar	Toby Wing
Quinn	Leonard Penn
"Pop"	Walter Walker

The Dead March

(Imperial)

Anti War Film

As timely and pointed as this morning's news headlines is this picturized preachment that "war is hell," dramatically projected in a cycloramic indictment of modern warfare. However, due to the specialized nature of the work, the principal appeal of the production's merit may be restricted to those organizations interested in the promotion of peace, to religious and educational circles and that select group of adults who do not demand that the element of entertainment be the foremost factor.

The text of the pacific sermon is aimed at both the eye and the ear. A series of war scenes carefully collected from the archives of the newsreels, together with some special camera work, illustrate the brutality and the horror of modern carnage. Boake Carter, whose radioed commentary is given an attentive and nationwide hearing, reads a trenchant narrative. Mr. Carter's style of crisp, curt delivery blends harmoniously with the brittle staccato of the accompanying gunfire. An effective musical background has been scored by Erno Rapee.

Beginning with a world review of the state of war and peace today, particular points of conflict are shown in various countries.

Brief shots are screened of the recent conquests by the Italian armies in Ethiopia, the Japanese invasion into China, the fratricidal fury of the Spanish civil war, and the Chaco dispute down in South America. From this pictorial panorama of current strifes, audience is given to various governmental rulers and dictators mouthing and gesturing their allegiance to the cause of peace. Particularly impressive are the famous "I Hate War" words of President Roosevelt. Following this are presented the latest preparations by the leading nations in the race for rearmament. The second half of the film is given to scenes

from the World War. The shots are mostly stock material and familiar to newsreel audiences, but none the less effective by repetition. The concluding parts of the film, wherein the ghostly figures of the unknown soldiers of Germany, France, Italy, Great Britain and the United States rise up from their shrouds to declaim the jingoistic and parochial propaganda of their respective countries, are confusing and illogical to the picture's original purpose.

Seen at a press screening in New York.—JOSEPH F. COUGHLIN, New York.

Presented and distributed by Imperial Pictures. A "Bud" Pollard Production. Directed by "Bud" Pollard. Text by Samuel Taylor Moore. Narrated by Boake Carter. Musical score, Erno Rapee. Special photography, Dal Clawson. Process photography, Lang Brothers. Musical supervisor, Max Manne. Film editor, Ed Fitz. Studio supervisor, Earle I. Sponable. Special settings, Al Panci. Property technician, Jules Canter. Sound recording, Walter Hicks. Running time, 73 minutes. Release date, September 15, 1937. Adult audience classification.

Bulldog Drummond Comes Back

(Paramount)

Melodrama

This is another Bulldog Drummond picture and probably that's the sure, simply way to bill it. There may be useful exploitation copy, also, in the fact that John Barrymore plays Inspector Nielson of Scotland Yard, this time, and displays his proficiency in the art of make-up by donning various disguises. John Howard plays the name character and Reginald Denny is again his friend and coadventurer.

The story is about the brother and wife of a felon, executed for a crime proved against him by "Bulldog Drummond," and their decision to take his life in revenge. To this end they rig up a series of more or less poetic messages of instruction, some typed and others dictated to singularly convenient gramaphones, which the hero obeys in hope of having his sweetheart, held prisoner by his enemies. This goes on all night, Inspector Nielson busying himself with disguises the while, and winds up at dawn with a timely rescue.

Original title of the story by H. O. (Sapper) McNeille was "The Female of the Species."

Previewed quietly on the otherwise uneventful evening of August 31st at the Tower theatre in far-off (from Hollywood) Compton, California, where an audience composed principally of townspeople were audibly unimpressed. —W. R. W.

Produced and distributed by Paramount. Directed by Louis King. Assistant director, Holly Morse. Screen play by Edward T. Lowe. Edited by James Smith. Photographed by William C. Mellor. P. C. A. Certificate No. 3586. Release date, September 24th. Running time, 58 minutes. General audience classification.

CAST

Colonel Nielson	John Barrymore
Capt. Hugh "Bulldog" Drummond	John Howard
Phyllis Clavering	Louise Campbell
Algy Longworth	Reginald Denny
Tenny	E. E. Clive
Mikhail Valdin	J. Carroll Naish
Irena Soldanis	Helen Freeman
Effie	Zeffie Tilbury
Sanger	John Sutton
Barmaid	Rita Page

First Lady

(Warner)

Conversation Piece

Yardage off a new bolt, sap from a far tree, entertainment of a rare and sheerly humorous (as distinguished from comic) kind is neatly packaged and handed to the exhibitor, here, with sales copy tagged to every corner of it. To index a few of these:

It is Kay Francis in a new, light, subtle characterization.

It is backstage Washington as the better columnists paint it and cartoonists don't dare.

It is a play by George S. Kaufman and Katharine Dayton with most of the sophisticated dialogue and hairtrigger repartee left in.

It is a polished spoofing of politics, stuffshirted eminence, tea table intrigue, feminism and chain journalism.

It is not an avowed picturization of a feminine rivalry whispered about fervently of late years, but it is not too different from what such a picturization might be from the standpoint of word-of-mouth publicity.

It is notably cast, briskly played, cunningly plotted and, of course, totally lacking in what is generally understood to be meant by the word action.

Miss Francis is cast as wife of the secretary of state and Veree Teasdale as wife of a supreme court justice. Both do what they can about getting their respective husbands the presidential nomination, and what they do, in concert with party leaders, a publisher with 20,000,000 readers and a clubwoman with 5,000,000 affiliates, is for the dialogue and not this reporter to tell.

The tone is lightly satirical throughout. Barbs are loosed at a dozen institutions without malice. The whole is non-partisan. The time is the present, but the subject matter is timeless. (Quite incidentally, and beside the point, radio advertising comes in for a quietly devastating panning.)

Previewed August 30 at Warners' Hollywood theatre. The dialogue had press, profession and public in stitches time after time, laughter occasionally drowning out speeches but indicating, beyond question, that this admittedly sophisticated audience was having a grand time.—W. R. W.

Produced and distributed by Warner Brothers. Hal B. Wallis, executive producer. Harry Joe Brown, associate producer. Directed by Stanley Logan. Screen play by Rowland Leigh from a play by George S. Kaufman and Katharine Dayton. Film editor, Ralph Dawson. Photography, Sid Hickoz. P. C. A. Certificate No. 3395. Running time, 82 minutes. General audience classification.

CAST

Lucy Chase Wayne	Kay Francis
Stephen Wayne	Preston Foster
Emmy Page	Anita Louise
Carter Hibbard	Walter Connolly
Irene Hibbard	Verree Teasdale
Gordon Keane	Victor Jory
Belle Hardwicke	Marjorie Rambeau
Sophy Prescott	Marjorie Gateson
Lavinia Mae Creevey	Louise Fazenda
George Mason	Henry O'Neill
Ellsworth T. Ganning	Grant Mitchell
Tom Hardwicke	Eric Stanley
Mrs. Ives	Lucille Gleason
Mrs. Mason	Sara Haden
Charles	Harry Davenport
Gregoravich	Gregory Gaye
Cleeker	Olaf Hytton

The Squeaker

(London Films-U. A.)

Crime Thriller

An Edgar Wallace novel and play showing that author at his best as a contriver of ingenious and thrilling crime stories has been adapted to the screen with a pleasant leavening of humorous relief to vary and give realism to a story essentially belonging to the realm of lurid melodrama. Convincing characterization makes it plausible. The suspense is retained and it culminates in a really strong last scene. Edmund Lowe is well cast, whimsical and attractive, and the direction of William K. Howard has paid obvious attention to American requirements in the way of plentiful incident and speed of action.

"The Squeaker" is a mysterious receiver of stolen goods, particularly of the proceeds of jewel robberies, and succeeds in keeping his identity secret from Scotland Yard, British detective headquarters, despite his habit of handing over the actual thieves to the police, by anonymous warnings, when they become awkward. The task of identifying and capturing him is entrusted to ex-detective Barrabal, who lost his job at the "Yard" through drunkenness.

Through a crime reporter Barrabal gets a job with Frank Sutton, a shipping magnate who has a reputation of giving a chance to men with "pasts." Detective headquarters sees that Sutton is duly advised that his new employees is a man with a bad criminal record. The fact does not disturb Sutton, but it troubles his fiancee Carol Stedman. Larry Graeme, betrayed to the Police by "the Squeaker" after a jewel robbery, breaks out of Scotland Yard and plans to kill Frank Sutton, thereby putting us on to the identity of the mysterious masterthief. Barrabal also gets on to the trail but when Graeme instead of Sutton is found shot he has a difficulty in pinning the crime on the latter. He eventually solves it by a cross-examination at Scotland Yard in a darkened room followed by a confrontation of Sutton with the body of his victim, which forces a hysterical confession. The happy culmination is the marriage of Barrabal and Carol after the former's reinstatement.

Edmund Lowe's excellent performance is backed by good work from Ann Todd as the girl, Sebastian Shaw as the plausible villain, and by Stewart Rome, Alistair Sim, Tamara Desni and Robert Newton.

The original has selling value and individual scenes offer good exploitation possibilities.

Viewed at a trade show at Piccadilly Theatre, London. It held as a mystery story and the incidental humor was obviously appreciated. —BRUCE ALLAN.

Produced by Alexander Korda for London Film Productions and Distributed by United Artists. From the Edgar Wallace novel and play. Directed by William K. Howard. Scenario by Bryan Wallace. Screen play by Edward O. Berkman. Camera, Georges Perinal. Setting, Vincent Korda. Songs by William Kernell and Edward O. Berkman. Recording director, A. W. Watkins. Musical score, Miklos Rosza. Film editor, Russell Lloyd. Running time, 77 mins. General audience classification.

CAST

Barrabal	Edmund Lowe
Frank Sutton	Sebastian Shaw
Carol Stedman	Ann Todd
Tamara	Tamara Desni
Larry Graeme	Robert Newton
Inspector Eiford	Allan Jeayes
Joshua Collie	Alistair Sim
Superintendent Marshall	Stewart Rome
Mrs. Stedman	Mabel Terry-Lewis
Mr. Field	Gordon McLeod

March of Time, No. 1

(RKO Radio)

News Dramatization

Presented in the forthright style that has distinguished "March of Time's" dramatization of the news behind the headlines, the first issue of volume four reviews two widely separated topics, each important in its own right.

The first is of particular interest to the farm regions. It concerns the efforts of the Department of Agriculture, in Washington, to rid the country of insects destroying crop and trees. A particularly active year of the pests has been answered by a campaign by the Department with millions already spent and more millions expected to be used.

The undeclared war in China is the other topic. Two-thirds of the issue is devoted to it and the events leading up to it. The camera illustrates various aspects in the life of the Chinese before 1927, with that year seeing the rise to power of Chiang Kai-Shek. Under Chiang's regime a new era of building and production was begun, great strides being made in the 10 years up to 1937, but during these years China and Japan warred intermittently, with Japan entering Manchukuo, Korea and other areas. Bringing the history up to date, the camera traces the events leading up to the current strife, followed by scenes of the aftermath of the bombings of Chinese cities.

Running time, 17 minutes.

Golf Magic

(Columbia)

Good

Golf as it should be played is aptly illustrated here by a group of professional golfers who rate at the top of the heap. There is Sam Snead, Sammy Byrd, Craig Wood, Paul Runyon, Johnny Revolta, Denny Shute, Jimmy Thompson, Joe Kirkwood and on the distaff

(*Continued on page* 54)

APPLAUDING CRITICS FORECAST ANOTHER 20TH MONEY SMASH!

"An achievement in which Darryl F. Zanuck and the entire 20th-Fox organization may take profound pride. One of those rare revelations of what the film medium can achieve. As completely satisfying a film as the most exacting audience could ask for!"—*Variety Daily*

•

"Packed with boxoffice elements. Will play to fat grosses in all runs. Loretta Young, Warner Baxter and Virginia Bruce will lure them in. A-1 throughout!"
—*Hollywood Reporter*

•

"A picture that absolutely screams boxoffice. Dramatic, subtle, with delicious comedy, it is one of the most thoroughly delightful comedy dramas of the season!"
—*Los Angeles Examiner*

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

Preview Flash— "PASADENA SNEAK PREVIEW AUDIENCE HAILED IT THE GAYEST,



Loretta
YOUNG

Warner
BAXTER

Virginia
BRUCE

in

WIFE, DOCTOR and NURSE

with

JANE DARWELL • SIDNEY BLACKMER • MAURICE CASS
MINNA GOMBELL • MARGARET IRVING

Directed by Walter Lang

Associate Producer Raymond Griffith

Screen Play by Kathryn Scola, Darrell Ware and Lamar Trotti

Darryl F. Zanuck in Charge of Production

SMARTEST COMEDY OF THE YEAR! CERTAIN OF BIGGEST WORD-OF-MOUTH BUILD-UP EVER!"

(Continued from page 51)

side, Patty Berg. Kirkwood, said to be the cleverest of all golf magicians, entertains with his tricks. There is also a four-year-old boy who is so well grounded in the game that he never misses even when blindfolded. Narrative by Jack Kofoed. Described by Ford Bond. Running time, 9½ minutes.

The Littlest Diplomat
(Vitaphone)
Entertaining

"Diplomacy pays" is the general theme of this picture in which Sybil Jason has the leading role. She visits her grandfather, a colonel of a garrison in the Far East. The colonel, a hardened soldier, is strongly in favor of discarding diplomacy and resorting to guns to conquer the Khan's warriors. However, Sybil runs away from the garrison and is taken into custody by the Khan's men. She prevails upon him to stop warring with her grandfather and as a result the two become friends. One of the features is the group singing of the soldiers. Running time, 20 minutes.

Scary Crows
(Columbia)
Scrappy Cartoon

A farmer boy and his dog, awakened by the first rays of the morning sun, set out to the fields to do the day's chores. A flock of hungry crows swoop down on the field and as fast as the boy plants a seed the crows devour it. The boy and his dog chase the crows, but outnumbered as they are and much slower the boy and dog are harrassed and finally routed. Goaded into action by a little girl, the boy starts all over again but finds surcease only when the waning sun drops beyond the horizon and he climbs wearily into bed. The little man has had a busy day. Running time, eight minutes.

A Neckin' Party
(Vitaphone)
Diverting

Already a success on the radio, Edgar Bergen is given an opportunity to exhibit his ventriloquial ability with the aid of his well known dummy, Charlie McCarthy. One of the highlights of the short subject is a scene in which the dummy is heard singing to the accompaniment of harmonica music played by Mr. Bergen. The picture opens in a Broadway night club with Mr. Bergen carrying on a conversation with Charlie. The locale changes to a ranch and Charlie, left to his own resources, flirts with a senorita. Her jealous "boy friend" interrupts the scene and starts to stage a "neckin' party" for Charlie, but he is saved from being hanged when Mr. Bergen points out the senorita is flirting with another man. Running time, 11 minutes.

Community Sing No. 5
(Columbia)
Tuneful

With Gene Morgan as master of ceremonies and Donald Grayson the leader of song, accompanied by a chorus, the "Community Sing" crew sail down to Dixie on a packet. The tunes are all from the south and include "Are You From Dixie," "Carolina," "My Old Kentucky Home," "Mammy," "Carry Me Back to Old Virginny" and "Dixie.' Running time, 10½ minutes.

Attic of Terror
(Vitaphone)
Adventure

Taken from the true story of Eddie Capps, a former salesman for a tobacco company, this picture is the first in a series of short subjects entitled "Your True Adventures" with Floyd Gibbons as the narrator. The film also serves as the announcement of a "true adventure" contest. Eddie Capps (Chester Stratton) starts on a selling expedition through mountainous country when he is caught in a severe rainstorm. He seeks a night's lodging and food at a mountaineer's cabin. He is told he can sleep in the attic, but learns a corpse occupies a bed there, too. During the night he is awakened by voices and hears his hosts plotting to kill and rob him. He foils the plan by changing places with the dead man, who turns out to be a rival salesman. The killers club the corpse, thinking they are murdering Eddie. Later, Eddie escapes when, while the killers are playing cards, he hurls a pitcher at them and dashes out into the rain. The picture ends with Mr. Gibbons explaining that the actual killer was hanged and that the mountaineer and his wife were sentenced to life imprisonment and Mr. Gibbons then presents the real Mr. Capps with a check for the story. Running time, 12 minutes.

SHORT PRODUCT PLAYING BROADWAY

Week of September 4

CAPITOL
Glimpses of Peru ..... MGM

CENTRAL
Love in Arms ..... Educational
Ornamental Swimming .... Educational

CRITERION
Queens of Harmony ..... Paramount
Postal Union ..... Vitaphone
The Lyin' Tamer ..... Vitaphone

PARAMOUNT
Song of the Islands ..... Paramount
Morning, Noon and Night Club ..... Paramount

RIALTO
Romance of Digestion ..... MGM
Bone Bender Parade ..... Twentieth Century-Fox

RIVOLI
Mickey's Amateurs ..... United Artists
Comical Oddities of Ye Goode Olde Days ..... Carl S. Clancy

ROXY
Montague the Magnificent. Educational
Mexican Mural ..... Twentieth Century-Fox
Farmer Al Falfa in Trailer Life ..... Educational

STRAND
Long Bright Land ..... Vitaphone

Puppet Love
(Vitaphone)
Fairly Entertaining

Filmed in color, Salici's puppets are seen in a complete show. The only other characters in the picture are three boys and the manager of the theatre in which the show is staged. The boys attempt to bore a hole through the wall to witness the puppet's antics. Two of them are caught by the manager, who admits them to the theatre. At the end, the curtain on the puppet stage is raised and the manipulators of the figures are seen. Running time, 10 minutes.

Cash and Carry
(Columbia)
Funny

Those three madcaps, the stooges, offer their distinctive brand of slapstick in another harebrained adventure. In this Moe, Curly and Larry hunt for buried treasure in the basement of an old brownstone house. Furious digging accompanied by the usual multiple slapping of faces finds them against a stone wall. Blasting a hole in the wall they enter a room laden with money. Thinking it the treasure, they gather as much as possible and are about to leave when the door opens and Federal men arrest the stooges for robbing the United States Treasury. When next seen the stooges are asking clemency of the President. Running time, 18½ minutes.

Arnold Johnson and His Orchestra
(Vitaphone)
A Melody Master

Discussion of a radio program by Arnold Johnson and his director serves as the reason for the Johnson musicians to transform such classics as Schubert's "The Bee" into swing music and for the presentation of singing and dancing acts. The Three Sirens and the Three Orchids harmonize and Siroy and Weaver go through a dance routine. The orchestra and the acts are introduced through pictures on the wall coming to life. Running time, 10 minutes.

Community Sing No. 1
(Columbia)
Songful

The initial offering of the new series of "Community Sings" has a pullman train background and the songs have been chosen for their relationship to towns or sections of the country. Gene Morgan is the master of ceremonies and Donald Grayson leads the singing. Songs include "The Sidewalks of New York," "Chicago," "Mobile Bay," "Missouri Waltz," "St. Louis Blues," "Springtime in the Rockies" and "California, Here I Come." Running time, 10 minutes.

Long Bright Land
(Vitaphone)
Interesting

One of the colortour adventure series, this short subject describes a trip to New Zealand. The landmarks of the country, the Auckland War Memorial and the Wellington Carillon Tower, are shown along with shots of the Kiwi, which is described as practically the national bird. Boiling wells, geyser, sulphur caves and other phenomena of nature are seen along with shots of the natives performing their daily tasks and doing their ceremonial dances. Running time, 11 minutes.

Drug Store Follies
(Columbia)
Variety Short

Featuring Roscoe Ates, comic stutterer, this presents a variety program with a drug store setting. Ates enters the store to purchase a cure for his lumbago and finds everything but drugs. Carolyn Marsh sings "Star Dust;" the Leslies, a dancing trio, do a rhythm dance; George Moore juggles, and the Lone Star Cowboys play and sing. Ates finally makes himself understood, a plaster is recommended, and he gets it, from the ceiling. Running time, 9½ minutes.

Pictorial Revue
(Vitaphone)
Variety

From the opening of Bing Crosby's new race track, this short switches to an exhibition of wrestling, described by Clem McCarthy, and then concludes with the story of the making of Gruyere cheese in Switzerland. The various stages of cheese production are in color and Basil Ruysdael is the narrator. At the race track there are glimpses of several motion picture stars. Running time, 10 minutes.

WHEN A SOCK BECOMES A

Knock-out

Read!
Learn!
Marvel!



at box office history →→→

•Ask these exhibitors

JOHN H. HARRIS
of the Alvin Theatre

PITTSBURGH Says

"LOST HORIZON GAVE US BIGGEST OPENING DAY HISTORY ALVIN THEATRE FOLLOWED BY BIGGEST FRIDAY SINCE OPENING OF HOUSE!"

A. C. HAYMAN
of the Lafayette Theatre

BUFFALO Says

"LOST HORIZON OPENED HERE TODAY TO BIGGEST GROSS ON RECORD DESPITE TEMPERATURE 98 DEGREES LOOK FOR HOUSE RECORD FOR RUN TO BE BROKEN!"

SAN DIEGO
"LOOKS LIKE TWO MORE WEEKS. THIS MOST OUTSTANDING RUN IN 5 YEARS!"

FRESNO
"LOST HORIZON SIX DAYS GROSS BEATS THEATRE'S RECORD WEEK!"

SACRAMENTO
"LOST HORIZON OPENING BEATS ALL PREVIOUS RECORDS!"

CLEVELAND
"SMASHES ALL HOUSE RECORDS IN EXTENDED ENGAGEMENT!"

LOST HORIZON

NOW IN GENERAL RELEASE
AT POPULAR PRICES

who have played it!

I. M. RAPPAPORT
of the Hippodrome Theatre

BALTIMORE Says

"IN 4 DAYS LOST HORIZON HAS TOPPED MR. DEEDS' GROSS FOR ENTIRE WEEK. BUSINESS IS SENSATIONAL. IT'S A SMASH!"

ARTHUR FRUDENFELD
of the RKO Shubert Theatre

CINCINNATI Says

"IN SPITE OF ADVERSE WEATHER CONDITIONS LOST HORIZON OPENED YESTERDAY RKO SHUBERT TO ABSOLUTE CAPACITY!"

SPRINGFIELD, ILL.
"LOST HORIZON SETS ALL-TIME ATTENDANCE AND RECEIPTS RECORDS!"

ERIE, PA.
"LOST HORIZON OPENS TO CAPACITY BUSINESS. EXPECT NEW RECORD!"

DUBUQUE
"HOTTEST DAY OF YEAR. HORIZON SMASHES OPENING RECORDS!"

INDIANAPOLIS
"DESPITE TERRIFIC HEAT LINES AT OPENING. LOOKS LIKE HOLDOVER!"

Says RECORDS ARE MADE TO BE BROKEN!

. . . . and just around the corner ⟶


"HELLO AMERICA! IRENE DUNNE SPEAKING! WATCH OUT FOR THE MADDEST, MERRIEST WHIRL SINCE 'THEODORA' RAN WILD! IT'S 'THE AWFUL TRUTH'!"
"YEA-A-A MAN! LEO McCAREY HAS DELIVERED A COMEDY SOCKEROO THAT WILL MAKE AMERICA ROAR. THAT'S THE TRUTH, THE WHOLE TRUTH AND NOTHING BUT 'THE AWFUL TRUTH'!"
IRENE DUNNE
CARY GRANT
THE Awful Truth
A LEO McCAREY PRODUCTION with Ralph Bellamy
Alexander D'Arcy Cecil Cunningham Robert Allen
Screen Play by Vina Delmar
Associate Producer Everett Riskin
Directed by Leo McCarey
A COLUMBIA
. . . And almost immediately after . .
GRACE MOORE in
I'll Take Romance
with MELVYN DOUGLAS

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

ADVANCE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Dawn to Dusk	Margaret Morris-Bill Edwards	Nov.	1,'37†	
Squadron "B"	Margaret Morris-Bill Edwards	Sept.	15,'37†	

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything for a Thrill	Frankie Darro-Kane Richmond	June	15,'37	
Born to Fight	Frankie Darro-Jack La Rue	Nov.	3,'36	
Devil Diamond, The	Kane Richmond-Frankie Darro	Jan.	15,'37	
Fighting Texan, The	Kermit Maynard-Elaine Shepard	June	22,'37	
Galloping Dynamite	Kermit Maynard-Ariane Allen	Dec.	30,'36	
Headline Crasher	Frankie Darro-Kane Richmond	Dec.	25,'36	
Racing Blood	Frankie Darro-Kane Richmond	Nov.	15,'36	
Sing While You're Able	Pinky Tomlin	Mar.	20,'37	66
Thanks for Listening	Pinky Tomlin	July	12,'37	
Tough to Handle	Frankie Darro-Kane Richmond	Mar.	24,'37	
Valley of Terror	Kermit Maynard-Harlene Wood	Jan.	20,'37	
Whistling Bullets	Kermit Maynard-Harlene Wood	May	3,'37	
Wild Horse Roundup	Kermit Maynard-Dickie Jones	Nov.	20,'36	
With Love and Kisses	Pinky Tomlin-Toby Wing	Dec.	20,'36	
Coming				
Fighting Cadet	Frankie Darro			
Gentleman Must Live, A	Pinky Tomlin			
Reckless Chances	Kermit Maynard			
Roaring Six Guns	Kermit Maynard-Mary Hayes			
Young Dynamite	Frankie Darro			

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
For Love of You	F. Foresta-Riscoe and Wayne		60	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Red Lights Ahead	Andy Clyde-Lucille Gleason	Dec.	28,'36	

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Come Closer, Folks	James Dunn-Marian Marsh	Nov.	7,'36	61
Counterfeit Lady (G)	Ralph Bellamy-Joan Perry	Dec.	31,'36	60 Jan. 23,'37
Cowboy Star, The (See "In the Cutting Room," Oct. 10,'36.)	Charles Starrett-Iris Shunn	Nov.	20,'36	56
Criminals of the Air (See "Honeymoon Pilot." "In the Cutting Room," Mar. 27,'37.)	Rosalind Keith-Chas. Quigley	Apr.	30,'37	61
Dangerous Adventure, A	Don Terry-Rosalind Keith	Aug.	1,'37	59
Devil Is Driving, The (G) (Exploitation: Aug. 21,'37, p. 78.)	Richard Dix-Jean Perry	June	25,'37	68 July 24,'37
Devil's Playground (A)	Dolores Del Rio-Richard Dix	Jan.	24,'37	74 Feb. 27,'37
Fight to the Finish, A (See "Taxi War," "In the Cutting Room," May 1,'37.)	Don Terry-Rosalind Keith	June	30,'37	59
Find the Witness (G)	Rosalind Keith-Chas. Quigley	Jan.	8,'37	57 Mar. 6,'37
Frame Up, The (See "Right Guy." "In the Cutting Room," May 1,'37.)	Paul Kelly-Jacqueline Wells	May	1,'37	59
Girls Can Play	Chas. Quigley-Jacqueline Wells	June	21,'37	60
I Promise to Pay (G) (Exploitation: Apr. 3,'37, p. 64.)	Leon Carrillo-Chester Morris	Apr.	21,'37	65 Feb. 27,'37
It Can't Last Forever (G)	Betty Furness-Ralph Bellamy	July	15,'37	68 Aug. 14,'37
It Happened in Hollywood (See "Once a Hero," "In the Cutting Room," Apr. 17,'37.)	Richard Dix-Fay Wray	Sept.	7,'37†	67
It's All Yours (G)	Francis Lederer-M. Carroll	Sept.	1,'37†	80 Aug. 7,'37
Lady from Nowhere	Mary Astor-Charles Quigley	Nov.	21,'36	60
Law of the Ranger	Bob Allen-Elaine Shepard	Feb.	26,'37	57
League of Frightened Men (G)	Walter Connolly-Irene Hervey	May	25,'37	65 July 24,'37
Legion of Terror (G)	Marguerite Churchill-B. Cabot	Nov.	1,'36	60 Nov. 7,'36
Let's Get Married (G)	Ralph Bellamy-Ida Lupino	Mar.	25,'37	69 May 29,'37
Lost Horizon (A) (Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92; July 31,'37, p. 80; Aug. 28,'37, pp. 96, 100.)	Ronald Colman-Jane Wyatt	Sept.	1,'37†	118 Feb. 27,'37
More Than a Secretary (G) (See "Speed Mad," "In the Cutting Room," Feb. 20,'37.)	Jean Arthur-George Brent	Dec.	24,'36	77 Dec. 28,'36
Motor Madness (See "Speed Mad," "In the Cutting Room," Feb. 20,'37.)	Rosalind Keith-Allen Brook	Apr.	5,'37	62
North of Nome (G)	Jack Holt-Evelyn Venable	Nov.	14,'36	63 Oct. 31,'36
One Man Justice	Chas. Starrett-Barbara Weeks	July	1,'37	59
Outlaws of the Orient	Jack Holt-Mae Clarke	Aug.	20,'37†	61
Parole Racket (G)	Paul Kelly-Rosalind Keith	Mar.	4,'37	62 Apr. 10,'37
Pennies from Heaven (G) (Exploitation: Dec. 5,'36, p. 79; Feb. 8,'37, p. 72; Mar. 27,'37, pp. 81, 82; Apr. 3,'37, p. 86; May 15,'37, p. 86.)	Bing Crosby-Madge Evans	Nov.	25,'36	83 Dec. 18,'36
Racketeers in Exile (G)	George Bancroft-Evelyn Venable	Mar.	31,'37	67 Apr. 3,'37
Rangers Step In, The	Bob Allen-Eleanor Stewart	Aug.	8,'37†	58
Reckless Ranger	Bob Allen-Louise Small	May	30,'37	56
Rio Grande Ranger (See "In the Cutting Room," Nov. 7,'36.)	Bob Allen-Iris Meredith	Dec.	11,'36	54
Roaring Timber (G) (See "Racing Luck," "In the Cutting Room, Feb. 13,'37.)	Jack Holt-Grace Bradley	July	4,'37	65 Aug. 28,'37
Speed to Spare	Dorothy Wilson-Chas. Quigley	May	4,'37	60
Theodora Goes Wild (G) (Exploitation: Jan. 23,'37, p. 81.)	Irene Dunne-Melvyn Douglas	Nov.	12,'36	95 Nov. 14,'36
Thunder in the City (G)	Edw. G. Robinson-Luli Deste	Apr.	25,'37	76 Feb. 13,'37
Trapped	Charles Starrett-Peggy Stratford	Mar.	5,'37	55
Trouble in Morocco (G)	Jack Holt-Mae Clarke	Mar.	22,'37	62 Mar. 20,'37
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct.	15,'36	69
Two Fisted Sheriff	Chas. Starrett-Barbara Weeks	June	15,'37	59
Two Gun Law	Chas. Starrett-Peggy Stratford	Apr.	7,'37	56
Venus Makes Trouble (See "In the Cutting Room," Apr. 3,'37.)	James Dunn-Patricia Ellis	May	14,'37	58
Westbound Mail	Chas. Starrett-Rosalind Keith	Jan.	22,'37	54
When You're in Love (G) (Exploitation: Feb. 27,'37, p. 81.)	Grace Moore-Cary Grant	Feb.	27,'37	104 Feb. 20,'37
Woman in Distress (G)	May Robson-Irene Hervey	Jan.	17,'37	68 Feb. 13,'37
Women of Glamour (G) (Exploitation: Feb. 27,'37, p. 81.)	Melvyn Douglas-Virginia Bruce	Jan.	28,'37	72 Mar. 20,'37
Coming				
All American Sweetheart	Scott Colton-Patricia Farr			
Awful Truth, The (See "In the Cutting Room," July 17,'37.)	Irene Dunne-Cary Grant	Oct.	7,'37†	
Carnival Lady	Chas. Quigley-Rita Hayworth			
Counsel for Crime (See "The Man Behind the Law," "In the Cutting Room," June 12,'37.)	Otto Kruger-Jacqueline Wells	Sept.	14,'37†	62
Freshmen Follies	Jimmy Durante-Joan Perry			
Game That Kills, The	Chas. Quigley-Rita Hayworth	Sept.	21,'37†	
I'll Take Romance (See "In the Cuting Room," July 24,'37.)	Grace Moore-M. Douglas	Oct.	28,'37†	
I Married an Artist	John Boles-Luli Deste			
Life Begins with Love (See "In the Cutting Room," July 31,'37.)	Jean Parker-D. Montgomery	Oct.	14,'37†	
Night Before, The	Mary Astor-Richard Arlen			
Old Wyoming Trail, The	Chas. Starrett-Barbara Weeks			
Park Avenue Dame (See "In the Cutting Room," Aug. 14,'37.)	Fay Wray-Richard Arlen	Oct.	21,'37†	
River of Missing Men	Jack Holt-Wynne Gibson	Oct.	31,'37†	
There's Always a Woman	Loretta Young-Randolph Scott			
Women of the Night	Don Terry-Jacqueline Wells			

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battle of Greed (G)	Tom Keene-Gwynne Shipman	Jan.	18,'37	65 Jan. 9,'37
Drums of Destiny (G)	Tom Keene-Edna Lawrence	June	12,'37	60 June 19,'37
Law Commands, The	Tom Keene-Lorraine Hayes	May	12,'37	60
Old Louisiana (G)	Tom Keene-Rita Cansino	Mar.	1,'37	64 Mar. 20,'37
Raw Timber	Tom Keene-Peggy Keys	July	6,'37	63
Under Strange Flags	Tom Keene-Luana Walters	Apr.	12,'37	64

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Danube Romance	Zita Perczel	Jan.	20,'37	85
Dreams of Love (English titles)	Frank Taray	Jan.	3,'37	103
Friendly Expression	Radey-Szoke	Nov.	1,'36	65
Hungarian Village (English titles)	Travelogue	Dec.	25,'36	20
Man of Gold	Maria Egri-F. Kiss	Apr.	12,'37	92
Man Under the Bridge	Csortos-Lazar	Nov.	15,'36	82
Salary $200 Monthly	Javor-Folop	Dec.	31,'36	82
Scotchman In Hungary	Radey-Oresi	Apr.	12,'37	95
Sister Mary	Szorenyi-Sved	Mar.	28,'37	91
Sons of the Steppes	Kiss-Komcar	Dec.	26,'36	85
Storm on the Pusta	Kiss-Komcar	Apr.	5,'37	78
Three Spinsters	Emile Markus-Rajnay	Dec.	1,'36	84
Coming				
I Married for Love	Kabos-Radai	Sept.	15,'37†	84
My Daughter Is Different	Turay-Kabos	Oct.	20,'37†	88
Tempest in a Charda	Javor-Lazar	Oct.	20,'37†	90
Texas Mammy	Fedak	Oct.	25,'37†	89
Vicki (Country Ball)	Javor-Rose Barsony	Sept.	25,'37†	87
Yellow Roses	Kabos	Oct.	30,'37†	90

DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crimson Circle	Noah Beery	Jan.	1,'37	74

(THE RELEASE CHART--CONT'D)

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain's Kid, The (G) 167	Guy Kibbee-Sybil Jason	Nov.	14,'36	72.Sept. 19,'36
Case of the Stuttering Bishop, The, 176	Donald Woods-Ann Dvorak		5,'37	70
Cherokee Strip 178	Dick Foran-Jane Bryan	May	15,'37	55
Confession (A) 158	Kay Francis-Ian Hunter	Aug.	28,'37	*85.July 24,'37
Dance, Charlie, Dance (G) 165	Stuart Erwin-Jean Muir	Aug.	14,'37	64.May 1,'37
Dragerman Courage (G) 168	Jean Muir-Barton MacLane	May	15,'37	58.Aug. 29,'36
Empty Holsters 179	Dick Foran-Patricia Walthall	July	10,'37	
Ever Since Eve (G) 162	Marion Davies-R. Montgomery	July	17,'37	79.June 26,'37
Gold Diggers of 1937 (G) 151	Dick Powell-Joan Blondell	Dec.	26,'36	101.Dec. 12,'36
(Exploitation: Jan. 2,'37, p. 100; Jan. 9,'37, p. 71; Feb. 13,'37, p. 86; Mar. 6,'37, p. 90.)				
Green Light (G) 154	Errol Flynn-Anita Louise	Feb.	20,'37	85.Jan. 9,'37
(Exploitation: Mar. 27,'37, pp. 78, 81; Apr. 3,'37, p. 89; May 1,'37, p. 79; May 22,'37, p. 90; May 29,'37, p. 67; June 12,'37, p. 94; July 3,'37, p. 68.)				
Guns of Pecos 960	Dick Foran-Anne Nagel	Jan.	2,'37	65
Her Husband's Secretary (A) 173	Jean Muir-Warren Hull	Mar.	20,'37	61.Mar. 6,'37
Marked Woman (A) 156	Bette Davis-H. Bogart	Aug.	10,'37	96.Mar. 6,'37
Men in Exile 174	Richard Purcell-June Travis	Apr.	4,'37	
(See "In the Cutting Room," Nov. 21,'36.)				
Mountain Justice (A) 161	Josephine Hutchinson-G. Brent	Apr.	24,'37	82.May 22,'37
Mr. Dodd Takes the Air (G) 159	Kenny Baker-Jane Wyman	Aug.	21,'37	*80.July 31,'37
Once a Doctor (G) 171	Donald Woods-Jean Muir	Jan.	23,'37	65.Mar. 6,'37
Penrod and Sam (G) 172	Billy Mauch-Henry Watson	Feb.	28,'37	64.Jan. 16,'37
Prairie Thunder 180	Dick Foran-Ellen Clancy	Sept.	11,'37	
Prince and the Pauper, The (G) 152	Mauch Twins-Errol Flynn	May	8,'37	120.Apr. 17,'37
(Exploitation: May 29,'37, p. 66; June 26,'37, p. 121; July 3,'37, p. 68.)				
San Quentin (G) 163	Pat O'Brien-Humphrey Bogart	Aug.	7,'37	70.Apr. 3,'37
Sing Me a Love Song (G) 160	James Melton-Patricia Ellis	Jan.	9,'37	79.Oct. 17,'36
(Exploitation: Dec. 26,'36, p. 70.)				
Stolen Holiday (G) 157	Kay Francis-Ian Hunter	Feb.	6,'37	80.Dec. 26,'36
Talent Scout (G) 166	Donald Woods-Jeanne Madden	July	24,'37	62.June 12,'37
That Man's Here Again (G) 175	Mary Maguire-Tom Brown	Apr.	17,'37	58.Mar. 27,'37
Three Men on a Horse (G) 151	Frank McHugh-Joan Blondell	Nov.	21,'36	85.Dec. 5,'36
(Exploitation: Dec. 12,'36, p. 81; Dec. 19,'36, p. 89; Dec. 26,'36, p. 70; Jan. 2,'37, p. 106; Jan. 9,'37, p. 71; Mar. 13,'37, p. 80; May 1,'37, p. 83.)				

Coming

Accidents Will Happen ..... Ronald Reagan-Gloria Blondell
Adventurous Blonde ..... Glenda Farrell-Barton MacLane
Alcatraz Island ..... John Litel-Ann Sheridan
Back in Circulation (A) 266 ..... Joan Blondell-Pat O'Brien ..... Sept. 25,'37† ..... 82.Aug. 7,'37
Cornered (G) 164 ..... Boris Karloff-Beverly Roberts ..... *65.July 17,'37
(Reviewed under the title, "War Lord.")
First Lady ..... Kay Francis-Preston Foster
(See "In the Cutting Room," July 10,'37.)
Gold Is Where You Find It .. George Brent-O. de Havilland
Great Garrick, The ..... Brian Aherne-O. de Havilland
(See "In the Cutting Room," July 31,'37.)
Hollywood Hotel ..... Dick Powell-Frances Langford
It's Love I'm After (G) ..... Leslie Howard-Bette Davis ..... *87.July 31,'37
Larger Than Life ..... Frank McHugh-Ann Sheridan
Return from Limbo ..... Kay Francis-Pat O'Brien
Sergeant Murphy ..... Ronald Reagan-Mary Maguire
That Certain Woman (A) 254 .. Bette Davis-Henry Fonda ..... Sept. 18,'37† .. *94.Aug. 7,'37

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Astero	Miss Kyvell	Feb.	21,'37	90
Far from the Crowd	Mary Tsagonis	Apr.	7,'37	82

Coming

'tohea Toy Mpoam ..... Vasoula Manolidoy ..... Sept. 5,'37† 90
Kainourgea Zoe ..... Rita Karmen ..... Nov. 7,'37† 115
Reborn ..... Elena Papadake ..... Dec. 5,'37† 90
True Love ..... Sophea Damogloy ..... Oct. 3,'37† 85

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Backstage 3614	Anna Neagle-Arthur Tracy	Mar.	15,'37	65
Everybody Dance (G) 3613	Ernest Truex-C. Courtneidge	Feb.	13,'37	70.Sept. 12,'36
Gangway (G)	Jessie Matthews-Nat Pendleton	Sept.	1,'37†	88.Aug. 28,'37
Head Over Heels in Love (G) 3604	Jessie Matthews-Louis Borrell	Feb.	20,'37	81.Feb. 13,'37
(Exploitation: Feb. 27,'37, p. 84; Mar. 13,'37, p. 78.)				
King Solomon's Mines (G) 3618	Cedric Hardwicke-Roland Young	Aug.	26,'37	76.July 3,'37
(See production article, May 22,'37, p. 16.)				
Living Dangerously (A) 3617	Otto Kruger-Leonora Corbett	Dec.	1,'36	69.Mar. 31,'36
Love In Exile (A) 3623	Clive Brook-Helen Vinson	Nov.	15,'36	63.May 30,'36
Man of Affairs (G) 3606	George Arliss-Rene Ray	Jan.	20,'37	71.Nov. 28,'36
(Reviewed under the title, "His Lordship.") (Exploitation: Mar. 6,'37, p. 88.)				
River of Unrest (G) 3621	John Lodge-John Loder	Jan.	15,'37	69.May 18,'36
(Reviewed under the title, "Ourselves Alone.")				
Silent Barriers (G) 3608	Richard Arlen-Lilli Palmer	Apr.	29,'37	83.Feb. 27,'37
(See "The Great Barrier," production article, Feb. 6,'37, p. 20; exploitation: Apr. 3,'37, p. 65; May 1,'37, p. 81; June 26,'37, p. 121; July 17,'37, p. 90; July 24,'37, pp. 79, 81; Aug. 7,'37, p. 94; Sept. 4,'37, p. 96.)				
Strangers On a Honeymoon (G) 3615	C. Cummings-Noah Berry	Dec.	15,'36	67.Jan. 9,'37
Talk of the Devil (G) 3607	Ricardo Cortez-Sally Eilers	June	1,'37	76.May 22,'37
Tenth Man, The (G) 3622	John Lodge-Antoinette Cellier	May	15,'37	65.Aug. 29,'36
Two of Us 3619	Jack Hulbert-Gina Malo	July	10,'37	64
Where There's a Will 3624	Will Hay	July	26,'37	74
Woman Alone, The (G) 3601	Sylvia Sidney-John Loder	Jan.	12,'37	76.Jan. 2,'37
(Reviewed under the title, "Sabotage.")				
You're In the Army Now (G) 3620	Wallace Ford-Anna Lee	Mar.	1,'37	73.Feb. 20,'37
(Reviewed under the title, "O. H. M. S.")				

Coming

Dr. Syn ..... Geo. Arliss-Margaret Lockwood
Girl Was Young, The ..... Nova Pilbeam
Look Out for Love ..... Anna Neagle-T. Carminati
Non Stop New York ..... Anna Lee-Desmond Tester
Sailing Along ..... Jessie Matthews-Jack Whiting

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Days (G) 147	Tex Ritter-Eleanor Stewart	Jan.	30,'37	52.Feb. 13,'37
Bank Alarm 139	Conrad Nagel-Eleanor Hunt	June	25,'37	63
Boots of Destiny 204	Ken Maynard-Claire Dodd	July	23,'37†	56
Captain Calamity 128	George Houston-Movita	Nov.	29,'36	66
Forever Yours (G) 155	Benjamino Gigli	May	15,'37	70½.June 12,'37
Girl Loves Boy 124	Eric Linden-Cecilia Parker	Mar.	27,'37	77
Girl Said No, The (G) 201	Robt. Armstrong-Irene Hervey	July	16,'37†	76½.May 29,'37
Gold Racket, The (G) 138	Conrad Nagel-Eleanor Hunt	Apr.	10,'37	65½.May 1,'37
Great Guy (G) 101	James Cagney-Mae Clarke	Jan.	2,'37	73.Dec. 19,'36
(Exploitation: Jan. 16,'37, p. 74; Jan. 23,'37, p. 78; Feb. 6,'37, pp. 74, 77; Feb. 20,'37, p. 85; Feb. 27,'37, p. 81; May 22,'37, p. 88.)				
Hats Off (G) 108	Mae Clarke-John Payne	Dec.	6,'37	66½.Jan. 2,'37
Headin' for the Rio Grande (G) 146	Tex Ritter-Eleanor Stewart	Dec.	20,'36	61.Dec. 12,'36
Here's Flash Casey 211	Eric Linden-Boots Mallory	Sept.	10,'37†	
Hideout in the Alps 199	Jane Baxter-Anthony Bushell	July	23,'37	75.Oct. 10,'36
(Reviewed under the title, "Dusty Ermine.")				
Hittin' the Trail 149	Tex Ritter-Jerry Bergh	Apr.	3,'37	58
Juggernaut (A) 154	Boris Karloff-Joan Wyndham	Apr.	30,'37	64.Oct. 17,'36
Killers of the Sea (G) 135	Capt. Wallace Casewell	May	8,'37	49.May 15,'37
Love Takes Flight (G) 206	Bruce Cabot-Beatrice Roberts	Aug.	13,'37†	71.Aug. 7,'37
Man In the Mirror, The (A) 112	E. E. Horton-Genevieve Tobin	Apr.	24,'37	71½.Jan. 16,'37
Mystery of the Hooded Horsemen 151	Tex Ritter-Iris Meredith	Aug.	6,'37	60
Navy Spy 137	Conrad Nagel-Eleanor Hunt	Mar.	13,'37	56
Riders of the Rockies 150	Tex Ritter-Louise Stanley	July	2,'37	66
Romance and Riches (G) 153	Cary Grant-Mary Brian	Feb.	27,'37	58½.Aug. 28,'36
(Reviewed under the title, "The Amazing Quest.")				
Scotland Yard Commands (G) 152	Clive Brook-V. Hopper	Jan.	23,'37	61.Feb. 20,'37
Shadow Strikes, The (G) 202	Rod La Rocque-Lynn Anders	July	9,'37†	61.July 17,'37
Sing, Cowboy, Sing (G) 145	Tex Ritter-Louise Stanley	May	22,'37	59.June 5,'37
Small Town Boy, The 205	Stuart Erwin-Joyce Compton	July	30,'37†	61
Something to Sing About (G) 210	James Cagney-E. Daw	Sept.	3,'37†	*90.Sept. 4,'37
Song of the Gringo (G) 144	Tex Ritter-Joan Woodbury	Nov.	22,'36	62.Nov. 14,'36
Sweetheart of the Navy 123	Eric Linden-Cecilia Parker	June	18,'37	61
Trailing Trouble 208	Ken Maynard	Aug.	27,'37†	
Trouble In Texas (G) 148	Tex Ritter	Mar.	6,'37	63.Mar. 13,'37
Two Who Dared (A) 113	Anna Sten-Henry Wilcoxon	May	8,'37	73.June 6,'36
(Reviewed under the title, "A Woman Alone.")				
23½ Hours Leave (G) 103	James Ellison-Terry Walker	Mar.	20,'37	72½.Mar. 6,'37
We're in the Legion Now (G) 129	Reginald Denny-Esther Ralston	Jan.	16,'37	55½.Feb. 15,'36
(Reviewed under the title, "Rest Cure.")				
White Legion, The (G) 120	Tala Birell-Ian Keith	Oct.	25,'36	81.Oct. 24,'36
Yellow Cargo (G) 136	Conrad Nagel-Eleanor Hunt	Nov.	8,'36	63.Nov. 14,'36

Coming

Damaged Goods 175 ..... Pedro de Cordoba ..... 60.July 10,'37
Death Takes a Cruise
Gorgeous ..... Anna Sten
He Wanted to Marry ..... Wallace Ford-Isabel Jewell
Honolulu Honeymoon
King of the Sierras 207 ..... Rex-Shiek ..... Oct. 1,'37†
Law of the Golden West ..... Tex Ritter
Love Me Again ..... Anna Sten
Love Runs Into Money
Make Up (G) ..... Nils Asther-June Clyde ..... 70.July 10,'37
Mr. Boggs Buys a Barrel ..... Stuart Erwin-Helen Chandler
Murder at the Rancho ..... Ken Meynard
Orchid Girl ..... Anna Sten
Painter in the Sky
Photo Finish ..... Conrad Nagel-Eleanor Hunt
Renfrew of the Royal Mounted 212 ..... Jimmy Newell-Carol Hughes ..... Sept. 17,'37†
Snow Covered Wagons
Spy of Napoleon (G) ..... R. Barthelmess-D. Haas ..... 98.Oct. 10,'36
Stars and Stripes
Tex Rides with the Boy Scouts 214 ..... Tex Ritter ..... Sept. 24,'37†
Wallaby Jim of the Islands 213 ..... Geo. Houston-Ruth Coleman ..... Sept. 24,'37†

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Badge of Honor	Buster Crabbe	Oct.	1,'36	
Crime Patrol	Ray Walker-Geneva Mitchell	Mar.	1,'37	63
Oil Raider, The	Buster Crabbe	Nov.	1,'36	
Phantom Ship	Bela Lugosi-Shirley Grey	Oct.	15,'36	66

Samuel Goldwyn's

PRODUCTION OF

"DEAD END"

in its first 3 days at the United Artists Theatre in Chicago broke both attendance and money records established in recent years.

Samuel Goldwyn's

PRODUCTION OF

"DEAD END"

at the Rivoli Theatre in New York City, after a first week that shattered attendance records as far back as Christmas, 1929, now in its third week broke *all* second week attendance records in the history of the theatre.

Released thru UNITED ARTISTS

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
White Ivory	Jack Mulhall	Dec.	1,'36 69	

Coming

Early Bird, The	Richard Hayward			
Irish and Proud of It	Richard Hayward			

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Calling All Cars	Jack LaRue-Lillian Miles	Feb.	10,'37 62	Jan. 26,'35
Fire Trap, The	Norman Foster-Evalyn Knapp	Jan.	10,'37 58	Dec. 7,'35
Girl from Maxim's	Leslie Hensen-Frances Day	Oct.	1,'36 65	Oct. 14,'33
Inyaah	Borneo Expedition	Nov.	15,'36† 70	
Phantom of Santa Fe	Nina Quartaro-Norman Kerry	Aug.	1,'37† 75	
Rescue Squad	Ralph Forbes-Sheila Terry	Feb.	10,'37 82	
Tenderfoot Goes West, A	Jack LaRue-Russell Gleason	Oct.	15,'36 82	
Uncle from America	Czeck Film	Dec.	15,'36 90	
Wedding of Palo, The (G)	Rasmussen's Eskimo Drama	Mar.	1,'37 85	Mar. 20,'37

Coming

Ada Don't Do That	Polish Film			
Business in Distress	Czeck Film			
I Give My Heart (A)	Gitta Alpar		85	Nov. 16,'35
Invitation to the Waltz (G)	Lilian Harvey		80	Nov. 16,'35
Kathleen Mavourneen	Sally O'Neil-Irish Cast			
Maid of the Mountains, The (G)	Harry Welchman		80	Apr. 22,'33
Song of the Lark	Czeck Film			
Student's Romance, The (G)	Patric Knowles		78	Aug. 10,'35
Voice of India	Hoefler Expedition	Oct.	1,'37† 70	

HUNGARIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Exception Granted	Imre Raday-Klari Tolnay	June	11,'37 9	rls.
Extra, Extra!	Gy. Kabos	Feb.	20,'37 8	rls.
Honeymoon On Cut-Rate	Paul Javor-I. Agai	Feb.	6,'37 8	rls.
Pay, Madame	Paul Javor	May	30,'37 8	rls.

Coming

Affair of Honor	Gy. Kabos	Sept.	11,'37† 9	rls.
All Men Are Wild	Paul Javor	Oct.	21,'37† 9	rls.
Anniversary	Imre Raday-Ida Turay	Dec.	10,'37† 10	rls.
Bride from Toreske	Paul Javor	Oct.	1,'37† 10	rls.
Eighty Miles an Hour	Gy Kabos-M. Erdely	Nov.	19,'37† 8	rls.
Hotel Springtime	Gy Kabos-Anna Tokes	Nov.	30,'37† 10	rls.
I Picked You for My Husband	Paul Javor	Nov.	4,'37† 9	rls.
It Happened In Budapest	Gy Kabos-Zita Perezel	Sept.	21,'37† 9	rls.
Sport of Love, The	Gy Kabos-Ida Turay	Dec.	24,'37† 8	rls.
Two Prisoners	Paul Javor	Oct.	12,'37† 10	rls.

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Dec.	1,'36 80	June 6,'36
High Hat	Frank Luther-Dorothy Dare	Jan.	1,'37 90	
Rich Relations	Ralph Forbes-Frances Grant	Feb.	1,'37 90	
She Shall Have Music	Jack Hylton-June Clyde	Nov.	1,'36 90	Dec. 1,'35
With Pleasure, Madame	Conrad Nagel-Marta Labarr	Apr.	15,'37 90	

Coming

Back from Reno				
Beauty Racket				
Dead March, The	Boake Carter	Sept.	15,'37†	
Deerslayer				
Honor Among Women				
I Demand Payment	Betty Burgess-Jack LaRue			
Night of Crime				
Sky Girl				

INVINCIBLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ellis Island	Donald Cook-Peggy Shannon	Nov.	5,'36 96	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Thin Man (G) 713	William Powell-Myrna Loy	Dec.	25,'36 112	Dec. 12,'36
(Exploitation: Jan. 9,'37, p. 71; Feb. 6,'37, p. 72; Feb. 13,'37, p. 86; May 1,'37, p. 80; June 5,'37, p. 64.)				
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct.	16,'36 64	Sept. 5,'36
April Romance (G) 708	Richard Tauber	Nov.	20,'36 82	Feb. 13,'37
Bad Guy (G) 743	Bruce Cabot-Virginia Grey	Aug.	27,'37 69	Aug. 28,'37
Between Two Women (G) 757	Virginia Bruce-Franchot Tone	July	9,'37 89	July 3,'37
Big City (A) 801	Spencer Tracy-Luise Rainer	Sept.	3,'37† 80	Sept. 4,'37
Born to Dance (G) 709	Eleanor Powell-James Stewart	Nov.	27,'36 108	Nov. 21,'36
(Exploitation: Jan. 2,'37, p. 108; Jan. 23,'37, p. 80; Mar. 20,'37, p. 77.)				
Broadway Melody of 1938 (G) 739	Eleanor Powell-Robt. Taylor	Aug.	20,'37 110	Aug. 21,'37
Camille (A) 639	Greta Garbo-Robert Taylor	Jan.	1,'37 108	Dec. 19,'36
(See production article, Dec. 24,'36, p. 16; exploitation: Jan. 8,'37, p. 107; Mar. 13,'37, p. 78; Mar. 27,'37, p. 78.)				
Captains Courageous (G) 717	F. Bartholomew-Spencer Tracy	June	25,'37 116	Apr. 3,'37
(See production articles, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 31,'37, p. 82; Aug. 7,'37, pp. 91, 92; Aug. 21,'37, pp. 76, 78; Aug. 28,'37, p. 97; Sept. 4,'37, pp. 95, 96, 97.)				
Dangerous Number (G) 718	Robert Young-Ann Sothern	Jan.	22,'37 71	Feb. 6,'37
Day at the Races, A (G) 730	Marx Brothers-Allan Jones	June	11,'37 111	June 19,'37
(See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 10,'37, p. 86; July 17,'37, p. 89; Apr. 7,'37, p. 91.)				
(G) 733	William Powell-Luise Rainer	July	2,'37 89	July 3,'37
Espionage (G) 723	Edmund Lowe-Madge Evans	Feb.	26,'37 67	Mar. 6,'37
Family Affair, A (G) 632	Lionel Barrymore-Cecilia Parker	Mar.	12,'37 69	Mar. 20,'37
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec.	11,'36 72	Oct. 31,'36
Good Earth, The (A) 741	Paul Muni-Luise Rainer	Aug.	6,'37 139	Feb. 6,'37
Emperor's Candlesticks, The (See production article, July 11,'36, p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83; May 15,'37, pp. 96, 99; June 12,'37, p. 94; July 10,'37, p. 87; Aug. 7,'37, pp. 90, 92.)	Myrna Loy-Spencer Tracy	Apr.	23,'37 76	Apr. 24,'37
Good Old Soak (G) 728	Wallace Beery-Betty Furness	Apr.	23,'37 76	Apr. 24,'37
(Exploitation: May 29,'37, p. 67; June 26,'37, p. 121.)				
Hell Divers (re-issue) (G)	Clark Gable-Wallace Beery	June	4,'37 109	Dec. 26,'31
Last of Mrs. Cheyney, The 719	Joan Crawford-William Powell	Feb.	19,'37 98	Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 86; May 15,'37, p. 94; June 12,'37, p. 92.)				
Libeled Lady (G) 648	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy	Oct.	9,'36 98	Oct. 17,'36
London By Night (G) 740	George Murphy-Rita Johnson	July	30,'37 69	July 24,'37
Longest Night, The (G) 704	Robert Young-Florence Rice	Oct.	2,'36 51	Oct. 31,'36
Love on the Run (G) 654	Clark Gable-Joan Crawford	Nov.	20,'36 81	Nov. 21,'36
(Exploitation: Jan. 9,'37, p. 64; Mar. 27,'37, p. 82.)				
Mad Holiday (G) 706	Elissa Landi-Edmund Lowe	Nov.	13,'36 71	Nov. 14,'36
Mama Steps Out (G) 721	Guy Kibbee-Alice Brady	Feb.	5,'37 65	Feb. 8,'37
Manhattan Melodrama (re-issue) (G)	C. Gable-M. Loy-W. Powell	July	2,'37 90	Apr. 28,'34
Man of the People (G) 716	Joseph Calleia-Florence Rice	Jan.	29,'37 81	Jan. 30,'37
Married Before Breakfast (G) 736	Robt. Young-Florence Rice	June	18,'37 70	June 26,'37
Maytime (G) 720	J. MacDonald-Nelson Eddy	Mar.	26,'37 132	Mar. 13,'37
(Musical analysis: Mar. 27,'37, p. 15; exploitation: Feb. 27,'37, p. 85; Apr. 3,'37, p. 64; Apr. 17,'37, p. 78; May 22,'37, p. 89; June 5,'37, pp. 68, 69; July 24,'37, p. 80.)				
Mister Cinderella 707	Jack Haley-Betty Furness	Oct.	23,'36 78	
Naughty Marietta (re-issue) (G)	Jeanette MacDonald-N. Eddy	Aug.	6,'37 105	Mar. 2,'35
Night Must Fall (A) 727	Robt. Montgomery-R. Russell	Apr.	30,'37 117	Apr. 10,'37
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr.	23,'37 67	Feb. 6,'37
Parnell (G) 722	Clark Gable-Myrna Loy	June	4,'37 119	June 12,'37
(See production article, Feb. 13,'37, p. 16.)				
Personal Property (G) 725	Jean Harlow-Robert Taylor	Mar.	19,'37 84	Mar. 20,'37
(Exploitation: May 1,'37, p. 79; June 12,'37, p. 93.)				
Pick a Star (G) 735	Jack Haley-Patsy Kelly	May	21,'37 70	Apr. 24,'37
Romeo and Juliet (G) 1100	Norma Shearer-Leslie Howard	Apr.	16,'37 127	July 18,'36
(See production article, Mar. 28,'36, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 3,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70; June 26,'37, pp. 118, 119, 123; July 3,'37, pp. 69, 70; July 17,'37, p. 91; July 24,'37, p. 80; July 31,'37, p. 80.)				
Saratoga (G) 742	Clark Gable-Jean Harlow	July	23,'37 94	July 24,'37
(Exploitation: Aug. 28,'37, p. 98.)				
Sinner Take All (A) 712	Bruce Cabot-Margaret Lindsay	Dec.	18,'36 74	Dec. 18,'36
Song of the City (G) 724	Dean Jeffries-Margaret Lindsay	Apr.	2,'37 69	Mar. 27,'37
Tarzan Escapes (G) 711	J. Weissmuller-M. O'Sullivan	Nov.	8,'36 89	Nov. 7,'36
(Exploitation: Nov. 28,'36, p. 96; Dec. 26,'36, p. 75; Feb. 6,'37, p. 72; Feb. 20,'37, p. 85.)				
They Gave Him a Gun (A) 731	S. Tracy-G. George-F. Tone	May	14,'37 94	May 15,'37
Thirteenth Chair, The (G) 732	Madge Evans-Henry Daniell	May	7,'37 66	May 8,'37
Topper (G) 738	Constance Bennett-Gary Grant	July	16,'37 97	July 17,'37
Exploitation: Aug. 21,'37, p. 75; Sept. 4,'37, pp. 95, 97.)				
Trader Horn (re-issue) (G)	Harry Carey-Edwina Booth	May	reissue 120	Jan. 24,'31
Under Cover of Night (G) 715	Edmund Lowe-Florence Rice	Jan.	8,'37 72	Jan. 9,'37
Way Out West (G) 734	Laurel and Hardy	Apr.	16,'37 64	Jan. 2,'37
(Exploitation: July 17,'37, p. 92.)				
Women Men Marry, The 802	J. Hutchinson-George Murphy	Sept.	10,'37†	

Coming

Bride Wore Red, The 804	Joan Crawford-Franchot Tone	Sept.	24,'37†	
Conquest	Greta Garbo-Charles Boyer	Oct.	1,'37†	
Double Wedding	William Powell-Myrna Loy	Oct.	15,'37†	
(See "In the Cutting Room," July 24,'37.)				
Firefly, The (G)	Jeanette MacDonald-Allan Jones		138	July 24,'37
Last Gangster, The	E. G. Robinson-Andrea Marion			
Live, Love and Learn	Robt. Montgomery-R. Russell	Oct.	29,'37†	
Madame X	Gladys George-Warren William	Oct.	22,'37†	
My Dear Miss Aldrich 803	Edna May Oliver-W. Pidgeon	Sept.	17,'37†	
Rosalie	Eleanor Powell-Nelson Eddy			
Thoroughbreds Don't Cry	Mickey Rooney-Sophie Tucker			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Atlantic Flight	Dick Merrill-Paula Stone	Aug.	25,'37†	
Blazing Barriers	Edw. Arnold, Jr.-F. McKinney	July	4,'37†	
God's Country and the Man	Tom Keene		52	2,'37†
Hoosier Schoolboy (G)	Mickey Rooney-Anne Nagel	July	7,'37†	62 July 3,'37
Legion of Missing Men	Ralph Forbes	July	28,'37†	
Outer Gate	Ralph Morgan-Kay Linaker	Aug.	4,'37†	
Paradise Isle (G)	Warren Hull-Movita	July	21,'37†	73 Aug. 14,'37
Riders of the Dawn (G)	Jack Randall-Peggy Keys	July	14,'37†	55 Aug. 21,'37
Shadows of the Orient (G)	Regis Toomey-Esther Ralston	Aug.	18,'37†	65 Feb. 15,'36
Thirteenth Man	Weldon Heyburn-I. Courtney	June	30,'37†	

Coming

Boy of the Streets	Jackie Cooper	Nov.	10,'37†	
Bride for Henry, A	Anne Nagel-Neil Hamilton	Sept.	29,'37†	
Code of the Range	Tim McCoy	Oct.	13,'37†	
Country Beyond, The	Tom Keene			
County Fair, The				
Danger Valley	Jack Randall	Nov.	3,'37†	
Federal Bullets		Oct.	6,'37†	
Land of the Sky Blue Water	Movita			
Last Frontier, The	Jack Randall			
Luck of Roaring Camp	Owen Davis, Jr.-Joan Woodbury	Nov.	17,'37†	
Marines Are Here, The				
Numbered Woman		Oct.	20,'37†	
Romance of the Limberlost				
Stars Over Arizona	Jack Randall-Kathleen Eliot	Sept.	22,'37†	
Telephone Operator				

(THE RELEASE CHART--CONT'D)

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accusing Finger (G) 3614	Paul Kelly-Marsha Hunt	Oct.	23,'36	62.Nov. 31,'36
Along Came Love (G) 3616	Irene Hervey-Chas. Starrett	Nov.	6,'36	66.Feb. 20,'37
Artists and Models (G) 3702	Jack Benny-Gail Patrick	Aug.	12,'37†	97.Aug. 7,'37
Big Broadcast of 1937, The (G) 3612	Jack Benny-Burns & Allen	Oct.	9,'36	100 Oct. 10,'36
Borderland (G) 3608	William Boyd-Jimmy Ellison	Feb.	26,'37	62.Feb. 13,'37
Blonde Trouble 3701	Johnny Downs-E. Whitney	Aug.	6,'37†	67.Aug. 7,'37
Bulldog Drummond Escapes (G) 3626	Ray Milland-Heather Angel	Jan.	22,'37	65.Mar. 13,'37
Champagne Waltz (G) 3628 (Exploitation: Jan. 16,'37, pp. 79, 80; July 3,'37, p. 70; July 10,'37, p. 87.)	Gladys Swarthout-F. MacMurray	Jan.	29,'37	85.Dec. 12,'36
Clarence 3632 (See "In the Cutting Room," Dec. 26,'36.)	Roscoe Karns-Charlotte Wynters	Feb.	12,'37	
College Holiday (G) 3623 (Exploitation: Mar. 6,'37, pp. 88, 92; Apr. 10,'37, p. 91.)	Jack Benny-Burns & Allen	Dec.	25,'36	87.Dec. 26,'36
Crime Nobody Saw, The (G) 3635	Lew Ayres-Ruth Coleman	Mar.	12,'37	60.Apr. 17,'37
Doctor's Diary, A (G) 3627	John Trent-Helen Burgess	Jan.	15,'37	77.Jan. 30,'37
Easy Living (G) 3652	Jean Arthur-Edw. Arnold	July	30,'37	88.July 10,'37
Easy to Take 3617 (See "In the Cutting Room." Oct. 3,'36.)	Marsha Hunt-John Howard	Nov.	6,'36	67
Exclusive (G) 3653 (See "In the Cutting Room," June 12,'37.)	F. MacMurray-Frances Farmer	July	30,'37	85.July 31,'37
Forlorn River (G) 3658	June Martel-Larry Crabbe	July	2,'37	56.July 3,'37
Girl from Scotland Yard 3638	Karen Morley-Robert Baldwin	Apr.	2,'37	61
Go West, Young Man (A) 3618 (Exploitation: Dec. 26,'36, p. 72; Jan. 2,'37, p. 106; Jan. 30,'37, p. 84.)	Mae West-Randolph Scott	Nov.	13,'36	80.Nov. 14,'36
Great Gambini, The (G) 3648	Akim Tamiroff-Marian Marsh	June	25,'37	70.July 24,'37
Her Husband Lies (A) 3636	Ricardo Cortez-Gail Patrick	Mar.	19,'37	76.Mar. 20,'37
Hideaway Girl (G) 3619	Martha Raye-Robt. Cummings	Nov.	20,'36	72.Nov. 14,'36
Hills of Old Wyoming (G) 3669	William Boyd-George Hayes	Apr.	16,'37	79.Apr. 17,'37
Hopalong Cassidy Returns (G) 3666	William Boyd-Evelyn Brent	Oct.	23,'36	75.Aug. 22,'36
Hopalong Rides Again (G) 3753	William Boyd-George Hayes	Sept.	3,'37†	65.Aug. 21,'37
Hotel Haywire (G) 3645	Leo Carrillo-Mary Carlisle	June	4,'37	66.May 22,'37
I Met Him in Paris (G) 3644	Claudette Colbert-M. Douglas	May	28,'37	86.May 29,'37
Interns Can't Take Money (A) 3639 (Exploitation: Aug. 28,'37, p. 98.)	Barbara Stanwyck-Joel McCrea	Apr.	9,'37	79.Apr. 17,'37
John Meade's Woman (A) 3630	Edw. Arnold-Francine Larimore	Feb.	26,'37	87.Feb. 27,'37
Jungle Princess, The (G) 3620	Ray Milland-Dorothy Lamour	Nov.	27,'36	84.Nov. 28,'36
King of Gamblers (A) 3640	Lloyd Nolan-Claire Trevor	Apr.	23,'37	78.Apr. 24,'37
Last Train from Madrid (G) 3646	Lew Ayres-Dorothy Lamour	June	11,'37	77.June 12,'37
Let's Make a Million (G) 3622	Edward Everett Horton	Dec.	18,'36	80.Feb. 27,'37
Maid of Salem (G) 3634 (Exploitation: Mar. 20,'37, p. 76; Apr. 24,'37, p. 92; May 22,'37, p. 89.)	C. Colbert-Fred MacMurray	Feb.	19,'37	86.Jan. 30,'37
Make Way for Tomorrow (G) 3641 (Exploitation: July 24,'37, p. 80; July 31,'37, p. 82.)	Beulah Bondi-Victor Moore	Apr.	30,'37	92.May 1,'37
Midnight Madonna (G) 3649	Warren William-Madg Correll	July	2,'37	65.June 12,'37
Mind Your Own Business (G) 3625	Charles Ruggles-Alice Brady	Jan.	8,'37	75.Dec. 19,'36
Mountain Music (G) 8647 (Exploitation: July 17,'37, p. 89; July 24,'37, pp. 79, 81; Aug. 7,'37, pp. 90, 92; Sept. 4,'37, p. 95.)	Bob Burns-Martha Raye	June	18,'37	77.June 19,'37
Murder Goes to College (G) 3633	Roscoe Karns-Marsha Hunt	Mar.	5,'37	71.Mar. 6,'37
Night of Mystery, A (A) 3643	Roscoe Karns-Ruth Coleman	May	21,'37	75.May 22,'37
North of the Rio Grande (G) 3670	William Boyd-George Hayes	June	25,'37	70.June 26,'37
On Such a Night (A)	Karen Morley-Grant Richards	Aug.	27,'37†	73.Aug. 21,'37
Outcast (G) 3629	Warren William-Karen Morley	Feb.	5,'37	79.Feb. 6,'37
Plainsman, The (G) 3624 (Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 66; Apr. 24,'37, p. 93; May 29,'37, p. 68; Aug. 21,'37, p. 75.)	Gary Cooper-Jean Arthur	Jan.	1,'37	113.Nov. 28,'36
Rustlers' Valley (G) 3671	William Boyd-George Hayes	July	23,'37	60.July 10,'37
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec.	27,'36	73.Dec. 21,'35
She Asked for It (G)	Wm. Gargan-Orien Heyward	Sept.	10,'37†	80.Sept. 4,'37
She's No Lady (G)	Ann Dvorak-John Trent	Aug.	20,'37†	62.Aug. 7,'37
Sophie Lang Goes West (G) 3706	Gert. Michael-Larry Crabbe	Sept.	10,'37†	60.Sept. 4,'37
Souls at Sea (G) (See production article, Jan. 30,'37, p. 18.)	Gary Cooper-George Raft	Sept.	3,'37†	92.Aug. 14,'37
Swing High, Swing Low (G) 3634 (Exploitation: May 29,'37, p. 67.)	Carole Lombard-F. MacMurray	Mar.	12,'37	97.Mar. 20,'37
Trail Dust (G) 3667	William Boyd-Jimmy Ellison	Dec.	11,'36	77.Jan. 2,'37
Turn Off the Moon (G) 3642	Chas. Ruggles-Eleanore Whitney	May	14,'37	80.May 29,'37
Valiant Is the Word for Carrie (A) 3611 (Exploitation: Jan. 16,'37, p. 76; Feb. 13,'37, p. 86.)	Gladys George-Arline Judge	Oct.	2,'36	109.Sept. 26,'36
Waikiki Wedding (G) 3637 (Exploitation: May 1,'37, p. 81; May 15,'37, p. 89; June 5,'37, p. 67; June 12,'37, pp. 92, 93, July 3,'37, p. 70; July 10,'37, p. 80; July 17,'37, p. 91; July 31,'37, p. 83; Aug. 28,'37, p. 98.)	Bing Crosby-Shirley Ross	Mar.	26,'37	89.Apr. 3,'37
Wedding Present (G) 3613 (Exploitation: Dec. 5,'36, p. 78.)	Joan Bennett-Cary Grant	Oct.	16,'36	81.Oct. 8,'36
Wild Money 3631	Edward Everett Horton	July	9,'37	69

Coming

Title	Star
Angel (See "In the Cutting Room," July 31,'37.)	Marlene Dietrich-H. Marshall
Barrier, The	Jimmy Ellison-Jean Parker
Blossoms of Broadway	Edward Arnold-Shirley Ross
Born to the West	John Wayne-Marsha Hunt
Buccaneer, The	Fredric March-Franciska Gaal
Bulldog Drummond Comes Back	J. Barrymore-Louise Campbell
City Hall Scandal	J. Barrymore-Louise Campbell
Double Or Nothing (G) 3707	Bing Crosby-Martha Raye
Ebb Tide	Oscar Hamolka-Frances Farmer
High, Wide and Handsome (G)	Irene Dunne-Randolph Scott
Hold 'Em Navy	Lew Ayres-Mary Carlisle
Love on Toast	Stella Ardler-John Payne
Partners in Crime	Lynne Overman-Roscoe Karns
Riders of the Panamints	Gilbert Roland-Marsha Hunt
Texas Trail	William Boyd-George Hayes
This Way Please	C. (Buddy) Rogers-Betty Grable
Thrill of a Lifetime	Eleanore Whitney-Johnny Downs
True Confession	C. Lombard-Fred MacMurray
Wells Fargo	Joel McCrea-Frances Dee
You and Me	Sylvia Sidney-George Raft

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Rogue	Bobby Nelson-Donald Reed	Jan.	3,'37†	
El Justiciero	Ernesto Guillen	Jan.	3,'37†	
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb.	19,'37†	
Masked Devil, The	Bobby Nelson-Donald Reed	Apr.	4,'37†	

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush Valley	Bob Custer	Nov.	1,'36	56
Santa Fe Rides	Bob Custer	Feb.	25,'37	58
Silver Trail	Rin-Tin-Tin, Jr.-Rex Lease	Feb.	28,'37	56
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov.	6,'36	56

Coming

Title	Star
Apache Trail	Bob Custer
Frontier Fury	Bob Custer
Outlaw River	Rin-Tin-Tin, Jr.
Prairie Terror	Bob Custer
Thundering Stampede	Bob Custer

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cappy Ricks, The (G) 6027	Walter Brennan-Mary Brian	May	24,'37	56.June 5,'37
All Over Town (G) 6020	Olson and Johnson	Sept.	8,'37	60 Aug. 28,'37
Bar Z Bad Men 6323	Johnny Mack Brown-L. January	Jan.	20,'37	51
Beware of Ladies (G) 6011 (See "In the Cutting Room," Oct. 24,'36.)	Donald Cook-Judith Allen	Dec.	21,'36	61.Feb. 13,'37
Big Show, The 6301	Gene Autry-Smiley Burnette	Nov.	16,'36	70
Bill Cracks Down (G) 6028	Grant Withers-Beatrice Roberts	Mar.	22,'37	59.Mar. 27,'37
Bold Caballero, The (G) 6101	Bob Livingston-Heather Angel	Jan.	18,'37	71.Dec. 5,'36
Boothill Brigade 6328	Johnny Mack Brown-C. Rochelle	Aug.	2,'37	53
Border Phantom 6333	Bob Steele-Harley Wood	Dec.	28,'36	58
Bulldog Drummond at Bay (G) 6025	John Lodge-Dorothy Mackaill	July	31,'37	62.July 31,'37
Cavalry 6331	Bob Steele-Frances Grant	Oct.	14,'36	60
Circus Girl 6014 (See "In the Cutting Room," Feb. 13,'37.)	June Travis-Bob Livingston	Mar.	1,'37	62
Come On, Cowboys (G) 6317	Bob Livingston-Ray Corrigan	May	24,'37	57.May 29,'37
Country Gentlemen (G) 6010	Olsen and Johnson	Nov.	9,'36	68.Oct. 31,'36
Dangerous Holiday (G) 6026	Ra Hould-Hedda Hopper	June	7,'37	57.July 31,'37
Doomed at Sundown 6337	Bob Steele-Lorraine Hayes	June	7,'37	53
Gambling Terror, The 6324	Johnny Mack Brown-I. Meredith	Feb.	15,'37	53
Ghost Town Gold 6312	Bob Livingston-Ray Corrigan	Oct.	26,'36	55
Git Along Little Dogies (G) 6302	Gene Autry-Judith Allen	Mar.	22,'37	62.Apr. 3,'37
Gun Lords of Stirrup Basin 6336	Bob Steel-Louise Stanley	May	10,'37	53
Gun Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov.	19,'36	49
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	May	5,'37	56
Guns in the Dark 6326	Johnny Mack Brown-C. Rochelle	Apr.	14,'37	56
Happy-Go-Lucky (G) 6013	Phil Regan-Evelyn Venable	Dec.	14,'36	68.Dec. 12,'36
Heart of the Rockies 7111 (Expleitation: July 10,'37, p. 86.)	Bob Livingston-Ray Corrigan	Sept.	6,'37†	
Hit the Saddle 6315	Bob Livingston-Ray Corrigan	Mar.	3,'37	57
It Could Happen to You 6016 (See "In the Cutting Room," May 15,'37.)	Alan Baxter-Andrea Leeds	June	28,'37	64
Jim Hanvey, Detective 6005	Guy Kibbee-Tom Brown	Apr.	5,'37	67.Mar. 27,'37
Join the Marines (G) 6003	June Travis-Paul Kelly	Jan.	25,'37	67.Feb. 6,'37
Larceny on the Air (G) 6030	Grace Bradley-Bob Livingston	Jan.	11,'37	60.Jan. 18,'37
Lawless Land 6322	Johnny Mack Brown-L. Stanley	Nov.	23,'36	55
Law Man Is Born, A 6327	Johnny Mack Brown-I. Meredith	June	21,'37	61
Lightnin' Crandall 6335	Bob Steele-Lois January	Mar.	24,'37	60
Man Betrayed, A (G) 6012	Eddie Nugent-Kay Hughes	Dec.	28,'36	56.Jan. 16,'37
Mandarin Mystery, The (G) 6031	Eddie Quillan-Charlotte Henry	Dec.	7,'36	63.Nov. 29,'36
Meet the Boy Friend (G) 6018	Carol Hughes-David Carlyle	July	12,'37	63.July 31,'37
Michael O'Halloran (Spec.) (See "In the Cuting Room," Apr. 10,'37.)	Wynne Gibson-Warren Hull	May	15,'37	67
Navy Blues (G) 6015	Mary Brian-Dick Purcell	Apr.	19,'37	68.May 1,'37
Old Corral, The 6305 (See "In the Cutting Room," Nov. 7,'36.)	Gene Autry-Smiley Burnette	Dec.	21,'36	56
Paradise Express (G) 6029	Grant Withers-Dorothy Appleby	Feb.	22,'37	58.Mar. 13,'37
President's Mystery, The (G) 6007	Henry Wilcoxon-Betty Furness	Oct.	8,'36	78.Oct. 8,'36
Public Cowboy No. 1 7105	Gene Autry-Ann Rutherford	Aug.	23,'37†	
Range Defenders (G) 6318	Bob Livingston-Ray Corrigan	June	30,'37	56.July 24,'37
Red Rope, The 6338	Bob Steele-Lois January	July	19,'37	60



DAVID O.

THE Prisoner

AT RADIO CITY

on SUNDAY, September

on MONDAY, September

For the Week . . . . .

RELEASED THRU

SELZNICK'S

r of Zenda

MUSIC HALL

5th $21,400

Broke every Sunday record for both attendance and cash that the theatre has ever enjoyed.

6th $22,109

The largest day's receipts that the theatre ever had where it did not include a midnight show.

. *'way Over* $125,000

UNITED ARTISTS

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Rhythm in the Clouds (G)				
6017	Warren Hull-Patricia Ellis	June 21,'37	62	July 3,'37
Riders of the Whistling Skull				
6314	Bob Livingston-Ray Corrigan	Jan. 4,'37	55	
Rearin' Lead 6313	Bob Livingston-Ray Corrigan	Dec. 9,'36	53	
(See "In the Cutting Room," Nov. 7,'36.)				
Rootin' Tootin Rhythm (G)				
6307	Gene Autry-Armida	May 12,'37	60	May 8,'37
Round-up Time in Texas 6306	Gene Autry-Smiley Burnette	Feb. 25,'37	58	
Sea Racketeers (G) 6019	Weldon Heyburn-Jeanne Madden	Aug. 16,'37	64	Aug. 14,'37
Sheik Steps Out, The (G) 6006	Ramon Novarro-Lola Lane	Sept. 6,'37	*66	July 31,'37
Trail of Vengeance 6325	Johnny Mack Brown-I. Meredith	Mar. 29,'37	54	
Trusted Outlaw, The 6334	Bob Steele-Lois January	Feb. 1,'37	52	
Two Wise Maids (G) 6004	Alison Skipworth-Polly Moran	Feb. 15,'37	68	Feb. 6,'37
Yodelin' Kid from Pine Ridge (G) 6308	Gene Autry-Betty Bronson	June 14,'37	60	June 26,'37

Coming

Arizona Gunfighter 7121	Bob Steele-Jean Carmen	Sept. 20,'37†		
Boots and Saddles	Gene Autry-Judith Allen	Oct. 4,'37†		
Duke Comes Back, The	Allen Lane-Heather Angel			
Escape by Night (G) 7015	Wm. Hall-Anne Nagel	Sept. 20,'37†	*72	Sept. 4,'37
Manhattan Merry-Go-Round	Phil Regan-Ann Dvorak			
Portia on Trial 6001	Frieda Inescort-Walter Abel			
Trigger Trio 7112	Ray Corrigan-Max Terhune	Oct. 18,'37†		
Wrong Road, The	Richard Cromwell-Helen Mack	Sept. 30,'37†		
Youth on Parole 6022	Gordon Oliver-Marian Marsh	Oct. 4,'37		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annapolis Salute (G) 802	James Ellison-Marsha Hunt	Sept. 10,'37†	*60	Aug. 21,'37
Behind the Headlines (G) 727	Lee Tracy-Diana Gibson	May 14,'37	58	June 12,'37
Big Shot, The (G) 735	Guy Kibbee-Cora Witherspoon	July 23,'37	60	July 31,'37
Border Cafe (G) 730	John Beal-Armida	June 4,'37	67	May 29,'37
China Passage (G) 718	Constance Worth-V. Haworth	Mar. 12,'37	65	Apr. 24,'37
Criminal Lawyer (G) 713	Lee Tracy-Margot Grahame	Jan. 29,'37	72	Apr. 10,'37
(Exploitation: Feb. 27,'37, p. 81.)				
Don't Tell the Wife (G) 720	Guy Kibbee-Una Merkel	Mar. 5,'37	62	Feb. 27,'37
Flight from Glory (G)	Chester Morris-Whitney Bourne	Aug. 20,'37	*60	Aug. 14,'37
Hideaway (G)	Fred Stone-Marjorie Lord	Aug. 13,'37	*60	July 31,'37
Hollywood Cowboy (G) 733	George O'Brien-Cecilia Parker	May 28,'37	64	July 31,'37
Life of the Party, The (G) 801	Gene Raymond-Harriet Hilliard	Sept. 3,'37†	*79	Aug. 28,'37
Make a Wish (G) 745	Bobby Breen-Basil Rathbone	Aug. 27,'37	*70	Sept. 4,'37
Make Way for a Lady (G) 705	Anne Shirley-Herbert Marshall	Nov. 13,'36	65	Dec. 19,'36
Man Who Found Himself, The (G) 722	John Beal-Joan Fontaine	Apr. 2,'37	67	Mar. 13,'37
Meet the Missus (G) 729	Victor Moore-Helen Broderick	June 4,'37	60	May 29,'37
New Faces of 1937 (G) 732	Joe Penner-Harriet Hilliard	July 2,'37	100	July 10,'37
Night Waitress (G) 711	Margot Grahame-Gordon Jones	Dec. 18,'36	57	Jan. 2,'37
On Again—Off Again (G) 725	Wheeler and Woolsey	July 9,'37	68	July 17,'37
Outcasts of Poker Flat, The (G) 710	Preston Foster-Jean Muir	Apr. 16,'37	68	Mar. 20,'37
Park Avenue Logger (G) 787	George O'Brien-Beatrice Roberts	Feb. 26,'37	65	Jan. 30,'37
Plot Thickens, The (G) 641	James Gleason-Zasu Pitts	Dec. 11,'36	69	Nov. 21,'36
Plough and the Stars, The (G) 640	Barbara Stanwyck-P. Foster	Jan. 15,'37	67	Jan. 2,'37
(See production article, Aug. 22,'36, p. 16.)				
Quality Street (G) 709	Kath. Hepburn-Franchot Tone	Mar. 26,'37	84	Mar. 30,'37
Racing Lady (G) 707	Ann Dvorak-Smith Ballew	Jan. 29,'37	59	Dec. 12,'36
Rainbow on the River (G) 714	Bobby Breen-May Robson	Dec. 25,'36	88	Dec. 12,'36
(Exploitation: Dec. 26,'36, p. 71.)				
Riding On Air (G) 771	Joe E. Brown-Florence Rice	June 18,'37	71	June 12,'37
Sea Devils (G) 714	Victor McLaglen-Preston Foster	Feb. 19,'37	88	Feb. 20,'37
Shall We Dance (G) 724	Fred Astaire-Ginger Rogers	May 7,'37	116	May 8,'37
(Exploitation: June 19,'37, p. 85; July 31,'37, p. 80.)				
Soldier and the Lady, The (A) 717	Anton Walbrook-Eliz. Allan	Apr. 9,'37	85	Feb. 27,'37
(Reviewed under the title, "Michael Strogoff.") (Exploitation: Mar. 13,'37, p. 79.)				
Super Sleuth (G) 734	Jack Oakie-Ann Sothern	July 16,'37	70	July 17,'37
That Girl from Paris (G) 712	Lily Pons-Gene Raymond	Jan. 22,'37	105	Dec. 19,'36
(Exploitation: Feb. 27,'37, p. 84; Apr. 24,'37, p. 90.)				
There Goes My Girl (G) 728	Ann Sothern-Gene Raymond	May 21,'37	74	June 5,'37
They Wanted to Mary (G) 715	Gordon Jones-Betty Furness	Feb. 5,'37	60	Dec. 26,'36
Toast of New York (G) 719	Edward Arnold-Frances Farmer	July 30,'37	109	July 17,'37
(Exploitation: Aug. 28,'37, p. 96; Sept. 4,'37, p. 96.)				
Too Many Wives (G) 723	Anne Shirley-John Morley	Apr. 9,'37	61	Apr. 17,'37
Wanted: Jane Turner 643	Gloria Stuart-Lee Tracy	Dec. 4,'36	67	
(See "General Delivery," "In the Cutting Room," Oct. 3,'36.)				
We're on the Jury (G) 716	Helen Broderick-Victor Moore	Feb. 12,'37	71	Jan. 23,'37
We Who Are About to Die (G) 639	Preston Foster-Ann Dvorak	Jan. 6,'37	82	Oct. 17,'36
When's Your Birthday? (G) 770	Joe E. Brown-Marian Marsh	Feb. 19,'37	77	Feb. 20,'37
Windjammer 783	George O'Brien-Constance Worth	Aug. 6,'37	58	
(See "In the Cutting Room," May 29,'37.)				
Winterset (G) 703	Burgess Meredith-Margo	Nov. 20,'36	77	Nov. 21,'36
(Exploitation: Jan. 16,'37, p. 80; Jan. 30,'37, p. 83; Feb. 13,'37, p. 84; Feb. 27,'37, p. 81.				
Woman I Love, The (G) 721	Paul Muni-Miriam Hopkins	Apr. 23,'37	88	Apr. 24,'37
Woman Rebels, A (A) 642	Kath. Hepburn-H. Marshall	Nov. 8,'36	88	Oct. 31,'36
You Can't Beat Love (G) 731	Preston Foster-Joan Fontaine	June 25,'37	62	June 5,'37
You Can't Buy Luck (G) 726	Vinton Haworth-Helen Mack	Apr. 30,'37	61	May 1,'37

Coming

Breakfast for Two 737	Barbara Stanwyck-H. Marshall	Oct. 22,'37†		
Damsel In Distress, A	Fred Astaire-Joan Fontaine			
Fight for Your Lady	John Boles-Ida Lupino			
Fit for a King (G)	Joe E. Brown-Helen Mack	Oct. 15,'37†	73	Sept. 4,'37
Forty Naughty Girls (G) 803	James Gleason-Zasu Pitts	Sept. 24,'37†	*63	Sept. 4,'37
High Flyers	Wheeler and Woolsey			
Love In a Basement	James Dunn-Whitney Bourne			
Music for Madame 804	Nino Martini-Joan Fontaine	Oct. 8,'37†		
(See "In the Cutting Room," July 17,'37.)				
Saturday's Heroes 805	Van Heflin-Marian Marsh			
Stage Door 806	Kath. Hepburn-Ginger Rogers	Oct. 8,'37†		
(See production article, Aug. 14,'37, p. 16.)				
There Goes the Groom 807	Burgess Meredith-Ann Sothern	Oct. 29,'37†		
Victoria the Great 851	Anna Neagle-Anton Walbrook	Sept. 17,'37†		

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Melody of the Plains (G)	Fred Scott	Spectrum	Apr. 15,'37	*55	Apr. 10,'37
Singing Buckaroo, The	Fred Scott	Spectrum	Jan. 15,'37		
(See "In the Cutting Room," Nov. 21,'36.)					
Three Legionnaires (G)	Robt. Armstrong	General	June 15,'37	*60	Mar. 27,'37
What Price Vengeance? (G)	Lyle Talbot	Rialto	June 1,'37	57	June 12,'37

Coming

Heroes of the Alamo (G)	Earl Hodgins	Sunset	Aug. 19,'37	*75	Aug. 7,'37
Zamboanga (G)	Native Cast			*65	July 17,'37

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel's Holiday (G) 754	Jane Withers-Robert Kent	June 4,'37	71	May 8,'37
As You Like It (G) 711	Elis. Bergner-Laurence Olivier	Jan. 8,'37	96	Sept. 19,'36
(See production article, June 13,'36, p. 16; exploitation: Jan. 23,'37, p. 79.)				
Banjo On My Knee (G) 726	Barbara Stanwyck-Joel McCrea	Dec. 4,'36	95	Dec. 5,'36
(Exploitation: Feb. 13,'37, p. 89.)				
Big Business (G) 759	Jed Prouty-Spring Byington	June 18,'37	61	Apr. 17,'37
Borneo	Mr. & Mrs. Martin Johnson	Sept. 10,'37†	75½	
Born Reckless (G) 758	Rochelle Hudson-Brian Donlevy	July 9,'37	58	June 26,'37
Cafe Metropole (G) 750	Loretta Young-Tyrone Power	May 7,'37	83	May 8,'37
(Exploitation: June 19,'37, p. 84.)				
Californian, The (G) 763	Ricardo Cortez-Marjorie Weaver	July 16,'37	58	July 10,'37
Career Woman (G) 728	Claire Trevor-Michael Whalen	Dec. 18,'36	77	Nov. 28,'36
Charlie Chan at the Olympics 752	Warner Oland-Kath. DeMille	May 21,'37	71	
(See "In the Cutting Room," Mar. 6,'37.)				
Charlie Chan at the Opera (G) 730	Warner Oland-Boris Karloff	Jan. 8,'37	68	Nov. 28,'36
Crack-Up (G) 727	Peter Lorre-Brian Donlevy	Jan. 15,'37	70	Jan. 16,'37
David Harum (G) 769	Will Rogers-Evelyn Venable	May 14,'37	85	Mar. 3,'34
(re-issue)				
Doctor Bull (G) 768	Will Rogers-Marian Nixon	Feb. 5,'37	79	Oct. 14,'36
(re-issue)				
Fair Warning (G) 740	Betty Furness-John Payne	Mar. 5,'37	68	Jan. 23,'37
Fifty Roads to Town (G) 748	Don Ameche-Ann Sothern	Apr. 16,'37	81	Apr. 3,'37
(Exploitation: May 8,'37, p. 70.)				
Great Hospital Mystery, The 751	Sally Blane-Thomas Beck	May 14,'37	59	Mar. 6,'37
(Reviewed under the title, "Dead Yesterday.")				
Handy Andy (G) 871 (re-issue)	Will Rogers-Robt. Taylor	Aug. 13,'37†	81	May 8,'34
Holy Terror, The (G) 734	Jane Withers-Anthony Martin	Feb. 5,'37	67	Jan. 9,'37
It Happened Out West 745	Paul Kelly-Judith Allen	May 7,'37	56	
King George VI Coronation 870	Technicolor Special	July 15,'37†	28	
Lady Escapes, The (G) 747	Gloria Stuart-Michael Whalen	July 23,'37	63	June 5,'37
Laughing at Trouble 724	Jane Darwell-Lois Wilson	Dec. 11,'36	67	
(See "Glory," "In the Cutting Room," Oct. 17,'36.)				
Lloyds of London (G) 735	F. Bartholomew-M. Carroll	Jan. 29,'37	117	Nov. 28,'36
(Exploitation: Nov. 21,'36, p. 108; Mar. 6,'37, p. 89; Mar. 27,'37, pp. 79, 82; Apr. 3,'37, pp. 65, 71; May 8,'37, p. 74; July 31,'37, p. 80.)				
Love Is News (G) 729	Loretta Young-Tyrone Power	Feb. 26,'37	78	Feb. 27,'37
(Exploitation: Apr. 24,'37, p. 90.)				
Love Under Fire (G) 803	Loretta Young-Don Ameche	Aug. 20,'37†	75	Aug. 14,'37
Midnight Taxi (G) 744	Brian Donlevy-Frances Drake	Apr. 2,'37	73	Mar. 27,'37
Nancy Steele Is Missing (G) 738	Victor McLaglen-Peter Lorre	Mar. 12,'37	84	Mar. 20,'37
Off to the Races (G) 736	Jed Prouty-Shirley Deane	Feb. 19,'37	57	Jan. 16,'37
On the Avenue (G) 732	Dick Powell-Madeleine Carroll	Feb. 12,'37	89	Feb. 13,'37
(Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82; June 19,'37, p. 84.)				
One In a Million (G) 722	Sonja Henie-Adolphe Menjou	Jan. 1,'37	94	Dec. 26,'36
(Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82.)				
One Mile from Heaven (G) 802	Claire Trever-Sally Blane	Aug. 13,'37†	68	July 24,'37
Reunion (G) 717	Dionne Quintuplets-J. Hersholt	Nov. 20,'36	81	Nov. 21,'36
(Exploitation: Jan. 23,'37, p. 78; Feb. 27,'37, pp. 90, 91.)				
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan. 15,'37	57	Feb. 13,'37
Seventh Heaven (G) 742	Simone Simon-James Stewart	Mar. 26,'37	102	Mar. 27,'37
(Exploitation: June 5,'37, p. 64.)				
She Had to Eat (G) 757	Rochelle Hudson-Jack Haley	June 11,'37	74	Aug. 7,'37
Sing and Be Happy 756	Anthony Martin-Dixie Dunbar	June 25,'37	64	
(See "In the Cutting Room," May 1,'37.)				
Slave Ship (G) 748	Wallace Beery-Warner Baxter	July 2,'37	92	June 19,'37
(See production article, Mar. 13,'37, p. 16.)				
Step Lively, Jeeves (G) 739	Arthur Treacher-Patricia Ellis	Apr. 9,'37	69	Jan. 30,'37
Stowaway (G) 725	Shirley Temple-Robt. Young	Dec. 25,'36	86	Dec. 26,'36
(Exploitation: Feb. 13,'37, p. 86.)				
That I May Live (G) 755	Rochelle Hudson-Robert Kent	Apr. 30,'37	70	Mar. 6,'37
Thin Ice (G) 805	Sonja Henie-Tyrone Power	Sept. 3,'37†	78	Aug. 28,'37
Think Fast, Mr. Moto (G) 804	Peter Lorre-Virginia Field	Aug. 27,'37†	66	Apr. 17,'37

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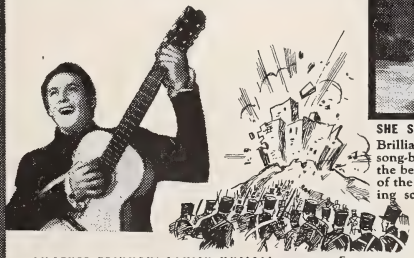
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(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
This Is My Affair (G) 721	Barbara Stanwyck-Robt. Taylor	May	28,'37 99	
Time Out for Romance (G) 741	Claire Trevor-Michael Whalen	Mar.	19,'37 72	Feb. 20,'37
Under the Red Robe (G) 743	Conrad Veidt-Annabella	May	21,'37 82	June 12,'37
Under Your Spell (G) 720	Lawrence Tibbett-Wendy Barrie	Nov.	6,'36 63	Nov. 14,'36
Wake Up and Live (G) 749 (Exploitation: July 3,'37, p. 69; July 10,'37, pp. 85, 86.)	Walter Winchell-Ben Bernie	Apr.	23,'37 91	Apr. 17,'37
Wee Willie Winkie (G) 760 (Exploitation: July 10,'37, p. 88; Aug. 7,'37, p. 92; Sept. 4,'37, pp. 94, 97.)	Shirley Temple-V. McLaglen	July	30,'37 99	July 3,'37
Western Gold 781 (See "In the Cutting Room," Aug. 14,'37.)	Smith Ballew-Heather Angel	Aug.	27,'37†	
White Hunter (G) 719 (Exploitation: Feb. 27,'37, p. 81.)	Warner Baxter-June Lang	Nov.	27,'36 65	Dec. 5,'36
Wild Brian Kent (G) 718	Ralph Bellamy-Mae Clarke	Nov.	6,'36 57	Oct. 31,'36
Wings of the Morning (G) 737	Annabella-Henry Fonda	Feb.	19,'37 87	Mar. 20,'37
Woman-Wise (G) 733	Rochelle Hudson-Michael Whalen	Jan.	22,'37 70	Feb. 13,'37
You Can't Have Everything (G) 801	Alice Faye-Don Ameche	Aug.	3,'37† 99	July 31,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Baba Goes to Town (See "In the Cutting Room," Aug. 14,'37.)	Eddie Cantor-June Lang	Oct.	29,'37†	
Borrowing Trouble	Jed Prouty-Spring Byington			
Charlie Chan on Broadway (G)	Warner Oland-Joan Marsh	Oct.	22,'37† 68	Aug. 7,'37
Danger—Love at Work (See "In the Cutting Room," July 10,'37.)	Ann Sothern-Jack Haley	Nov.	5,'37†	
Dangerously Yours	Cesar Romero-Phyllis Brooks	Nov.	12,'37†	
45 Fathers	Jane Withers-Thomas Beck	Dec.	10,'37†	
Heidi (See "In the Cutting Room," July 24,'37.)	Shirley Temple-Jean Hersholt	Oct.	15,'37†	
Hot Water (G)	Jed Prouty-Spring Byington	Sept.	24,'37† 58	July 17,'37
In Old Chicago (See production article, Sept. 4,'37, p. 48.)	Tyrone Power-Alice Faye	Jan.	15,'38†	
Lancer Spy (See "In the Cutting Room," July 17,'37.)	Peter Lorre-Dolores Del Rio	Oct.	8,'37†	
Life Begins in College (See "In the Cutting Room," July 31,'37.)	Ritz Bros.-Gloria Stuart	Oct.	1,'37†	
Look Out, Mr. Moto	Peter Lorre-Rochelle Hudson	Nov.	26,'37†	
Roll Along Cowboy	Smith Ballew-Cecilia Parker	Oct.	8,'37†	
Second Honeymoon	Loretta Young-Tyrone Power			
Wife, Doctor and Nurse (See "In the Cutting Room," July 24,'37.)	Loretta Young-Warner Baxter	Sept.	17,'37† 85	
Wild and Wooly (G)	Jane Withers-Walter Brennan	Sept.	10,'37† 64	July 24,'37

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio	Jan.	8,'37 86	Aug. 8,'36
Beloved Enemy (G)	Merle Oberon-Brian Aherne	Dec.	25,'36 88	Dec. 19,'36
Come and Get It (A) (Exploitation: Nov. 14,'36, p. 90; Nov. 21,'36, p. 109; Nov. 28,'36, p. 99; Dec. 5,'36, pp. 83, 84; Dec. 19,'36, p. 94; Jan. 30,'37, p. 82; Feb. 13,'37, p. 89; May 1,'37, p. 82.)	Edward Arnold-Frances Farmer	Nov.	6,'36 99	Nov. 7,'36
Dark Journey (G)	Vivien Leigh-Conrad Veidt	July	2,'37 82	Mar. 6,'37
Dead End (G)	Sylvia Sidney-Joel McCrea	Aug.	27,'37† 93	Aug. 7,'37
Dreaming Lips (A)	Ells. Bergner-Raymond Massey	May	28,'37 78	Mar. 6,'37
Elephant Boy (G) (Exploitation: June 12,'37, p. 96; July 31,'37, p. 82; Aug. 21,'37, p. 75.)	Native Cast	Apr.	23,'37 80	Mar. 13,'37
Fire Over England (G) (Exploitation: Mar. 27,'37, p. 79.)	Laurence Olivier-Flora Robson	Mar.	5,'37 89	Jan. 16,'37
Garden of Allah, The (A) (See production article, June 6,'36, p. 14; exploitation: Nov. 21,'36, p. 109; Jan. 30,'37, p. 85; Feb. 6,'37, pp. 76, 77; Feb. 20,'37, p. 80; Mar. 13,'37, p. 83; Apr. 3,'37, pp. 67, 68, 69.)	Marlene Dietrich-Charles Boyer	Nov.	20,'36 78	Nov. 7,'36
History Is Made at Night (G) (Exploitation: Mar. 27,'37, p. 84; Apr. 3,'37, pp. 64, 71; Apr. 10,'37, pp. 91, 92; Apr. 17,'37, p. 82; Apr. 24,'37, pp. 91, 92; May 1,'37, p. 83; May 8,'37, p. 72; May 22,'37, pp. 89, 90; June 12,'37, p. 93.)	Charles Boyer-Jean Arthur	Apr.	2,'37 97	Mar 13,'37
Knight Without Armour (G) (Exploitation: Aug. 21,'37, p. 78.)	Marlene Dietrich-Robt. Donat	July	23,'37† 107	June 19,'37
Love from a Stranger (A)	Ann Harding-Basil Rathbone	May	14,'37 87	Feb. 13,'37
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner	Feb.	19,'37 82	Aug. 22,'36
Men Are Not Gods (A)	Miriam Hopkins-Gert. Lawrence	Jan.	22,'37 82	Jan. 2,'37
Prisoner of Zenda (G)	Ronald Colman-M. Carroll	Sept.	3,'37† 88	Sept. 4,'37
Rembrandt (G) (See production article, Oct. 31,'36, p. 16; exploitation: Dec. 19,'36, p. 88; Jan. 2,'37, p. 108; Jan. 9,'37, p. 68; Feb. 13,'37, p. 84.)	Chas. Laughton-Gert. Lawrence	Nov.	27,'36 83	Nov. 21,'36
Star Is Born, A (G) (See production article, Feb. 27,'37, p. 16; exploitation: May 22,'37, p. 86; May 29,'37, pp. 67, 69; June 5,'37, pp. 64, 67, 70; June 19,'37, p. 84; June 26,'37, pp. 120, 121, 122; July 10,'37, p. 87; July 17,'37, p. 91; July 31,'37, p. 80; Aug. 28,'37, p. 97; Sept. 4,'37, p. 96.)	Janet Gaynor-Fredric March	Apr.	30,'37 111	May 1,'37
Stella Dallas (A) (Exploitation: July 31,'37, p. 81.)	Barbara Stanwyck-John Boles	Aug.	6,'37† 104	July 31,'37
Walt Disney's Academy Award Revue	5 Award Winners	June	18,'37† 44	
When Thief Meets Thief (A) (Reviewed under the title, "Jump for Glory.")	D. Fairbanks, Jr.-V. Hobson	June	4,'37 87	May 8,'37
Woman Chases Man (G) (See production article, Apr. 17,'37, p. 12; exploitation: June 12,'37, p. 92; July 3,'37, p. 68.)	Miriam Hopkins-Joel McCrea	May	7,'37 71	May 1,'37
You Only Live Once (A) (Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71; June 26,'37, p. 123; July 10,'37, p. 87; Aug. 21,'37, p. 74.)	Sylvia Sidney-Henry Fonda	Jan.	29,'37 86	Jan. 30,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Action for Slander (A)	Clive Brook-Ann Todd		80	Aug. 14,'37
Adventures of Marco Polo	Gary Cooper-Sigrid Gurie	Nov.	12,'37†	
Adventures of Tom Sawyer	Tommy Kelly-Walter Brennan	Oct.	29,'37†	
Divorce of Lady X, The	Merle Oberon-Laurence Olivier	Oct.	15,'37†	
52nd Street (See "In the Cutting Room," July 17,'37.)	Ian Hunter-Pat Paterson	Sept.	24,'37†	
Goldwyn Follies, The	Phil Baker-Ritz Bros.	Dec.	25,'37†	
Hurricane, The (See production article, Aug. 7,'37, p. 16.)	Dorothy Lamour-Jon Hall	Nov.	10,'37†	
I Met My Love Again	Joan Bennett-Henry Fonda	Oct.	8,'37†	
Mutiny in the Mountains	Vivien Leigh-Paul Lucas	Nov.	5,'37†	
Nothing Sacred (See production article, Aug. 21,'37, p. 16.)	Carole Lombard-Fredric March	Nov.	19,'37†	
Stand-In	Leslie Howard-Joan Blondell			
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison			82 June 12,'37
Walter Wanger's Vogues of 1938 (G) (Exploitation: Aug. 21,'37, p. 74.)	Warner Baxter-Joan Bennett	Sept.	17,'37† 108	Aug. 7,'37

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Armored Car (G) 1004	Robert Wilcox-Judith Barrett	June	20,'37 64	Aug. 14,'37
As Good as Married (G) 1012	John Boles-Doris Nolan	May	9,'37 81	May 1,'37
Black Aces 2050	Buck Jones-Kay Linaker	Sept.	5,'37† 58	
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov.	1,'36 64	
Breezing Home (G) 1033	Binnie Barnes-Wm. Gargan	Jan.	31,'37 64	Mar. 27,'37
California Straight Ahead (G) 1030	John Wayne-Louise Latimer	May	2,'37 67	Apr. 3,'37
Conflict (G) 1036	John Wayne-Jean Rogers	Nov.	29,'36 61	Dec. 5,'36
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec.	20,'36 62	Oct. 24,'36
Flying Hostess (G) 1023 (Exploitation: Dec. 5,'36, p. 79; Feb. 6,'37, p. 74.)	Judith Barrett-Wm. Hall	Nov.	22,'36 66	Nov. 14,'36
Four Days' Wonder (G) 1019	Jeanne Dante-Kenneth Howell	Jan.	3,'37 60	Jan. 23,'37
Girl Overboard (G) 1021	Gloria Stuart-Walter Pidgeon	Feb.	28,'37 58	May 29,'37
I Cover the War (G) 1016	John Wayne-Gwen Gaze	July	4,'37 68	July 10,'37
Left Handed Law (G) 1045	Buck Jones	Apr.	18,'37 63	May 1,'37
Let Them Live (G) 1035	Nan Grey-John Howard	Apr.	25,'37 73	Apr. 24,'37
Love in a Bungalow (G) 1009	Kent Taylor-Nan Grey	June	27,'37 66	July 10,'37
Love Letters of a Star (A) 1028	Henry Hunter-Polly Rowles	Nov.	8,'36 66	Nov. 14,'36
Luckiest Girl in the World (G) 1014	Jane Wyatt-Louis Hayward	Nov.	15,'36 72	Oct. 31,'36
Man I Marry, The (G) 1026	Doris Nolan-Michael Whalen	Nov.	1,'36 76	Nov. 7,'36
Man in Blue, The (G) 1020	Robert Wilcox-Nan Grey	May	30,'37 67	May 22,'37
Man Who Cried Wolf, The (G) 2023	Tom Brown-Barbara Read	Aug.	29,'37† 66	Sept. 4,'37
Mighty Treve, The (G) 1034	Noah Beery, Jr.-Barbara Read	Jan.	17,'37 69	Apr. 10,'37
Mysterious Crossing (G) 1025	James Dunn-Jean Rogers	Dec.	27,'36 56	Feb. 13,'37
Night Key (G) 1024 (Exploitation: May 22,'37, p. 87.)	Boris Karloff-Jean Rogers	May	2,'37 67	Apr. 24,'37
Oh, Doctor! (G) 1013 (Exploitation: May 22,'37, p. 87.)	Edward Everett Horton	May	16,'37 67	Apr. 24,'37
Reported Missing (G)	Wm. Gargan-Jean Rogers	Aug.	15,'37 63	Aug. 7,'37
Road Back, The (G) 1005 (See production article, Apr. 24,'37, p. 16; exploitation: July 31,'37, p. 80.)	Richard Cromwell-John King	Aug.	1,'37 103	June 26,'37
Sandflow (G) 1044	Buck Jones-Lita Chevret	Feb.	14,'37 58	Feb. 6,'37
She's Dangerous 1031	Cesar Romero-Tala Birell	Jan.	24,'37 68	
Smoke Tree Range 1046	Buck Jones-Muriel Evans	June	6,'37 59	
Three Smart Girls (G) 1029 (Exploitation: Feb. 6,'37, pp. 73, 74; Mar. 13,'37, pp. 78, 82; Mar. 20,'37, pp. 78, 82; Apr. 3,'37, pp. 66, 67; Apr. 10,'37, p. 94; Apr. 17,'37, pp. 78, 80, 82; Apr. 24,'37, p. 94; May 1,'37, p. 82; May 15,'37, pp. 96, 99.)	Deanna Durbin-Ray Milland	Dec.	20,'36 84	Jan. 30,'37
Top of the Town (G) 1007 (See production article, Jan. 23,'37, p. 16; exploitation: Apr. 24,'37, p. 91; May 1,'37, p. 79; May 22,'37, pp. 86, 87; June 5,'37, p. 70; June 12,'37, p. 92; June 19,'37, pp. 82, 85.)	George Murphy-Doris Nolan	Apr.	18,'37 86	Apr. 3,'37
We Have Our Moments (G) 1017	Sally Eilers-James Dunn	Mar.	28,'37 67	Apr. 3,'37
West Bound Limited 1008	Lyle Talbot-Polly Rowles	July	11,'37 60	
When Love Is Young (G) 1018	Virginia Bruce-Kent Taylor	Apr.	4,'37 76	Apr. 24,'37
Wildcatter, The 1015	Scott Colton-Jean Rogers	June	6,'37 58	
Wings Over Honolulu (G) 1011	Wendy Barrie-Ray Milland	May	23,'37 78	May 15,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure's End	John Wayne-Diana Gibson			
Behind the Mike	Wm. Gargan-Judith Barrett	Sept.	26,'37†	
Blonde Dynamite	Noah Beery, Jr.-Dorothea Kent			
Carnival Queen	Dorothea Kent-Robert Wilcox	Oct.	3,'37†	
Courage of the West	Bob Baker-Lois January			
Girl with Ideas, A	Wendy Barrie-Walter Pidgeon			
Idol of the Crowds 2037 (See "In the Cutting Room," July 10,'37.)	John Wayne-Judith Barrett	Oct.	10,'37†	
Lady Fights Back, The 2025	Irene Hervey-Kent Taylor	Sept.	19,'37† 58	
Law for Tombstone 2051	Buck Jones-Muriel Evans	Oct.	10,'37† 59	
Merry-Go-Round of 1938 (See "In the Cutting Room," Aug. 14,'37.)	Bert Lahr-Alice Brady	Oct.	24,'37†	
100 Men and a Girl 2001 (See "In the Cutting Room," July 10,'37.)	Deanna Durbin-Adolphe Menjou	Sept.	12,'37† 84	
Sudden Bill Dorn	Buck Jones-Evelyn Brent			
That's My Story (See "In the Cutting Room," July 3,'37.)	Claudia Morgan-Wm. Lundigan	Oct.	31,'37†	
Trouble at Midnight	N. Beery, Jr.-Catherine Hughes			
Westland Case, The	Preston Foster-Carol Hughes			

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheyenne Rides Again	Tom Tyler-Lucille Browne	Jan.	7,'37	
Fued of the Trail	Tom Tyler-Harlene Wood	May	1,'37	

MODERN

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EASTMAN *Fine-Grain*

DUPLICATING FILMS

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flying Fists	Herman Brix-Jeanne Martel	July	1,'37	
Mystery Range	Tom Tyler-Jerry Bergh	May	1,'37	
Phantom of the Range	Tom Tyler-Beth Marion	Nov.	28,'36	
Silks and Saddles	Herman Brix-Toby Wing	Dec.	14,'36	
Sky Racketeers	Herman Brix-Joan Barclay	Sept.	1,'37†	
Two Minutes to Play	Herman Brix-Jeanne Martel	Nov.	2,'36	

Coming

Title	Star
Brothers of the West	Tom Tyler
Lost Ranch	Tom Tyler
Orphans of the Pecos	Tom Tyler
Roaring Motors	Herman Brix
Winning Stroke, The	Herman Brix

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn (A) 106	Kay Francis-Errol Flynn	June	26,'37....73. Apr.	10,'37
(See production article, Mar. 6,'37. p. 16.)				
Black Legion (A) 108	H. Bogart-E. O'Brien-Moore	Jan.	30,'37....83. Jan.	9,'37
(Exploitation: Jan. 16,'37, p. 76; Mar. 13,'37, pp. 80, 83; Mar. 20,'37, p. 82; Mar. 27,'37, p. 79; Apr. 3,'37, p. 66; Apr. 10,'37, p. 95; July 17,'37, p. 89.)				
Blazing Sixes 129	Dick Foran-Helen Valkis	June	12,'37....55	
California Mail 930	Dick Foran-Linda Perry	Nov.	14,'36....56	
Call It a Day (G) 113	Olivia de Havilland-I. Hunter	Apr.	17,'37....89. Mar.	13,'37
Charge of the Light Brigade (G) 901	Errol Flynn-O. de Havilland	Nov.	7,'36....115. Oct.	24,'36
(See production article, July 25,'36, p. 16; exploitation: Nov. 14,'36, p. 90; Nov. 21,'36, p. 111; Jan. 15,'37, p. 78; Jan. 23,'37, p. 78; Feb. 6,'37, p. 74; Apr. 3,'37, p. 65; Apr. 10,'37, p. 92.)				
Devil's Saddle Legion, The 130	Dick Foran-Anne Nagel	Aug.	14,'37	
Fly-Away Baby (G) 125	Glenda Farrell-Barton MacLane	June	19,'37....60. June	12,'37
Footloose Heiress 123	Craig Reynolds-Ann Sheridan	Aug.	21,'37	
(See "In the Cutting Room," Apr. 10,'37.)				
Fugitive in the Sky (G) 120	Jean Muir-Warren Hull	Nov.	28,'36....58. Oct.	31,'36
God's Country and the Woman (G) 105	George Brent-Beverly Roberts	Jan.	16,'37....85. Dec.	26,'36
(Exploitation: Feb. 13,'37, pp. 84, 85; Feb. 27,'37, p. 80.)				
Go Getter, The (G) 115	George Brent-Anita Louise	May	22,'37....92. June	19,'37
(Exploitation: Sept. 4,'37, pp. 94, 97.)				
Great O'Malley, The (G) 110	Pat O'Brien-Sybil Jason	Feb.	13,'37....71. Dec.	12,'36
(Exploitation: Apr. 10,'37, p. 91.)				
Kid Galahad (G) 102	Edw. G. Robinson-Bette Davis	May	29,'37....101. May	8,'37
(Exploitation: June 5,'37, p. 64; Sept. 4,'37, p. 96.)				
King and the Chorus Girl (G) 104	Fernand Gravet-Joan Blondell	Mar.	27,'37....95. Mar.	6,'37
(Exploitation: Mar. 20,'37, p. 76; Mar. 27,'37, p. 79; June 26,'37, p. 118.)				
King of Hockey (G) 121	Anne Nagel-Richard Purcell	Dec.	19,'36....55. Nov.	14,'36
Land Beyond the Law 128	Dick Foran-Linda Perry	Mar.	13,'37....54	
Life of Emile Zola, The (G) 203	Paul Muni-Gale Sondergaard	Oct.	2,'37†...116. July	10,'37
Marry the Girl (G) 116	Hugh Herbert-Mary Boland	July	1,'37....68. Aug.	14,'37
Melody for Two (G) 117	James Melton-Patricia Ellis	May	1,'37....60. Jan.	16,'37
Midnight Court (G) 124	Ann Dvorak-John Litel	Mar.	6,'37....60. Mar.	13,'37
One Way Passage (G)	Kay Francis-William Powell	Dec.	12,'36....69. July	30,'32
(Reissue)				
Pole Joe (G) 111	Joe E. Brown-Carol Hughes	Dec.	5,'36....65. Sept.	26,'36
Public Wedding 126	Jane Wyman-William Hopper	July	10,'37....58	
Ready, Willing and Able (G)	Lee Dixon-Ruby Keeler	Mar.	6,'37....93. Feb.	6,'37
(Exploitation: May 1,'37, p. 78.)				
Singing Marine, The (G) 101	Dick Powell-Doris Weston	July	3,'37....105. July	10,'37
(Exploitation: July 24,'37, p. 80.)				
Slim (G) 114	Pat O'Brien-Henry Fonda	June	12,'37....80. July	3,'37
Smart Blonde (G) 122	Glenda Farrell-Barton MacLane	Jan.	2,'37....59. Dec.	5,'36
Varsity Show (G)	Dick Powell-Fred Waring	Sept.	4,'37†..*120. Aug.	21,'37
(See production article, July 24,'37, p. 16.)				
White Bondage (G) 125	Jean Muir-Gordon Oliver	June	19,'37....60. Mar.	13,'37
Wine, Women and Horses (G)	Barton MacLane-Ann Sheridan	Sept.	11,'37†....64. July	24,'37

Coming

Title	Star
Adventures of Robin Hood	Errol Flynn-O. de Havilland
Expensive Husbands	Beverly Roberts-Patric Knowles
(See "In the Cutting Room," July 31,'37.)	
Kid Comes Back, The (G) 123	Wayne Morris-June Travis *60. Jan. 30,'37
(Reviewed under the title, "Don't Pull Your Punches.")	
Love Is On the Air	Ronald Reagan-June Travis
Missing Witnesses	Dick Powell-Jean Dale
One More Tomorrow	Dick Foran-June Travis
Over the Goal	William Hopper-June Travis
Patient in Room 18, The	Ann Sheridan-Patric Knowles
Perfect Specimen, The	Errol Flynn-Joan Blondell
(See "In the Cutting Room," July 3,'37.)	
Sh! the Octopus	Hugh Herbert-Marcia Ralston
She Loved a Fireman	Dick Foran-Ann Sheridan
Submarine D-1	Pat O'Brien-George Brent
They Won't Forget (A)	Gloria Dickson-Claude Rains *90. June 19,'37
(See production article, "The Deep South," May 8,'37, p. 16.)	
Tonight's Our Night	Claudette Colbert-Charles Boyer
Without Warning 218	Boris Karloff-Marie Wilson

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine	Ruth Reland-Roland Drew	Dec.	21,'36....6 rls	
I Cover Chinatown	Norman Foster	Nov.	18,'36....7 rls	
Masquerade in Vienna (A)	Paula Wessely	Jan.	28,'37....95. Feb.	13,'37

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
My Song of Love	Tito Schipa	Mar.	31,'37....79	
Slalom (G)	Skiing Film	Dec.	15,'36....6 rls. Jan.	23,'37
Trono Popolare	Italian Feature	Dec.	25,'36....62	

Coming

Title	Star
Annie Laurie	Will Fyffe
Aurora Sul Mare	Italian Feature 67
Chansen D'Amour	Tito Schipa
Itto	Simone Berriau
Life and Loves of Beethoven	Harry Baur
Love on Skis	Walter Rimil
Monks, The	
Ninety Degrees South	Antarctic Film
Second Bureau	Jean Murat-Diana Kerene
Secrets of Stambeul	Valerie Hobson 79
Ski Chase	Hannes Schneider Sept. 1,'37†....84
Street Without a Name	Constant Remy-Pola Illery
Song of Ceylon	Basil Wright 39
Tendre Ennemie	Simone Berriau

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Angel's Pit, The (A)	Amedeo Nazzari			June	26,'37
Amphytrion (A)	Henri Garat	Globe	Mar.	23,'37..103. Apr.	3,'37
Beetheven Concerte (G)	V. Gurdin	Amkino	Mar.	23,'37...90. Apr.	10,'37
Big Fella (G)	Paul Robeson	British Lion		73. July	10,'37
Carnival in Flanders (A)	Francoise Rosay	American Tobis	Sept.	22,'36...98. Oct.	9,'36
(Reviewed under the title, "La Kermesse Heroique.")					
Dominant Sex, The (A)	Phillips Holmes	Assoc. British		82. Feb.	26,'37
Edge of the World, The (A)	Finlay Currie	British I. E. Co.		80. Aug.	14,'37
Emil Und Die Detektive	Fritz Rasp	International		77	
Episode (A)	Paula Wessely	Metropolis	May	15,'37...90. June	5,'37
Eternal Mask, The (A)	Mathias Wieman	Mayer-Burstyn	Jan.	12,'37...70. Jan.	23,'37
Farewell Again (G)	Leslie Banks	United Artists		80. May	22,'37
Flying Doctor, The (G)	Charles Farrell	20th Century-Fox		92. Dec.	19,'36
Fury Over Spain (G)		Modern Film		55. Aug.	14,'37
Gang Show, The (G)	Ralph Reader	General		May	1,'37
Glamorous Night (G)	Mary Ellis	Assoc. British		80. May	15,'37
Gobsek (A)	Leonid Leonidow	Amkino		74. Aug.	14,'37
Golem, The (A)	Harry Baur	Metropolis	Mar.	20,'37...88. Mar.	27,'37
Great Call, The (G)	Camille Pilette	United Artists		90. Dec.	5,'36
Gypsy (A)	Roland Young	Warner		Feb.	13,'37
It Isn't Done (G)	Cecil Kellaway	British Empire		90. Mar.	27,'37
It's You I Want (A)	Seymour Hicks	British Lion		70. Nov.	21,'36
Janosik (G)	Pale Bielik	French	Nov.	24,'36...82. Dec.	3,'36
(Exploitation: May 22,'37, p. 86.)					
Jericho (G)	Paul Robeson	General		77. Sept.	4,'37
Kimiko (A)	Sachiko Chiba	International	Apr.	12,'37...73. Apr.	24,'37
King's People, The (G)	John Drinkwater	Mindlin	May	11,'37...70. May	22,'37
La Damigella di Bard (G)	E. Gammatica	Artisti		85. Jan.	9,'37
La Grande Illusion (A)	Jean Gabin	Realization d'Art Cinematographique		120. July	3,'37
Last Night, The (G)	I. R. Peitser	Amkino	Apr.	27,'37...90. May	8,'37
Late Mattia Pascal, The (A)	Pierre Blanchar			Apr.	10,'37
Les Petits (G)	Alice Tissot	France-American	Dec.	29,'36...90. Jan.	23,'37
Let's Make a Night of It	Buddy Rogers	Assoc. British		80. July	10,'37
Mademoiselle Docteur (A)	Dita Parlo	United Artists		105. May	1,'37
Merry Comes to Town (G)	Zasu Pitts	Sound City		77. June	5,'37
Mill on the Floss, The (G)	Frank Lawton	National		90. Feb.	13,'37
Moonlight Sonata (G)	Paderewski	United Artists		90. Mar.	13,'37
Ora Penciane (G)	Chuche Selerzane	Prod. Soria		105. May	15,'37
Orphan of the Wilderness	Gwen Munro	British Empire	Jan.	20,'37...65. Mar.	6,'37
Our Fighting Navy (G)	H. B. Warner	General		75. May	8,'37
Pagliacci (G)	Richard Tauber	United Artists		90. Feb.	6,'37
(See production article, Jan. 9,'37, p. 16.)					
Pearls of the Crown (A)	Sascha Guitry	Tobis		115. June	5,'37
Pepe Le Moko (A)	Jean Gabin	Paris Film		106. Mar.	20,'37
Prisoners (G)	A. I. Chaban	Amkino	Feb.	10,'37...93. Feb.	27,'37
Pygmalion (G)	Lily Bouwmeester	Filmex Cinetone		Apr.	17,'37
Razumov (G)	Pierre Fresnay	Garrison	Mar.	8,'37...95. Mar.	27,'37
Revolutionists (G)	V. V. Schuklin	Amkino	Dec.	'36...100. Feb.	6,'37
"Said O'Reilly to McNab" (G)	Will Mahoney	Gainsborough-GB		84. July	17,'37
Sensation (A)	John Lodge	Wardour		75. Jan.	23,'37
Silver Blaze (G)	Arthur Wontner	Assoc. British		70. July	17,'37
Sol Over Danmark (G)	Henrik Malberg		Apr.	13,'37...73. Apr.	24,'37
Southern Mail (A)	Richard-Wilm	Solar		100. Feb.	20,'37
Spain in Flames (A)		Amkino	Jan.	28,'37...63. Feb.	13,'37
Spanish Earth, The (A)		Prometheus	Aug.	20,'37...58. Sept.	4'37
Thank You, Madam (G)	Jan Kiepura	American Tobis	Apr.	26,'37...85. May	1,'37
Thirteen, The (A)	Ivan Novoseltsev	Amkino		85. July	17,'37
30 Seconds of Love (G)	Elsa Merlini	E. J. A.		80. Jan.	2,'37
This'll Make You Whistle (A)	Jack Buchanan	Wilcox		78. Jan.	9,'37
Tsar to Lenin (A)		Lesauer Intern'l	Mar.	6,'37...66. Mar.	27,'37
Wave, The (G)	Native Cast	Garrison	Apr.	26,'37...66. May	1,'37
White Squadron (G)	Antonio Canta	E. N. I. C.		85. Dec.	26,'36
World's In Love, The (A)	Marta Eggerth	Viennese	May	18,'37...90. May	29,'37
Yiddle with His Fiddle	Molly Picon	Sphinx	Dec.	31,'36	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-36) August 1, 1936.]

CELEBRITY

Title — Rel. Date — Min.

COMICOLOR CARTOONS

Happy Days ..... Sept.30,'36.....

COLUMBIA

Title — Rel. Date — Min.

BROADWAY COMEDIES

Ay Tank Ay Go (1-23-37) (All Star) . Dec. 4,'36. 16½..

Back to the Woods (3 Stooges) ..... May 14,'37. 19½..

Big Squirt, The (Charlie Chase) ..... Sept.17,'37†. 2 rls.

Bury the Hatchet (8-21-37) . Aug. 6,'37. 19....

Calling All Doctors ..... July 22,'37. 19½..

Cash and Carry (3 Stooges) ..... Sept. 3,'37†18½..

Dizzy Doctors (4-17-37) (3 Stooges) .... Mar. 19,'37. 17½..

Free Rent (1-30-37) (All Star) ..... Dec. 20,'36. 18....

From Bad to Worse (Charlie Chase ..... June 4,'37. 17....

Goofs and Saddles ..... July 2,'37. 17½..

Grand Hooter (6-5-37) (Charlie Chase ..... May 7,'37. 19½..

Grips, Grunts and Groans (3 Stooges) .. Jan. 15,'37. 19....

Knee Action (2-27-37) (Andy Clyde ..... Jan. 9,'37. 17....

Lodge Night (Andy Clyde ..... June 11,'37. 18....

Love Comes to Mooneyville (1-2-37) . Nov. 14,'36. 18....

My Little Feller (Andy Clyde ..... May 21,'37. 18....

New News (4-17-37) (Collins-Kennedy) ..... Apr. 1,'37. 17½..

Sailor Maid (Polly Moran ..... Feb. 12,'37. 19....

Slippery Silks (2-20-37) (3 Stooges) .... Dec. 27,'36. 17½..

Stuck in the Stieks (Andy Clyde ..... Mar. 26,'37. 18....

Super Snooper, The (El Brendel ..... Feb. 25,'37. 19½..

Three Dumb Clucks (3 Stooges) ..... Apr. 17,'37. 17....

Wrong Miss Wright, The (Charlie Chase ..... June 18,'37. 17....

COLOR RHAPSODIES

Bon Bon Parade ..... Nov. 26,'36. 8½..

Boy and His Dog, A (1-9-37) ..... Dec. 23,'36. 7....

Foxy Pup, The (6-5-37) ..... May 21,'37. 6½..

Gifts from the Air ..... Jan. 1,'37. 7½..

Indian Serenade ..... July 16,'37. 8....

Let's Go (4-17-37) ..... Apr. 10,'37. 7½..

Merry Mannequins ..... Mar. 19,'37. 6½..

Mother Hen's Holiday ..... May 7,'37. 7....

Scary Crows ..... Aug. 20,'37. .....

Skeleton Frolic (2-20-37) .. Jan. 29,'37. 7½..

Spring Festival (8-21-37) . Aug. 6,'37. 8....

Stork Takes a Holiday, The . June 11,'37. 8....

Swing, Monkey, Swing ..... Sept. 10,'37. .....

Two Lazy Crows (11-28-36) . Nov. 26,'36. 7....

COLUMBIA TOURS

Gold Quest of the Ages (2-27-37) ..... Jan. 23,'37. 10....

Fifty Years of Barter ..... May 28,'37. 9½..

Haiti's Black Napoleon (8-21-37) ..... Aug. 6,'37. 9....

Pirate Parts of the Caribbean ..... July 2,'37. 9....

When the West Was Young (3-20-37) ..... Mar. 12,'37. 9....

COMMUNITY SING

(2nd Series)

No. 1 ..... Aug.20,'37†10....

No. 2 ..... Sept.17,'37†10....

COURT OF HUMAN RELATIONS

Runaway Marriage, The (1-16-37) ..... Dec. 18,'36. 11....

Wedding Deal, The ..... Feb. 26,'37. 11½..

FEATURETTES

Community Sing (No. 1) (2-27-37) ..... Jan. 17,'37. 10....

Community Sing (No. 2) .. Feb. 19,'37. 11....

Community Sing (No. 3) (6-5-37) ..... May 20,'37. 10....

Community Sing (No. 4) .. June 18,'37. 10½..

Community Sing (No. 5) .. July 24,'37. 10½..

Herald of the Skies ..... Apr. 2,'37. 9½..

Story of Norton I, Emperor of the United States (2-6-37) ..... Dec. 18,'36. 9....

HAPPY HOUR

Goose Girl, The ..... May 30,'37. 3 rls.

Old Woman in the Woods, The ..... Apr. 23,'37. 3 rls.

KRAZY KAT CARTOONS

16. Merry Cafe (1-23-37) .. Dec. 26,'36. 7....

17. Lyin' Hunter, The (3-27-37) ..... Feb. 12,'37. 7....

18. Krazy's Race of Time (6-26-37) ..... May 6,'37. 7....

19. Masque Raid, The ..... June 25,'37. 7....

NEW WORLD OF SPORT SERIES

Fishing Thrills (2-13-37) .... Jan. 22,'37. 9....

Fit to Win (6-12-37) ..... May 7,'37. 9½..

Fleet Hoofs (4-17-37) ..... Mar. 5,'37. 10....

Fun in the Water (4-17-37) ..... Apr. 10,'37. 10....

Future Stars ..... Aug. 30,'37. .....

Golf Magic ..... Aug. 16,'37. .....

Plane Devils (1-9-37) ..... Nov. 28,'36. 9½..

Riding the Waves ..... June 4,'37. 10....

Scrambled Legs (3-27-37) .. Feb. 22,'37. 9....

Sport of the Seasons ..... June 25,'37. 9....

Sport's Greatest Thrills (8-21-37) ..... Aug. 3,'37. 9....

SCRAPPY CARTOONS

Canine Capers ..... Sept.16,'37†. 6½..

I Want to Be an Aetress .. Nov. 28,'36. 7....

Dizzy Ducks (12-19-36) ... July 18,'37. 6½..

Puttin' Out the Kitten .... Mar. 26,'37. 7....

Scrappy's Band Concert .... Apr. 29,'37. 7....

Scrappy's Music Lesson .... June 4,'37. 7....

SCREEN SNAPSHOTS

No. 3—(1-9-37) ..... Nov. 28,'36. 10....

No. 4—(2-6-37) ..... Dec. 18,'36. 10....

No. 5—(2-27-37) ..... Jan. 22,'37. 10....

No. 6— ..... Feb. 19,'37. 10....

No. 7— ..... Mar. 23,'37. 9½..

No. 8—(5-29-37) ..... Apr. 30,'37. 9½..

No. 9— ..... May 22,'37. 10....

No. 10— ..... June 4,'37. 9....

No. 11— ..... June 25,'37. 10½..

No. 12— ..... Aug. 13,'37. .....

No. 13— ..... Sept. 10,'37. .....

(New Series)

No. 1— ..... Sep.17,'37†. 1 rl..

SPECIAL

Belgium (3-6-37) ..... Dec. 25,'36. 8½..

Castle Town of France (2-20-37) ..... Nov. 1,'36. 8½..

Old Paris and Berne (2-20-37) ..... Dec. 18,'36. 8½..

DuWORLD

Title — Rel. Date — Min.

Story of the Rose, A (1-16-37) ..... 10....

Sus-Ti Ka (12-19-36) ..... 10....

Utah Picture Book (1-9-37) ..... 10....

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title — Rel. Date — Min.

SONG AND COMEDY HITS

Dental Follies (4-10-37) ... Feb. 26,'37. 11....

Gifts in Rhythm ..... Oct. 23,'36. 10....

Pink Lemonade (9-24-36) .. Sept.18,'36. 11....

Play! Girls ..... Nov. 6,'36. 11....

Pot Luck (8-14-37) ..... Aug. 6,'37†. 11....

See Uncle Sol (2-6-37) .... Jan. 29,'37. 11....

Strike! You're Out (1-9-37) . Dec. 11,'36. 11....

TERRY-TOONS

Big Game Hunt, The ..... Feb. 19,'37. 7....

Book Shop, The (1-30-37) .. Feb. 5,'37. 6....

Bug Carnival (4-17-37) .... Apr. 16,'37. 7....

Bully Frog, A (10-10-36) .. Sept.18,'36. 6....

Cleaning Day ..... Sept.17,'37†. 1 rl..

Farmer Al Falfa in the Health Farm ..... Sept. 4,'36. 8....

Farmer Al Falfa in Trailer Life ..... Aug.20,'37†. 6....

Farmer Al Falfa's Twentieth Anniversary ..... Nov. 27,'36. 7....

Flying South ..... Mar. 19,'37. 7....

Homeless Pup, The ..... July 23,'37. 7....

Kike Fells the Fox (11-7-36) ..... Oct. 2,'36. 6....

Kike the Kangaroo in a Battle Royal (11-21-36) .. Oct. 30,'36. 7....

Kike the Kangaroo in Skunked Again ..... Dec. 29,'36. 7....

Hay Ride, The ..... Apr. 2,'37. 6....

Mechanical Cow, The ..... June 25,'37. 7....

Ozzie Ostrich Comes to Town ..... May 28,'37. 7....

Paper Hangers, The (8-14-37) ..... July 30,'37. 7....

Pink Elephants ..... July 9,'37. 7....

Play Ball ..... June 11,'37. 6....

Puddy the Pup in Cats in a Bag (12-26-36) .... Dec. 11,'36. 7....

Puddy's Coronation ..... May 14,'37. 7....

Puddy the Pup in Sunken Treasures ..... Oct. 16,'36. 6....

Red Hot Music ..... Mar. 5,'37. 6....

Robin Hood in an Arrow Escape (11-21-36) ..... Nov. 13,'36. 7....

Salty McGuire ..... Jan. 6,'37. 7....

School Birds ..... Apr. 30,'37. 7....

Tin Can Tourist, The (2-6-37) ..... Jan. 22,'37. 7....

Villain Still Pursued Her, The ..... Sept. 3,'37†. 1 rl..

TREASURE CHEST

Chesapeake Bay Retriever, The (12-26-36) ..... Dec. 13,'36. 11....

Crystal Ballet ..... May 28,'37. 11....

Feminine Form (8-29-36) .. Aug. 7,'36. 10....

How to Ski ..... Aug. 20,'37†. 11....

Krazi-Inventions (10-31-36) . Oct. 9,'36. 11....

Legend of the Lei (1-2-37) . Dec. 4,'36. 11....

Nature's Songsters (9-23-36) ..... Sept. 4,'36. 8....

Ornamental Swimming .... June 4,'37. 10....

Private Life of the Gannets . Sept.10,'37†. .....

Songs of the Danube ..... May 7,'37. 9....

Sports in the Alps (10-10-36) ..... Sept.11,'36. 9....

Symphony in Snow (11-7-36) ..... Oct. 16,'36. 9....

TWO-REEL COMEDIES

Affairs of Pierre, The (7-31-37) ..... Aug. 6,'37†19....

Amuse Yourself ..... Nov. 27,'36. 20....

Any Old Port (1-2-37) .... Nov. 6,'36. 18....

Bashful Ballerina ..... Sept.17,'37†. .....

Big Courtship, The ..... Feb. 19,'37. 17....

Chemist, The (9-24-36) ... Oct. 9,'36. 19....

Comic Artist's Home Life (4-3-37) ..... Apr. 9,'37. 18....

Ditto ..... Feb. 12,'37. 17....

Freshies ..... May 7,'37. 17....

Fun's Fun (2-6-37) ..... Feb. 5,'37. 19....

Girls Ahoy! ..... June 11,'37. 17....

Hamlet and Eggs ..... June 18,'37. 18....

Her Accidental Hero ..... May 21,'37. 17....

High-C Honeymoon ..... Jan. 1,'37. 21....

His Pest Girl ..... Apr. 30,'37. 18....

Hi-ya Doc? ..... Apr. 23,'37. 20....

Holding the Bag ..... May 14,'37. 19....

Hold It ..... Jan. 29,'37. 17....

Jail Bait ..... Jan. 8,'37. 19....

Just the Type ..... Dec. 4,'36. 20....

Love in Arms ..... May 28,'37. 18....

Love Nest on Wheels ..... Mar. 26,'37. 18....

Man to Man ..... Feb. 26,'37. 17....

Melody Girl ..... Apr. 16,'37. 17....

Mixed Magic (12-9-36) ..... Nov. 20,'36. 17....

Modern Home (11-28-36) ... Nov. 13,'36. 19....

Montague the Magnificent (8-14-37) ..... Aug. 27,'37†7....

Off the Horses (4-10-37) .... Mar. 5,'37. 19....

Pixilated ..... Mar. 19,'37. 18....

Practically Perfect (1-30-37) . Jan. 15,'37. 21....

Rah Rah Rhythm (11-21-36) . Oct. 23,'36. 18....

Ready to Serve (4-10-37) ... Mar. 12,'37. 15....

Screen Test, The (12-19-36) . Dec. 13,'36. 19....

Slacks Appeal ..... Aug. 13,'37†19....

Smart Way, The ....

Spring is Here ..... Oct. 30,'36. 20....

Sweeties ..... Sept. 3,'37†15....

That's the Spirit ..... June 25,'37. 17....

Timid Ghost, The ..... Sept.24,'37†. .....

Transatlantic Love ..... Dec. 25,'36. 20....

Uncle Sol Solves It ....

Who's Crazy? ..... Aug. 20,'37†. .....

Whose Baby Are You? (11-7-36) ..... Oct. 2,'36. 18....

Will You Stop! ..... Sept.10,'37†. .....

HOFFBERG

Title — Rel. Date — Min.

Baltimore, Home of Wally Simpson ....

Bamboo (5-29-37) ..... July 16,'37. 10....

Broadway Dance Parade .... June 15,'37. 10....

Busy Spots in Florida ..... Jan. 20,'37. 12....

Floridian Curiosities (5-29-37) ..... Jan. 10,'37. 11..

Hollywood Magic (5-29-37) ..... 10....

In Shanghai (6-5-37) ..... July 16,'37. 12....

Isle of Paradise ..... July 30,'37. 20....

Spanish Interlude, A ..... June 15,'37. .....

Sport of Flying ..... Sept.12,'36. .....

IMPERIAL

Title — Rel. Date — Min.

EDGAR GUEST POETIC GEMS

Boyhood ..... 8....

Old Prospector, The ..... 8....

Early in the Mornin' ..... 8....

NOVELTIES

Nero ..... 8....

Hobo Hero ..... 9....

PORT O' CALL

City of the Sun ..... 9....

Last Resort ..... 9....

Seventh Wonder ..... 9....

WORLD IN COLOR

Beneath Coral Seas ..... 8....

Dream Harbor ..... 8....

Under the Southern Cross ..... 8....

MGM

Title — Rel. Date — Min.

CRIME DOESN'T PAY

No. 9—Torture Money (2-27-37) ..... Jan. 2,'37. 20....

No. 10—It May Happen to You (8-14-37) ..... June 5,'37. 21....

No. 11—Soak the Poor .... Aug.21,'37. 16....

FITZPATRICK TRAVEL TALKS

Colorful Bombay (5-8-37) ..... 8....

Colorful Islands (1-2-37) .. Nov. 14,'36. 9....

Floral Japan ..... July 24,'37. 8....

Glimpses of Java and Ceylon (4-10-37) ..... Mar. 6,'37. 9....

Glimpses of Peru ....

Hong Kong, Hub of China (6-26-37) ..... May 1,'37. 8....

India on Parade ..... Feb. 6,'37. 9....

Oriental Paradise ..... Nov. 14,'36. 8....

Picturesque South Africa (2-20-37) ..... Jan. 9,'37. 9....

Quaint Quebec ..... Sept.12,'36. 9....

Rocky Mountain Grandeur (7-24-37) ..... June 26,'37. 8....

Serene Siam (6-26-37) ..... May 29,'37. 9....

Yellowstone Park (12-19-36) ..... Oct. 24,'36. 9....

HARMAN-ISING

(Happy Harmonies)

26—Pups' Christmas (12-26-36) ..... Dec. 12,'36. 8....

27—Circus Daze ..... Jan. 16,'37. 9....

28—Swing Wedding ..... Feb. 13,'37. 8....

29—Bosko's Easter Eggs (4-3-37) ..... Mar. 20,'37. 8....

30—Bosko and the Pirates (5-8-37) ..... May 1,'37. 8....

31—Hound and the Rabbit, The (6-26-37) ..... May 29,'37. 8....

32—Wayward Pups (8-14-37) ..... July 10,'37. 9....

No. 33—Bosko and the Cannibals ..... Aug. 28,'37. 10....

M-G-M MINIATURES

Great American Pie Company ..... Nov. 9,'36. 11....

Have Courage (7-24-37) .... June 12,'37. 10....

Hollywood: Second Step (2-20-37) ..... Dec. 5,'36. 10....

How to Be a Detective (1-23-37) ..... Oct. 17,'36. 9....

How to Vote (9-3-36) ..... Sept. 5,'36. 10....

Pacific Paradise ....

Romance of Digestion ..... Mar. 13,'37. 11....

What Do You Think? ..... Jan. 23,'37. 10....

MUSICAL COMEDIES

Carnival in Paris (6-26-37) . May 29,'37. 21....

Girl's Best Years, A (2-20-37) ..... Dec. 25,'37. 19....

Hollywood Party (5-8-37) ... Apr. 3,'37. 21....

No Place Like Rome (11-7-36) ..... Sept.26,'36. 19....

Some Time Soon (4-10-37) .. Mar. 6,'37. 20....

Violets in Spring (9-5-36) .. Sept. 5,'36. 21....

OUR GANG

Fishy Tales ..... Aug. 28,'37. .....

Glove Taps (4-10-37) ..... Feb. 20,'37. 11....

Hearts Are Thumps ..... Apr. 3,'37. 11....

Night 'n' Gales ..... July 24,'37. 11....

Reunion in Rhythm ..... Jan. 9,'37. 11....

Roamin' Holiday (7-31-37) . June 12,'37. 11....

Rushin' Ballet (8-28-37) ... Apr. 24,'37. 11....

Spooky Hooky (3-6-37) ..... Dec. 5,'36. 11....

Three Smart Boys (5-8-37) . Mar. 13,'37. 11....

Two Too Young (11-7-36) .. Sept.26,'36. 10....

(THE RELEASE CHART--CONT'D)

Title Rel. Date Min.

PETE SMITH SPECIALTIES

Star-Rac's Night Out.....Feb. 27,'37.10....
Dexterity (2-27-37) .....Jan. 16,'37..9....
Equestrian Acrobatics ....Aug. 14,'37..8....
Gilding the Lily.....Feb. 6,'37..8....
Golf Mistakes (6-26-37)....June 12,'37.10....
Grand Bounce, The
(6-26-37) .....May 22,'37.11....
Hurling (1-9-37) .....Nov. 14,'36.10....
Olympic Ski Champions
(11-7-36) .....July 3,'37.10....
Penny Wisdom (5-8-37)....Apr. 10,'37.10....
Pigskin Champions .....Aug. 14,'37.....
Ski Skill (4-10-37).....10....
(Reviewed under the title, "Ski Thrill")
Sports on Ice.....July 24,'37.10....
Tennis Tactics (5-8-37)....May 1,'37.10....
Wanted—A Master (1-2-37).Dec. 26,'36.10....

ROBERT BENCHLEY

How to Start the Day.....10....

SPECIAL

Servant of the People
(3-20-37) .....Apr. 9,'37.21....
(Exploitation: Feb. 27,'37, p. 87.)

TABLOID MUSICALS

Bars and Stripes (5-8-37)..Feb. 20,'37.11....
Dancing on the Ceiling....Jan. 2,'37..9....
Little Maestro (4-17-37)...Mar. 27,'37.11....
Song of Revolt (7-24-37)...May 29,'37.11....
Swing Bandity (9-5-36)...Sept.19,'36.11....

PARAMOUNT

Title Rel. Date Min.

BETTY BOOP CARTOONS

Be Human .....Nov. 20,'36..7....
Candid Candidate, The....Aug. 27,'37†.1 rl..
Ding Dong Doggie.....July 23,'37†.7....
Grampy's Indoor Outing..Oct. 16,'36..7....
House Cleaning Blues.....Jan. 15,'37..7....
Hot Air Salesman, The
(3-20-37) .....Mar. 12,'37..7....
Impractical Joker, The
(7-3-37) .....June 18,'37..7....
Making Friends .....Dec. 18,'36..7....
Pudgy Takes a Bow-Wow...Apr. 9,'37..7....
Pudgy Picks a Fight
(5-22-37) .....May 14,'37..8....
Service With a Smile.....Sept.24,'37†.7....
Whoops! I'm a Cowboy.....Feb. 12,'37..7....

COLOR CLASSICS

Bunny-Mooning (3-13-37)..Feb. 12,'37..7....
Car-Tune Portrait, A
(7-3-37) .....June 25,'37..7....
Chicken a la King.....Apr. 16,'37..8....
Christmas Comes But Once
a Year .....Dec. 4,'36..8....
Peeping Penguins .....Aug. 27,'37†.7....
Play Safe .....Oct. 16,'36..7....

HEADLINERS

Blue Velvet Music.....Apr. 9,'37.10....
Mark Warnow and Orch.
Friml Favorites (7-3-37)..June 4,'37.11....
Rudolf Friml, Jr., and Orch.
Hollywood Star Reporter,
No. 2 .....Oct. 29,'37†.1 rl..
Hula Heaven .....Oct. 1,'37†11....
Eddie Peabody
Installment Collector, The...July 24,'37.10....
Fred Allen
Let's Go Latin.....Sept.10.'37†11....
Xavier Cugat and Orch.
Musical Charmers .....Oct. 9,'36.11....
Phil Spitalny and Girl Orch.
Music by Morgan.....Feb. 12,'37.11....
Russ Morgan and Orch.
Music, Music Everywhere..Dec. 18,'36.11....
Clyde Lucas and Orch.
Night in Manhattan.....July 30,'37.11....
Queens of Harmony.....Aug. 20.'37†11....
Phil Spitalny and Girl Orch.
Rah, Rah, Football.....Oct. 30.'36.10....
Will Osborne and Orch.
Song Hits on Parade.....Jan. 15,'37.10....
Freddie Rich & Orch.
Star Reporter in Hollywood
(11-21-37) .....Nov. 20,'36..9....
Ted Husing-Bennie Bart-
lett-Dorothy Lamour
Star Reporter, The, No. 2
(3-27-37) .....Mar. 12,'37.11....
Vincent Lopez and Orch.
Boswell Sisters
Swing, Hutton, Swing.....May 7,'37.11....
Ina Ray Hutton and Orch.

MUSICAL ROMANCE
(Technicolor)

In Old Wyoming (2-27-37).Jan. 15,'37..9....
Schubert's Serenade .....July 23,'37..9....
Song of the Islands.....
(5-22-37) .....May 21,'37.10....

Title Rel. Date Min.

Trees (3-20-37) .....Mar. 19,'37..9....
Western Sketches .....Nov. 20,'36.10....

PARAGRAPHICS

Aviator Shorty .....July 23,'37.10....
Broadway Highlights, No. 8. Dec. 11,'36.10....
Broadway Highlight, No. 9.....10....
Circus Comes to Town, The
(7-3-37) .....June 25,'37.10....
Cowboy Shorty .....Oct. 8,'37†.1 rl..
Game Trails .....Apr. 30,'37.10....
It's a Good Stunt.....Sept.10,'37†10....
It's a Living.....Mar. 5,'37.11....
Killer of the Tonto.....Aug. 13,'37†10....
Nobody Home .....Apr. 2,'37.10....
Rhythm of the River.....Oct. 9,'36.10....
Safety in the Air
(5-22-37) .....May 28,'37.10....
Sailor Shorty .....Oct. 23,'36.10....
That's Their Business.....Nov. 13,'36.11....
Where Champions Meet
(2-20-37) .....Jan. 8,'37..9....
Where Snow Is King.....Feb. 5,'37..9....

PARAMOUNT PICTORIAL

No. 3 — Miss Christopher
Columbus—Take a Num-
ber—Keep Out! Lions....Oct. 16,'36.10....
No. 4—A Modern Monster
— Furs on Parade — All
Aboard .....Nov. 13,'36.11....
No. 5 — Bamboo—Clamdig-
gers' Rodeo — Vienna
Boys' Choir .....Dec. 11,'36.10....
No. 6—Cornering a Killer
— Twilight — Let's All
Learn to Ski.....Jan. 8,'37..9....
No. 7 — Magic Caverns —
Albert Payson Terhune—
Swing Fashions .....Feb. 12,'37..9....
No. 8 — Tides of Fundy—
Home of the Rainbow—
Meet the Lorias.....Mar. 12,'37.10....
No. 9—Moonlight and
Shadows — Rooftops of
Manhattan—Blackie and
Brownie .....Apr. 9,'37.10....
No. 10 — Sailboat Time —
Twilight on the Trail—
Magnetic Music (5-22-37).May 7,'37.10....
No. 11—Fishing Highlights.June 4,'37.11....
No. 12—(7-3-37) .....July 2,'37.10....

NEW SERIES

No. 1 .....Aug. 6,'37†.1 rl..
No. 2 .....Sept. 3,'37†.1 rl..
No. 3 .....Oct. 1,'37†.1 rl..

POPEYE THE SAILOR

Hold the Wire.....Oct. 23,'36..7....
Hospitaliky .....Apr. 16,'37..7....
I Like Babies and Infants..Sept.17,'37†.7....
I'm in the Army Now.....Dec. 25,'36..7....
I Never Change My
Altitude .....Aug.20,'37†.7....
Lost and Foundry.....July 16,'37..7....
Morning, Noon and Night
Club (6-26-37) .....June 18,'37..7....
My Artistical Temperature..Mar. 19,'37..7....
Organ Grinder's Swing
(3-6-37) .....Feb. 19,'37..7....
Paneless Window Washer,
The (2-27-37).....Jan. 22,'37..7....
Popeye the Sailor Meets
Sinbad the Sailor
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(Technicolor special)
Spinach Roadster, The.....Nov. 27,'36..7....
Twisker Pitcher, The.....May 21,'37..7....

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE
(Cinecolor)

No. 2 (11-28-36).....Oct. 30,'36.10....
No. 3 .....Dec. 25,'36.11....
No. 4 (3-2-27).....Feb. 26,'37.11....
No. 5 .....Apr. 30,'37.11....
No. 6 .....July 2,'37.11....

NEW SERIES

No. 1 .....Sept. 3,'37†.1 rl..

SCREEN SONGS

Never Should Have Told
You (3-6-37) .....Jan. 29,'37..8....
Nat Brandwynne and Orch.
Please Keep Me In Your
Dreams (5-22-37).....May 28,'37..8....
Henry King and Orch.
Talking Through My Heart.Nov. 27,'36..7....
Dick Stabile and Orch.
Twilight on the Trail.....Mar.26,'37..7....
The Westerners
Whispers in the Dark.....Sept.24,'37†.1 rl..

Title Rel. Date Min.

You Came to My Rescue...July 30,'37..8....
Shep Fields and Orch.

GRANTLAND RICE SPORTLIGHTS
(NEW SERIES)

No. 30—Sporting Quiz, The
(11-21-36) .....Nov. 6,'36.10....
No. 31—Chimp Champs....Dec. 4,'36.10....
No. 32—Sporting Pals.....Jan. 1,'37.10....
No. 33—Underwater Re-
mance, An (3-6-37).....Jan. 29,'37.10....
No. 34—On the Nose
(3-13-37) .....Feb. 26,'37.10....
No. 35—King Soccer .....Mar.26,'37.10....
No. 36—Wrestling (It's a
Laugh) .....Apr. 23,'37.10....
No. 37—Swing Stars
(5-22-37) .....May 14,'37.10....
No. 38—Pan-American
Champions (7-3-37) .....June 11,'37.10....
No. 39—Rhythm of the
Game (7-10-37) .....July 9,'37.10....
No. 40—Aquabats .....Aug.13,'37†10....
No. 41—Picking Pets.....Sept.10,'37†11....
No. 42—Four Smart Dogs..Oct. 8,'37†.....

UNUSUAL OCCUPATIONS
(Cinecolor)

No. 1 .....Aug. 6,'37†.1 rl..
No. 2 .....Oct. 8,'37†.1 rl..

RKO RADIO

Title Rel. Date Min.

CONDOR MUSICALES

Frozen Affair, A (8-28-37).Sept.17,'37†10....
Murder in Swing Time
(9-4-37) .....Sept.27,'37†10....

HEADLINER SERIES

1—Lalapaloosa .....Nov. 20,'36.16....
2—Singing in the Air.....Feb. 19,'37.19....
3—Rhythm on the Rampage
(4-24-37) .....Apr. 2,'37.18½..
4—Swing Fever .....July 25,'37.20....

EDGAR KENNEDY COMEDIES

Bad Housekeeping (4-10-37).Mar. 5,'37.19....
Dumb's the Word.....June 11,'37.18....
Hillbilly Goat (1-23-37)...Jan. 15,'37.18....
Locks and Bonds.....Apr. 16,'37.19....
Morning Judge .....Sept.24,'37†.....
Tramp Trouble .....Aug. 6,'37.16....

MARCH OF TIME

No. 3 .....Nov. 3,'36.21....
No. 4 (12-12-36).....Nov. 27,'36.22....
No. 5 .....Dec. 25,'36.19....
No. 6 .....Jan. 22,'37.19....
No. 7 .....Feb. 19,'37.21....
No. 8 .....Mar. 19,'37.20....
No. 9 (4-17-37) .....Apr. 16,'37.21....
No. 10 .....May 14,'37.18....
No. 11 .....June 11,'37.18....
No. 12 .....July 9,'37.18....
No. 13 .....Aug. 6,'37.18....
1937-38
No. 1 .....Sept. 3,'37†.....

MICKEY MOUSE

Clock Cleaners, The
(8-28-37) .....8....
Hawaiian Holiday
(9-4-37) .....8....

NU-ATLAS PRODUCTIONS

Rhythm in a Night Court
(9-4-37) .....Sept.24,'37†.9....

PATHE NEWS

Released twice a week

PATHE PARADE

No. 1 .....Sept.10,'37†.....

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Don't Be Like That
(1-30-37) .....Dec. 4,'36.18....
Horse Play (4-3-37).....Mar.13,'37.18....

RADIO MUSICAL COMEDIES

Deep South (1-23-37).....Jan. 1,'37.17....
Mississippi Moods
(7-31-37) .....July 23,'37.17....
That Man Samson.....May 28,'37.19....

SMART SET

Grandma's Buoys (1-2-37)..Dec. 18,36.16....
Inlawful .....Apr. 30,'37.17....

SPECIAL

Day With the Dionne
Quintuplets, A (4-24-37) .Mar.26,'37.18....

SPORTS WITH BILL CORUM

Beach Sports .....June 4,'37..9½..
Big League .....May 7,'37.11....
Foreign Sports .....Apr. 9,'37.10....
Golf Timing (8-21-37).....July 23,'37.11....
Iceman, The .....Jan. 15,'37..9....
Ladies' Day .....Dec. 18,'36.11....

Title Rel. Date Min.

Putting On the Dog.....Feb. 12,'37.11....
Royal Steeds .....July 2,'37.10....
Saratoga Summers
(3-27-37) .....Mar. 12,37.11....

SINGING WHEELS

Singing Wheels (12-26-36) .Nov. 20,'36.11....

STRUGGLE TO LIVE

Deadly Females .....Nov.13,'36..9½..
Desert Land .....Apr. 5,'37..9....
Forest Gangsters (1-23-37).Jan. 8,'37..9....

SUPERBA COMEDIES

Bridal Grief .....Feb. 5,'37.19....
One Live Ghost.....Nov. 6,'36.21....
Wife Insurance (8-14-37). .July 9,'37.18....
Wrong Romance, The.....May 14,'37.19....

WORLD ON PARADE

California Missions
(4-24-37) .....Apr. 16,'37.11....
Circus Winter Quarters.....May 14,'37.11....
Florida Cowboy .....June 11,'37..9½..
Gold Mania (1-16-37).....Dec. 25,'36.11....
Graveyard of Ships (1-2-37) .Nov. 27,'36.11....
Heart of the Sierras.....Nov. 6,'36.11....
Jungle Playmate .....July 30,'37..9....
Manhattan Waterfront
(3-27-37) .....Feb. 19,'37.11....
Mt. Vernon .....Mar. 19,'37.10....
Romantic Mexico .....Jan. 22,'37.10....
Trinidad .....Sept.11,'36.10....
Workshops of Old Mexico. July 9,'37.11....

STATE RIGHTS

Title Rel. Date Min.

ALEXANDER

Trailing the Seashore
(1-9-37) .....11....

AMERICAN RED CROSS

Behind the Flood Headlines
(5-8-37) .....11....

ASTOR

Carmen (5-29-37) .....9....
Halt! Who Goes There?
(5-29-37) .....9....

FILM EXCHANGE

Ski-Esta (1-2-37).....10....

MATSON

Coronation Preview
(3-27-37) .....10....

ROGERS SPECIAL

Lest We Forget (5-1-37).....1 rl..

U. S. DEPT. OF AGRICULTURE

I Pledge My Heart (8-7-37).....11....

20TH CENTURY-FOX

Title Rel. Date Min.

ADVENTURES OF THE
NEWSREEL CAMERAMAN

Bone Bender Parade
(8-14-37) .....Aug. 6,'37.10....
Dogging It Around the
World .....Nov. 13,'36.10....
Looking for Trouble.....Dec. 18,'36.10....
Paeing the Thoroughbreds..Sept.25,'36.....
Ski Parade, The.....Feb. 5,'37.....
Sports Headliners of 1936
(11-21-36) .....Oct. 30,'36.10....

MAGIC CARPET SERIES

Land of Genghis Kahn
(2-6-37) .....Dec. 18,'36.10....
Philippine Fantasy
(11-7-36) .....Sept.25,'36.....
Portraits of Portugal
(8-7-37) .....Aug. 6,'37.10....
Touring Brazil (12-18-36)..Nov. 13,'36.10....
Western Grandeur (4-3-37).Feb. 5,'37..9½..

UNITED ARTISTS

Title Rel. Date Min.

MICKEY MOUSE

103. Alpine Climbers
(8-22-36) .....Oct. 28,'36†.9½..
104. Mickey's Circus
(8-15-36) .....Nov. 11,'36†.8....
105. Donald and Pluto
(11-14-36) .....Dec. 12,'36†.8....
107. Mickey's Elephant
(11-14-36) .....Feb. 19,'37†.9....
108. Don Donald (1-16-37).....8½..
109. Worm Turns, The
(1-23-37) .....Apr. 17,'37†.8½..
110. Magician Mickey ....June 17,'37†.8½..
111. Mickey's Amateurs
(6-19-37) .....1 rl..
112. Moose Hunters .....Aug. 5,'37†.9....

SILLY SYMPHONIES

106. Three Blind Mouse-
keteers (11-28-36)...Jan. 28,'37†.7....
108. Country Cousin, The
(11-21-36) .....Dec. 17,'36†.6½..
109. Mother Pluto
(11-21-36) .....Mar. 6,'37†.6½..
110. More Kittens (1-9-37) .Mar.27,'37†.8½..

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
111. Woodland Cafe (6-26-37)		1 rl..
112. Little Hiawatha (6-26-37)		1 rl..
113. Modern Inventions (6-26-37)		1 rl..

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 29	Oct. 26,'36..	9....
No. 30	Nov. 23,'36.	10....
No. 31	Dec. 21,'36..	9....
No. 32 (2-6-37)	Feb. 1,'37..	9½..
No. 33 (3-27-37)	Mar. 15,'37..	9....
No. 34 (4-17-37)	Mar. 22,'37..	8....
No. 35 (4-17-37)	Apr. 12,'37..	7....
No. 36 (5-15-37)	May 10,'37..	9½..
No. 37 (5-15-37)	June 7,'37..	9½..
No. 38 (7-24-37)	July 26,'37.	10....
No. 39		
No. 40		
MEANY-MINY-MOE CARTOONS		
Air Express	Sept. 20,'37†	6....
Big Race, The (3-13-37)	Mar. 3,'37..	7....
Country Store (8-7-37)	July 5,'37..	7....
Fireman's Picnic	Aug. 16,'37..	6½..
Golfers, The (2-13-37)	Jan. 11,'37..	8½..
House of Magic (2-13-37)	Feb. 8,'37..	8....
Knights for a Day (1-9-37)	Dec. 28,'36..	7....
Lumber Camp (3-20-37)	Mar. 15,'37..	7....
Ostrich Feathers	Sept. 6,'37†	7....
Rest Resort	Aug. 23,'37..	7....
Steel Workers (5-15-37)	Apr. 26,'37..	7....
Stevedores, The	May 24,'37..	7....
Turkey Dinner	Nov. 30,'36..	8....
MENTONE MUSICAL COMEDIES		
Alpine Cabaret (8-14-37)	Aug. 4,'37.	10....
Bargain Matinee (3-20-37)	Apr. 14,'37.	10....
Cocktail Party, The (5-15-37)	May 12,'37.	10....
Fun Begins at Home	Feb. 17,'37.	10....
Hawaiian Capers	Sept. 8,'37†	9....
It's on the Record	Mar. 17,'37.	10½..
Royal Cafe	Nov. 25,'36.	10....
School for Swing (2-6-37)	Jan. 20,'37.	10....
Shoes with Rhythm (5-15-37)	June 9,'37.	10....
Singing Bandit, The (7-3-37)	July 7,'37.	10....
Teddy Bergman's Bar-B-Q	Oct. 6,'37†	9....
Television Highlights	Dec. 23,'36.	10....
OSWALD CARTOONS		
Birthday Party, The	Mar. 29,'37..	6½..
Duck Hunt (3-13-37)	Mar. 8,'37..	7....
Everybody Sings (1-30-37)	Feb. 22,'37..	7....
Gopher Trouble	Nov. 30,'36..	7....
Night Life of the Bugs (10-3-36)	Oct. 9,'36..	8....
Playful Pup, The (7-31-37)	July 12,'37..	7....
Puppet Show (10-13-36)	Nov. 9,'36..	8½..
Trailer Thrills (5-15-37)	May 3,'37..	7....
Unpopular Mechanic (10-17-36)	Nov. 6,'36..	8....
Wily Weasel, The	June 7,'37..	7....
STRANGER THAN FICTION SERIES		
No. 29—Novelty (9-24-36)	Nov. 9,'36..	8½..
No. 30—Novelty (12-26-36)	Dec. 7,'36.	10....
No. 31—Novelty (1-2-37)	Jan. 4,'37..	9....
No. 32—Novelty (1-30-37)	Feb. 1,'37..	9....
No. 33—Novelty (2-13-37)	Mar. 1,'37..	9....
No. 34—Novelty (4-17-37)	Mar. 29,'37..	9....
No. 35—Novelty (4-17-37)	Apr. 26,'37..	9....
No. 36—Novelty (4-17-37)	May 24,'37..	8....
No. 37—Novelty (7-3-37)	June 21,'37..	8½..
No. 38—Novelty (5-15-37)	July 19,'37..	9....
No. 39—Novelty (7-24-37)	Aug. 16,'37..	9....
No. 40—Novelty	Sept. 6,'37†	9....
No. 41—Novelty	Oct. 4,'37†	9....
No. 42—Novelty	Nov. 1,'37†	9....
UNIVERSAL SPECIAL		
Hollywood Screen Test (8-14-37)	Aug. 30,'37†	21...
King Edward the VIIII	Dec. 14,'36..	9½..
You Can't Get Away With It	Nov. 30,'36.	25....

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Internationals	Oct. 17,'36.	11....
Holtz-Lee		
Vaudeville Is Back	Nov. 14,'36.	11....
Johnny Perkins		
Vaudo-Villians	Dec. 12,'36.	10....
Marty May		
Reel Vaudeville (1-30-37)	Jan. 2,'37.	11....
Harry Rose		
Bed-Time Vaudeville (2-20-37)	Jan. 30,'37.	11....
Bring On the Girls	Mar. 6,'37.	11....
Edgar Bergen		
Vitaphone Diversions	Apr. 3,'37.	10....
Smith and Dale		
Nickel Lowdown	May 1,'37.	10....
Charles Kemper		
Vitaphone Funsters (6-12-37)	May 29,'37.	11....
Johnny Burke		
Vaude-Festival	June 26,'37.	.....
Fritz and Jean Hubert		
Vaudeville Hits	July 17,'37.	.....
Elaine Arden		
Vitaphone Broadwayites	Aug. 21,'37.	10....
Medley-Dupree		
BROADWAY BREVITIES		
Say It with Candy	Oct. 3,'36.	20....
Virginia Verrill		
Sheik to Sheik	Oct. 10,'36.	21....
Georges Metaxa		
Can't Think of It	Oct. 24,'36.	18....
Ken Murray-Oswald		
Captain Bluebird	Feb. 13,'37.	.....
Georgie Price		
Sunday Round-Up, The	Oct. 31,'36.	18....
Dick Foran-Linda Perry		
Sweethearts and Flowers	Nov. 7,'36.	20....
Regis-Toomey-Preisser Sisters		
That's Pictures (8-29-36)	Nov. 21,'36.	21....
Jay C. Flippen		
Joe Palooka in "The Blonde Bomber"	Nov. 28,'36.	21....
Shemp Howard-Robert Norton		
Here Comes the Circus	Dec. 5,'36.	18....
"Poodles" Hanneford		
"Give Me Liberty"	Dec. 19,'36.	22....
John Litel		
It's All Over Now (2-6-37)	Dec. 26,'36.	20....
Dan Healy		
Joe and Asbestos In "A Horse's Tale" (2-13-37)	Jan. 9,'37.	20....
Harry Gribbon-Hamtree Harrington		
Pretty Pretender, The (2-13-37)	Jan. 23,'37.	21....
Bernice Claire		
Joe Palooka in "Kick Me Again" (3-6-37)	Feb. 6,'37.	21....
Shemp Howard-Robert Norton		
Captain Bluebloed	Feb. 3,'37.	21....
Georgie Price		
Swing for Sale (3-13-37)	Feb. 27,'37.	22....
Hal LeRoy		
Under Southern Stars	Feb. 20,'37.	18....
Fred Lawrence-J. Bryan		
Hotel a la Swing	Mar. 13,'37.	20....
Eddie Foy, Jr.		
Mail and Female	Mar. 27,'37.	21....
Ken Murray		
Play Street (4-10-37)	Apr. 3,'37.	21....
Preisser Sisters		
Romance of Robert Burns (4-10-37)	Apr. 10,'37.	16....
Owen King-Linda Perry		
Lifers of the Party, The	Apr. 17,'37.	21....
Yacht Club Boys		
Joe Palooka in "Taking the Count"	Apr. 24,'37.	21....
Shemp Howard-Robert Norton		
Movie Mania	May 8,'37.	20....
Dave Apollon		
Musical Operation, A	May 15,'37.	20....
Frank Gaby-Virginia Verrill		
Day at Santa Anita	May 22,'37.	18....
Sybil Jason		
Sound Defects (6-12-37)	June 5,'37.	22....
Rufe Davis		
Joe Palooka in "Thirst Aid"	June 12,'37.	20....
Robt. Norton-Beverly Phalen		
Rhythm Roundup, The	June 19,'37.	21....
Estelle Taylor		
Little Pioneer, The (7-10-37)	July 3,'37.	19....
Sybil Jason		
Newsboys Nocturnes (7-10-37)	July 10,'37.	20....
Lane, Tree & Edwards		
Flowers from the Sky (8-21-37)	July 24,'37.	22....
Josephine Huston		
Cut Out for Love	Aug. 2,'37.	.....
Donald Novis-Dorothy Dare		
Du Barry Did All Right	Aug. 7,'37.	.....
Irene Bordoni		
COLORTOUR ADVENTURE (Cinecolor)		
Colorful Occupations (9-19-36)	Oct. 3,'36.	10....
Northern Lights	Oct. 31,'36.	10....
Along the Mediterranean	Dec. 5,'36.	10....
Hollanders, The (1-23-37)	Jan. 2,'37.	10....
Nice Work (2-13-37)	Jan. 30,'37.	10....
Land of the Midnight Sun (3-13-37)	Feb. 27,'37.	10....
Nature the Artist (4-10-37)	Mar. 20,'37.	10....
Cradle of Civilization	Apr. 17,'37.	10....
Alpine Grandeur	May 15,'37.	10....
Gateway to Africa (6-12-37)	June 12,'37.	10....
Land of the Magyar (7-10-37)	July 3,'37.	.....
Crossing the Sahara	Aug. 14,'37.	.....
LOONEY TUNES		
No. 28—Village Smithy, The	Nov. 14,'36..	7....
No. 29—Porky of the Northwoods (1-9-37)	Dec. 19,'36..	7....
No. 30—Porky the Wrestler	Jan. 9,'37..	7....
No. 31—Porky's Road Race	Feb. 6,'37..	7....
No. 32—Picador Porky (2-27-37)		8....
No. 33—Porky's Romance	Apr. 17,'37..	8....
No. 34—Porky's Duck Hunt	Apr. 17,'37..	8....
No. 35—Porky and Gabby (6-12-37)	May 15,'37..	8....
No. 36—Porky's Building	June 19,'37..	8....
No. 37—Porky's Super Service (7-10-37)	July 3,'37..	8....
No. 38—Porky's Bad Time Story	July 24,'37..	7....
No. 39—Porky's Railroad (8-14-37)	Aug. 7,'37..	7....
No. 40—Get Rich Porky	Aug. 28,'37	.....
No. 41—Porky's Garden	Sept. 11,'37	.....
MELODY MASTERS		
Emil Coleman and Orch. (7-11-36)	Oct. 17,'36.	11....
Leon Navara and His Orch. (9-19-36)	Nov. 7,'36.	11....
Clyde McCoy and Orch. (8-29-36)	Nov. 28,'36.	10....
Jimmie Lunceford and Orch. (1-23-37)	Dec. 19,'36.	10....
George Hall and Orch.	Jan. 9,'37.	10....
Louisiana Kings	Jan. 23,'37.	10....
Roger Wolfe Kahn and Orch.	Feb. 6,'37.	10....
Cab Calloway and Orch. (3-13-37)	Feb. 20,'37.	10....
Peter Van Steeden and Orch.	Mar. 6,'37.	10....
Jacques Fray and Orch. (4-10-37)	Mar. 27,'37.	10....
Jam Session, The	Apr. 17,'37.	10....
Clyde McCoy and Orch.		
Rimac Orchestra, The	May 8,'37.	10....
Jack Denny and Orch.	May 29,'37.	10....
Eliseo Grenet and Orch. (6-19-37)	June 19,'37.	10....
Lennie Hayton and Orch. (7-10-37)	July 10,'37.	10....
David Mendoza and Orch. (8-21-37)	July 31,'37.	10....
MERRIE MELODIES (In Color)		
No. 27—Boulevardier of the Bronx	Oct. 10,'36..	7....
No. 28—Don't Look Now	Nov. 7,'36..	7....
No. 29—Cooeoonut Grove	Nov. 28,'36..	7....
No. 30—He Was He' Man	Jan. 2,'37..	7....
No. 31—Pigs Is Pi's (1-16-37)	Jan. 30,'37..	7....
No. 32—I Only Have Eyes for You (3-6-37)	Mar. 6,'37..	8....
No. 33—The Fella with the Fiddle (4-10-37)	Mar. 27,'37..	8....
No. 34—She Was an Acrobat's Daughter	Apr. 10,'37..	8....
No. 35—Ain't We Got Fun	May 1,'37..	8....
No. 36—Clean Pastures	May 22,'37.	.....
No. 37—Uncle Tom's Bungalow	June 5,'37.	.....
No. 38—Streamlined Greta Green (6-12-37)	June 19,'37..	8....
No. 39—Sweet Sioux (7-10-37)	June 26,'37..	8....
No. 40—Egghead Rides Again	July 17,'37..	8....
No. 41—Plenty of Money and You	July 31,'37..	7....
No. 42—Sunbonnet Blue	Aug. 21,'37.	.....
No. 43—Speaking of the Weather (8-21-37)	Sept. 4,'37..	7....
No. 44—Dog Daze	Sept. 18,'37.	.....
PICTORIAL REVIEWS		
No. 4—Southern Wear—Aviation (1-23-37)	Dec. 26,'36.	11....
No. 5—Sports Afloat (2-6-37)	Jan. 16,'37.	10....
No. 6—Swimming — Wood Carving	Feb. 13,'37.	10....
No. 7—Phonograph Records —Lipsticks (4-10-37)	Mar. 20,'37.	11....
No. 8—Coiffeurs—Shoes	Apr. 10,'37.	10....
No. 9—Hats—Bathing Suits	May 11,'37.	10....
No. 10—Dancing-Leather (6-5-37)	May 22,'37.	10....
No. 11—Milk—Rugs	June 19,'37.	10....
No. 12—Pianos-Art (8-14-37)	July 17,'37.	10....
No. 13—Books—Furs	Aug. 28,'37.	.....
VITAPHONE NOVELTIES		
Nut Guilty—(6-27)	Nov. 21,'36.	10....
Oklahoma As Is	Dec. 19,'36.	11....
Cal Tinney		
Poets of the Organ (8-22)	Jan. 16,'37.	.....
Mr. and Mrs. Jesse Crawford		
Whale Ho (7-14)	Feb. 13,'37.	10....
Medium Well Done	Mar. 6,'37.	10....
Hardeen		
Ghost to Ghost Hookup, A	Apr. 3,'37.	11....
Radio Ramblers		
Home Run on the Keys (4-3-37)	Apr. 24,'37..	9....
Babe Ruth		
Check Your Cash	May 22,'37.	10....
Louis Zingone		
Double Talk (6-5-37)	June 26,'37.	10....
Edgar Bergen		
Palm Beach Knights	July 31,'37.	.....
Charles Ahearn		
Lyin' Tamer, The (7-11-36)	Aug. 28,'37.	.....
George Jessel		

WM. STEINER

Title	Rel. Date	Min.
Eagle's Vengeance, The	July 29,'37†	20....

WORLD

Title	Rel. Date	Min.
Battling Bettas	July 8,'37†	10....
Men of Ships	Sept. 10,'37†	9....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Jungle Menace (9-4-37) ..... 20....
Frank Buck-C. Henry (each)
(15 episodes)

REPUBLIC

Dick Tracy 6401 (2-27-37) Feb. 20,'37† .....
Ralph Byrd-Kay Hughes
(15 episodes)
Painted Stallion, The 6421 June 5,'37† .....
Ray Corrigan-Hoot Gibson
Robinson Crusoe of Clipper Island 3583 ..... Nov. 14,'36. .....
Mala-Mamo Clark
(14 episodes)
S. O. S. Coast Guard 6441 ..... Aug. 29,'37† .....
Ralph Byrd-Maxine Doyle
Zorro Rides Again 6461 ... Nov. 20,'37† .....
John Carroll

UNIVERSAL

Jungle Jim (12-26) ..... Jan. 18,'37.. 2 rls.
Grant Withers-Betty Jane Rhodes (each)
Radio Patrol ..... Oct. 4,'37† 2 rls.
Grant Withers-Cecil Hughes (each)
Secret Agent X9 ..... Apr. 12,'37.. 2 rls.
Scott Kolk-Jean Rogers (each)
Wild West Days (6-26-37) July 5,'37† 2 rls.
Johnny Mack Brown (each)
(13 episodes)

VICTORY

Blake of Scotland Yard ... Apr. 15,'37 .....
Ralph Byrd-Herbert Rawlinson
(15 episodes—also feature version)
Shadows of Chinatown ..... Oct. 10,'36 .....
Bela Lugosi-Herman Brix
(15 episodes—also feature version)

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended September 4, 1937, from 100 theatres in 17 major cities of the country was $1,146,006, a decrease of $6,898 from the total for the preceding week ended August 28, 1937, when 96 theatres in 16 large cities aggregated $1,152,904.

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Theatres	Seats	Price	(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937) Average Receipts Per Week	Current Week — Picture	Gross	Previous Week — Picture	Gross
Boston							
Boston	3,246	25c-65c	$17,700	"The Man Who Cried Wolf" (Univ.) and "Way Out West" (MGM)	8,000	"I Cover the War" (Univ.) and "One Mile from Heaven" (20th Cent.-Fox)	8,000
Fenway	1,382	30c-50c	5,300	"Artists and Models" (Para.) and.. "She's No Lady" (Para.)	5,000	"You Can't Have Everything" (20th Cent.-Fox) and "Borneo" (20th Cent.-Fox)	4,500
RKO Memorial	2,907	25c-65c	13,600	"Make a Wish" (RKO) and "Hot Water" (20th Cent.-Fox)	13,000	"It's All Yours" (Col.) and "Flight from Glory" (RKO)	17,000
Loew's Orpheum	2,970	35c-65c	14,500	"Topper" (MGM) and "Between Two Women" (MGM)	18,000	"Stella Dallas" (U. A.) and "The Devil Is Driving" (Col.) (2nd week)	14,000
Loew's State	3,537	35c-65c	13,100	"Topper" (MGM) and "Between Two Women" (MGM)	15,000	"Stella Dallas" (U.A.) and "The Devil Is Driving" (Col.) (2nd week)	12,500
Metropolitan	4,332	35c-75c	26,200	"Confession" (F.N.) (stage: Harriet Hayes)	16,000	"Love Under Fire" (20th Cent.-Fox) (stage: Nick Long, Jr.)	22,000
Paramount	1,793	25c-50c	8,000	"Artists and Models" (Para.) and.. "She's No Lady" (Para.)	8,000	"You Can't Have Everything".... (20th Cent.-Fox) and "Borneo" (20th Cent.-Fox)	7,000
Buffalo							
Buffalo	3,489	30c-50c	14,000	"Artists and Models" (Para.)	14,766	"Stella Dallas" (U. A.)	18,700
Century	3,000	25c	7,000	"Four Aces" (Ind.) and "Off Again—On Again" (RKO)	5,123	"Hell Divers" (MGM) and "The Great Hospital Mystery" (20th Cent.-Fox)	8,600
Great Lakes	3,000	25c-40c	10,100	"Broadway Melody of 1938" (MGM) (2nd week)	6,285	"Broadway Melody of 1938" (MGM) (1st week)	18,600
Hippodrome	2,500	25c-40c	9,000	"Stella Dallas" (U.A.)	6,950	"Ever Since Eve" (F.N.) and "The Case of the Stuttering Bishop" (F.N.)	6,200
Lafayette	3,300	25c	8,300	"King Solomon Mines" (GB) and.. "Girls Can Play" (Col.)	5,500	"Rhythm in the Clouds" (Rep.) and "Jim Hanvey, Detective" (Rep.)	5,600
Chicago							
Apollo	1,400	35c-75c	7,100	"Trader Horn" (MGM)	6,800	"Saratoga" (MGM) (2nd week)	5,500
Chicago	4,000	35c-75c	35,500	"Artists and Models" (Para.) (stage: Jack Denny and Orch.)	45,000	"Confession" (F. N.) (stage: Rudy Vallee and Orch.)	52,000
Erlanger	1,200	50c-$1.50	11,000	"The Life of Emile Zola" (F.N.)..	14,800	"The Firefly" (MGM) (3rd week)	5,000
Garrick	900	35c-75c	6,800	"You Can't Have Everything" (20th Cent.-Fox) (2nd week)	6,000	"You Can't Have Everything" (20th Cent.-Fox) (1st week)	8,000
Oriental	3,490	35c-55c	17,500	"It's All Yours" (Col.) (stage: Jack La Rue-Vince Barnett)	18,000	"One Mile from Heaven" (20th Cent.-Fox) (stage: Lou Holtz)	13,000
Palace	2,509	35c-75c	19,900	"Make a Wish" (RKO) (stage: Red Norvo and Band)	20,000	"Love Under Fire" (20th Cent.-Fox) (stage: Barto and Mann)	19,000
Roosevelt	1,591	35c-75c	13,000	"Captains Courageous" (MGM) (2nd week)	11,500	"Captains Courageous" (MGM) (1st week)	16,000
State-Lake	2,776	20c-40c	14,800	"Reported Missing" (Univ.) (plus stage show)	13,200	"Hell Divers" (MGM) (stage: Verne Buck and revue)	15,000
United Artists	1,700	35c-75c	17,500	"The Good Earth" (MGM) (3rd week)	10,000	"The Good Earth" (MGM) (2nd week)	12,000
Cleveland							
Allen	3,300	30c-42c	5,700	"You Can't Have Everything" (20th Cent.-Fox) (2nd week)	5,500	"You Can't Have Everything" (20th Cent.-Fox) (1st week)	8,500
Hippodrome	3,800	30c-42c	12,700	"Lost Horizon" (Col.)	16,000	"Confession" (F. N.)	11,500
RKO Palace	3,100	30c-60c	17,800	"It's All Yours" (Col.) (stage: Roscoe Ates and vaudeville)	16,500	"Love Under Fire" (20th Cent.-Fox) (plus vaudeville)	17,000
State	3,400	30c-42c	17,200	"Broadway Melody of 1938" (MGM)	19,000	"The Good Earth" (MGM)	22,000
Stillman	1,900	30c-42c	5,200	"The Good Earth" (MGM)	7,500	"Stella Dallas" (U.A.)	6,500
Denver							
Aladdin	1,500	25c-50c	3,400	"Lost Horizon" (Col.)	5,000	"Love Under Fire" (20th Cent.-Fox)	3,000
Broadway	1,500	25c-40c	2,300	"Platinum Blonde" (Col.) and "A Dangerous Adventure" (Col.) (3 days) "Love Under Fire" (20th Cent.-Fox) (4 days)	800 2,000	"You Can't Have Everything" (20th Cent.-Fox)	2,500
Denham	1,500	25c-40c	6,700	"Blonde Trouble" (Para.)	3,500	"No Man of Her Own" (Para.)	4,000
Denver	2,500	25c-50c	9,600	"Thin Ice" (20th Cent.-Fox) (plus stage band)	18,000	"Lost Horizon" (Col.) (plus stage band)	19,000
Orpheum	2,500	25c-40c	7,300	"Broadway Melody of 1938" (MGM) and "Border Cafe" (RKO)	12,000	"Topper" (MGM) and "Between Two Women" (MGM)	10,000
Paramount	2,000	25c-40c	3,400	"One Mile from Heaven" (20th Cent.-Fox) and "Armored Car" (Univ.)	3,500	"Born Reckless" (20th Cent.-Fox).. "Michael O'Halloran" (Rep.) (3 days) "Outlaws of the Orient" (Col.) and "Fight to the Finish" (Col.) (4 days)	800 1,700

[THEATRE RECEIPTS--CONT'D]

Theatres	Seats	Price	Average Receipts Per Week	Current Week — Picture	Current Week — Gross	Previous Week — Picture	Previous Week — Gross
Hollywood			(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)				
Chinese	2,500	30c-55c	11,600	"Love Under Fire" (20th Cent.-Fox) and "Wild and Wooly" (20th Cent.-Fox)	12,427	"Broadway Melody of 1938" (MGM)	17,977
Pantages	3,000	30c-65c	8,100	"Make a Wish" (RKO) and "Flight from Glory" (RKO)	6,000	"Think Fast, Mr. Moto" (20th Cent.-Fox) "Riding on Air" (RKO) and "Night Key" (Univ.)	5,900
W. B. Hollywood	3,000	30c-65c	10,400	"Stella Dallas" (U.A.) and "Talent Scout" (F.N.) (2nd week)	9,800	"Stella Dallas" (U.A.) and "Talent Scout" (F.N.) (1st week)	15,000
Indianapolis							
Apollo	1,100	25c-40c	4,400	"Borneo" (20th Cent.-Fox) and "Hot Water" (20th Cent.-Fox)	2,500	"One Mile from Heaven" (20th Cent.-Fox) and "Wild and Wooly" (20th Cent.-Fox)	3,800
Circle	2,800	25c-40c	6,300	"Souls at Sea" (Para.) and "Blonde Trouble" (Para.)	7,000	"The Toast of New York" (RKO) and "Big Shot" (RKO)	6,000
Loew's	2,800	25c-40c	8,200	"Dead End" (U.A.) and "It Can't Last Forever" (Col.)	10,000	"The Good Earth" (MGM)	9,800
Lyric	2,000	25c-40c	9,300	"Confession" (F.N.) (stage: Eddy Duchin and Orch.)	16,000	"Love Under Fire" (20th Cent.-Fox) (plus stage show)	11,000
Kansas City							
Empress	1,500	25c	....	"Backstage" (GB) and "The Great Hospital Mystery" (20th Cent.-Fox) (6 days)	1,800	"Damaged Goods" (G.N.) and "Killers of the Sea" (G.N.) (6 days-2nd week)	2,800
Fox	2,200	25c-40c	7,400	"Love Under Fire" (20th Cent.-Fox) (plus stage show)	11,000	.....	
Mainstreet	3,100	25c-40c	9,300	"Confession" (F.N.) and "Mr. Dodd Takes the Air" (F.N.) (6 days)	4,700	"The Toast of New York" (RKO) and "Fly-Away Baby" (W.B.)	8,700
Midland	4,000	25c-40c	12,000	"Topper" (MGM) and "Men Are Not Gods" (U.A.)	12,500	"The Good Earth" (MGM)	14,300
Newman	1,900	25c-40c	7,380	"The Great Gambini" (Para.) and "Dance, Charlie, Dance" (F.N.) (5 days)	3,200	"Artists and Models" (U. A.)	5,700
Uptown	2,000	25c-40c	4,500	"Wild and Wooly" (20th Cent.-Fox) and "Borneo" (20th Cent.-Fox)	4,000	"Platinum Blonde" (Col.) (5 days)	1,500
Los Angeles							
Carthay Circle	1,518	50c-$1.50	11,800	"High, Wide and Handsome" (Para.) (3rd week)	4,000	"High, Wide and Handsome" (Para.) (2nd week)	5,500
Four Star	900	50c-$1.50	4,000	"The Firefly" (MGM) (4th week)	8,400	"The Firefly" (MGM) (3rd week)	9,300
Grand International	750	35c-40c	2,100	"Under Falsk Flagg" (Scandinavian)	1,700	"Paris Commune" (Amkino) (6 days)	2,200
Hillstreet	2,700	30c-65c	8,000	"Make a Wish" (RKO) and "Flight from Glory" (RKO)	6,400	"Riding on Air" (RKO) and "Night Key" (Univ.)	6,500
Loew's State	2,500	30c-55c	14,700	"Love Under Fire" (20th Cent.-Fox) and "Wild and Wooly" (20th Cent.-Fox)	12,561	"Broadway Melody of 1938" (MGM) and "Think Fast, Mr. Moto" (20th Cent.-Fox)	21,542
Paramount	3,595	30c-55c	18,400	"Souls at Sea" (Para.) (stage: Senator Murphy and revue)	24,500	"Artists and Models" (Para.) (plus stage show) (2nd week)	16,000
W. B. Downtown	3,400	30c-65c	10,700	"Stella Dallas" (U.A.) and "Talent Scout" (F.N.) (2nd week)	11,800	"Stella Dallas" (U.A.) and "Talent Scout" (F.N.) (1st week)	15,000
Minneapolis							
Century	1,600	25c-40c	5,200	"Artists and Models" (Para.)	3,000	"Ever Since Eve" (F.N.)	3,800
Minnesota	4,000	25c-55c	12,200	"Thin Ice" (20th Cent.-Fox)	13,000	"Artists and Models) (Para.)	13,000
RKO Orpheum	2,900	25c-40c	7,200	"Married Before Breakfast" (MGM) (stage: Rudy Vallee and Orch.) (5 days) (35c-55c)	21,000	"The Road Back" (Univ.)	4,500
State	2,400	25c-40c	5,600	"The Case of Stuttering Bishop" (F.N.) and "Wild Money" (Para.)	5,500	"Born Reckless" (20th Cent.-Fox) "Super Sleuth" (RKO)	3,000
World	400	25c-35c	2,700	"King Solomon's Mines" (GB)	1,700	"Dreaming Lips" (U.A.)	1,800
Montreal							
Capitol	2,547	25c-60c	9,300	"You Can't Have Everything" (20th Cent.-Fox) and "Think Fast, Mr. Moto" (20th Cent.-Fox)	9,500	"Wee Willie Winkie" (20th Cent.-Fox) and "King George VI Coronation" (20th Cent.-Fox) (2nd week)	6,500
Loew's	3,115	25c-40c	11,000	"Midnight Madonna" (Para.) and "North of Nome" (Col.)	4,500	"Ever Since Eve" (F.N.) and "White Bondage" (W.B.)	6,000
Palace	2,600	25c-65c	10,500	"The Good Earth" (MGM) (2nd week)	5,500	"The Good Earth" (MGM) (1st week)	7,000
Princess	2,272	25c-65c	7,600	"The Toast of New York" (RKO) and "On Again—Off Again" (RKO)	6,500	"Exclusive" (Para.) and "Sing and Be Happy" (20th Cent.-Fox)	6,000
New York							
Astor	1,142	55c-$2.20	15,600	"The Firefly" (MGM) (4 days)	6,844	"High, Wide and Handsome" (Para.) (6th week)	4,500
Criterion	1,700	25c-75c	12,000	"Dance, Charlie, Dance" (F.N.)	5,000	"Talent Scout" (F.N.)	4,500
Globe	1,400	55c-$2.20	17,800	"Souls at Sea" (Para.) (4th week)	6,500	"Souls at Sea" (Para.) (3rd week)	9,600
Hollywood	1,430	55c-$2.20	....	"The Life of Emile Zola" (W.B.) (3rd week)	20,000	"The Life of Emile Zola" (W.B.) (2nd week)	25,800

[THEATRE RECEIPTS--CONT'D]

Theatres	Seats	Price	Average Receipts Per Week	Current Week — Picture	Current Week — Gross	Previous Week — Picture	Previous Week — Gross
New York (Continued)			(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)				
Paramount	3,700	25c-99c	36,100	"Artists and Models" (Para.) (stage: Phil Spitalny's Girl Orch.) (4th week)	32,000	"Artists and Models" (Para.) (stage: Phil Spitalny's Girl Orch.) (3rd week)	35,000
Rialto	594	25c-55c	7,700	"Bad Guy" (MGM)	10,000	"Roaring Timber" (Col.)	6,500
Rivoli	2,200	25c-99c	23,100	"Dead End" (U.A.) (2nd week)	45,100	"Dead End" (U.A.) (1st week)	52,000
RKO Music Hall	6,200	40c-$1.65	79,600	"Walter Wanger's Vogues of 1938" (U.A.) (plus stage show) (2nd week)	88,000	"Walter Wanger's Vogues of 1938" (U.A.) (plus stage show) (1st week)	106,135
Roxy	5,954	25c-75c	35,400	"Love Under Fire" (20th Cent.-Fox) (plus stage show)	44,500	"Gangway" (GB) (plus stage show)	26,000
Strand	3,000	40c-99c	20,800	"Confession" (F. N.) (2nd week)	13,500	"Confession" (F.N.) (1st week)	16,000
Oklahoma City							
Criterion	1,700	10c-40c	5,300	"Love Under Fire" (20th Cent.-Fox)	4,200	"The Toast of New York" (RKO)..	4,000
Liberty	1,500	10c-25c	2,900	"Woman Wise" (20th Cent.-Fox).. and "Mountain Justice" (F.N.) (4 days) "Meet the Missus" (RKO) and.... "Off to the Races" (20th Cent.-Fox) (3 days)	1,900 500	"The Thirteenth Chair" (MGM) and "Michael O'Halloran" (Rep.) (4 days) "Laughing at Trouble"..... (20th Cent.-Fox) and "Fugitive in the Sky" (W.B.) (3 days)	2,200 700
Midwest	1,500	10c-55c	4,300	"Broadway Melody of 1938" (MGM)	7,200	"You Can't Have Everything".... (20th Cent.-Fox)	6,500
Tower	1,100	10c-35c	....	"Elephant Boy" (U.A.)	2,500	"When Love Is Young" (Univ.).... (plus Jack Caldwell at organ)	2,900
Omaha							
Brandeis	1,200	25c-40c	4,900	"Make a Wish" (RKO) and..... "Flight from Glory" (RKO)	3,600	"Dance, Charlie, Dance" (F.N.) and "Confession" (F.N.)	3,700
Omaha	2,200	25c-40c	6,900	"Broadway Melody of 1938" (MGM) and "White Bondage" (W.B.) (8 days)	7,500	"The Good Earth" (MGM) and.... "Big Business" (20th Cent.-Fox) (3 days-2nd week)	3,600
Orpheum	3,000	25c-40c	9,200	"The Emperor's Candlesticks"..... (MGM) and "Wings Over Honolulu" (Univ.)	5,700	"The Singing Marine" (W.B.).... (stage: Stephin Fetchit) (35c-55c)	17,800
Philadelphia							
Aldine	1,300	40c-65c	9,200	"Stella Dallas" (U.A.)	19,000	.....	.....
Boyd	2,400	40c-65c	14,800	"Walter Wanger's Vogues of 1938" (U.A.)	13,000	"Confession" (F.N.)	10,500
Earle	2,000	25c-55c	14,400	"Love Under Fire" (20th Cent.-Fox) (stage: Will Osborne and Orch.)	13,500	"The Girl Said No" (G.N.) (stage: Jimmy Dorsey and Orch.) (6 days)	15,000
Fox	3,000	40c-65c	17,000	"Souls at Sea" (Para.) (10 days)	17,000	"You Can't Have Everything" (20th Cent.-Fox)	13,000
Karlton	1,000	25c-40c	2,700	"Confession" (F.N.)	2,300	"The Toast of New York" (RKO)	2,700
Keith's	2,000	30c-50c	2,800	"You Can't Have Everything" (20th Cent.-Fox)	3,200	"Artists and Models" (Para.)	3,500
Stanley	3,700	40c-65c	15,700	"Broadway Melody of 1938" (MGM) (2nd week)	10,500	"Broadway Melody of 1938" (MGM) (1st week)	19,000
Stanton	1,700	30c-50c	6,400	"King Solomon's Mines" (GB)....	5,000	"One Mile from Heaven" (20th Cent.-Fox)	5,200
San Francisco							
Clay	400	15c-40c	1,100	"Amphytrion" (French) (2nd week)	800	"Amphytrion" (French) (1st week)	900
Fox	5,651	15c-75c	11,000	"San Quentin" (F.N.) and..... "Love Under Fire" (20th Cent.-Fox)	19,000	"Artists and Models" (Para.) and.. "The Case of the Stuttering Bishop" (F.N.) (2nd week)	12,000
Golden Gate	2,850	15c-55c	16,600	"Big Shot" (RKO) (stage: Gene Autry)	14,500	"Border Cafe" (RKO) (stage: Sybil Jason and revue)	16,000
Orpheum	2,440	15c-55c	8,200	"Lost Horizon" (Col.)	18,000	"It Happened in Hollywood" (Col.) "Dangerous Adventure" (Col.)	7,600
Paramount	2,670	15c-75c	13,300	"Broadway Melody of 1938" (MGM) and "She's No Lady" (Para ,2nd week)	15,000	"Broadway Melody of 1938" (MGM) "She's No Lady" (Para.) (1st week)	24,000
St. Francis	1,470	15c-75c	6,900	"The Good Earth" (MGM) (2nd week)	6,400	"The Good Earth" (MGM) (1st week)	7,000
Warfield	2,680	15c-75c	15,300	"Souls at Sea" (Para.) and..... "Blonde Trouble" (Para.)	19,000	"They Won't Forget" (W.B.) and.. "Marry the Girl" (W.B.)	14,000
Seattle							
Blue Mouse	950	15c-35c	3,700	"Rose Marie" (MGM) (re-issue) and "Hell Divers" (MGM) (re-issue)	5,100	"Love in a Bungalow" (Univ.) and "Armored Car" (Univ.)	3,100
Fifth Avenue	2,500	30c-55c	7,700	"Broadway Melody of 1938" (MGM)	9,200	"Wee Willie Winkie" (20th Cent.-Fox) and "Sing and Be Happy" (20th Cent.-Fox) (2nd week)	6,800
Liberty	1,800	25c-55c	7,700	"Stella Dallas" (U.A.) (2nd week)	7,000	"Stella Dallas" (U.A.) (1st week)	11,000
Music Box	950	30c-55c	3,500	"Wee Willie Winkie" (20th Cent.-Fox) and "Sing and Be Happy" (20th Cent-Fox)	3,850	"Artists and Models" (Para.)	3,400
Orpheum	2,450	30c-55c	6,000	"You Can't Have Everything".... (20th Cent.-Fox) and "Midnight Madonna" (Para.) (3rd week)	4,800	"You Can't Have Everything".... (20th Cent.-Fox) and "Midnight Madonna" (Para.)(2nd week)	6,450
Palomar	1,500	15c-35c	4,700	"Meet the Boy Friend" (Rep.).... (plus stage show)	4,650	"The Frame-Up" (Col.) (plus stage show)	4,100
Paramount	3,050	30c-55c	5,200	"The Good Earth" (MGM) (2nd week)	6,750	"The Good Earth" (MGM) (1st week)	8,900

WHAT THE PICTURE DID FOR ME

British Lion

SONG OF FREEDOM: Paul Robeson—We haven't enough space to lament for the playing of this picture. If you play this picture, look for a good cornfield, so you can get into it after the show, and get everything off your chest. You'll curse 'till midnight. Our neighbor has just had a stroke and it looks like I'm next if we have to play such pictures as these. I asked everybody on the street to come into the show to take the bareness out of the theatre.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Chesterfield

HOUSE OF SECRETS: Leslie Fenton, Muriel Evans—Fairly good melodrama. Proved satisfactory on a midweek date.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Columbia

DEVIL IS DRIVING, THE: Richard Dix, Joan Perry—Our box office did a nose dive on this one although perhaps it was no fault of the picture. This type of picture should be shown gratis, so more people would see it, but my cash customers don't pay to be educated, they want to be entertained and I don't blame them. Running time, 68 minutes. Played August 14-15.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town patronage.

DEVIL IS DRIVING, THE: Richard Dix, Joan Perry—Nice programer in any spot. Running time, 68 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

MORE THAN A SECRETARY: Jean Arthur, George Brent—Very well made and entertaining comedy drama. It didn't do so well on a hot Sunday night.—Roy W. Adams, Mason Theatre, Mason Mich. Small town patronage.

RACKETEERS IN EXILE: George Bancroft, Evelyn Venable—This was double-billed with "Rhythm in the Clouds." We book with greater assurance when the word "racket" is in a title as our patrons always respond to the suggestion of action and hard-boiled thrills in a picture. This story of a racketeer who hit upon the plan of using the church as a front for his unlawful activities, and his gradual reformation through religion is not as tough as some might expect, but its originality pleased our patrons.—J. W. Noah, New Liberty & Ideal Theatres, Ft. Worth, Texas. General patronage.

ROARING TIMBER: Jack Holt, Grace Bradley—Just about on a par with the other Holt pictures, the story is pretty thin. Although Holt is as good as ever, even he can't make a show out of nothing. Running time, 65 minutes. Played July 31-August 1.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

SPEED TO SPARE: Dorothy Wilson, Charles Quigley—So-so action drama. Played August 3.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

First National

CHEROKEE STRIP: Dick Foran—Dick goes over big with the ladies here. The western fans like him very much. We're always glad to play him.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

CHEROKEE STRIP: Dick Foran, Jane Bryan—Just another western which pleased just so-so. It seems that good high class western stories cannot be made any more. These are always so short that you have to book extra shorts or have a short program, yet they always charge as much as a regular feature. Running time, 55 minutes. Played August 13-14.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

GOLD DIGGERS OF 1937: Joan Blondell, Dick Powell—Very good. My patrons go for musicals in a big way. Running time, 101 minutes. Played March 7-8-9.—Julius Overmoe, Gem Theatre, Hillsboro, N. D. Rural patronage.

THREE MEN ON A HORSE: Frank McHugh, Joan Blondell—Just terrible. More walk-outs than any other program. Running time, 9 reels. Played Aug. 19.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

In this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to —

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Gaumont British

LIMELIGHT: Arthur Tracy—I've never heard such a fine voice on the screen. It was a musical that surprised everyone. We played it with Dick Foran and did nice business on the week-end.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Metro-Goldwyn-Mayer

BROADWAY MELODY OF 1938: Robert Taylor, Eleanor Powell—Entertainment of the first degree. Top ranking musical resulting in well pleased audience and record breaking business. Next time out, Judy Garland will be big at box office. Running time, 110 minutes. Played August 22-23.—Peter Panagos, Indiana Theatre, Marion, Ind. General patronage.

CAPTAINS COURAGEOUS: Freddie Bartholomew, Spencer Tracy, Lionel Barrymore—Record breaking business. All of my records previous to this broken. Receipts went sky high. Theatre mobbed. Audience touched by picture. Everyone unusually well satisfied. Excellent from every angle.—Pearce Parkhurst, New Star Theatre, Dover-Foxcroft, Maine. Small town patronage.

DEVIL IS A SISSY, THE: Freddie Bartholomew, Jackie Cooper, Mickey Rooney—A great show. This is the first show of this kind we have ever run and wish to say that this is the kind of a story that gets them and holds 'em on the seat till the final fadeout. Don't be afraid to face the customers after the show is over and that is saying a lot as you can't get them this good very often. Running time, 9 reels. Played Aug. 22-23.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

EMPEROR'S CANDLESTICKS: William Powell. Luise Rainer—Went over fairly good. Receipts above average.—Pearce Parkhurst, New Star Theatre, Dover-Foxcroft, Maine. Small town patronage.

GORGEOUS HUSSY, THE: Joan Crawford, Robert Taylor—Picture well liked. Running time, 105 minutes. Played Jan. 3-4.—Julius Overmoe, Gem Theatre, Hillsboro, N. D. Rural patronage.

"We are making these reports because we like this department. It is a real help, and all exhibitors should make reports. Don't sit back and read the other exhibitors reports and never make any yourself. Let's cooperate and get some real benefit from this department."—**M. L. DuBose, Majestic Theatre, Cotulla, Texas.**

GREAT ZIEGFELD, THE: Luise Rainer, William Powell, Myrna Loy, Fanny Brice—This is a really wonderful picture, but about an hour too long. Just fair Sunday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

GREAT ZIEGFELD, THE: Willian Powell, Luise Rainer—Bucked bad weather on this, but did well in spite of it. Picture well liked, although too long. Running time, 180 minutes. Played Jan. 17-18-19.—Julius Overmoe, Gem Theatre, Hillsboro, N. D. Rural patronage.

MAYTIME: Jeanette MacDonald, Nelson Eddy—Excellent picture but not as good as her former performances. Running time, 132 minutes. Played July 18-20.—Julius Overmoe, Gem Theatre, Hillsboro, N. D. Rural patronage.

NIGHT MUST FALL: Robert Montgomery, Rosalind Russell—Metro should be awarded the leather medal for this. No good at any time. Running time, 117 minutes. Played August 16-17.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

NOBODY'S BABY: Patsy Kelly, Robert Armstrong—Pretty silly. Patsy needs better comedy plots than this one. Only a stretched out two reeler. Played July 31.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

OUR RELATIONS: Laurel and Hardy—I have seen better comedies than this, but there were no complaints from the audience.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

PARNELL: Clark Gable, Myrna Loy—In spite of the fact that this certainly is not a small town picture, we had a fair crowd to see it and generally it satisfied very much. Personally thought it a grand picture with Gable and Myrna Loy (who could help liking her?) doing swell jobs of acting. Running time, 119 minutes. Played August 15-16.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

PARNELL: Clark Gable, Myrna Loy—Went over good. Ladies here go for Clark. Picture well liked.—Pearce Parkhurst, New Star Theatre, Dover-Foxcroft, Maine. Small town patronage.

PICK A STAR: Patsy Kelly, Jack Haley—Well they dragged in everything on the Roach lot for this one. And in our opinion Laurel and Hardy about saved it from a complete failure. They were really at their best. Played August 5-6.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SONG OF THE CITY: Dean Jeffries, Margaret Lindsay—Our folks liked this okay on Derby Night. Low box office on its own, however. Played July 28.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TRADER HORN (REISSUE): Harry Carey, Edwina Booth—this repeat didn't do so well. The ladies spurned it. Played August 7.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TRADER HORN (REISSUE): Harry Carey, Edwina Booth—Played this reissue and it pleased.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Monogram

THIRTEENTH MAN, THE: Inez Courtney, Weldon Heyburn—We have forgiven Monogram for producing "Blazing Barriers" since playing "The Thirteenth Man," which is the best mystery film to emerge from an independent studio in a long time. The patrons came to see the other feature played with this, but it was the mystery film which they came out praising. Were it not for its marquee weakness almost any theatre could play this picture to profitable results. The photography is of major company caliber.—J. W. Noah, New Liberty & Ideal Theatres, Ft. Worth, Texas. General patronage.

Paramount

ARTISTS AND MODELS: Jack Benny—Something went wrong here. Lavishly produced musical that didn't please. A little more theme, and less vaudeville may have been the solution. Business was OK from past performances, but will have to watch the

next one. Running time, 97 minutes. Played August 29-September 1.—Peter Panagos, Indiana Theatre, Marion, Ind. General patronage.

BIG BROADCAST OF 1937: Jack Benny, Burns & Allen—Very good. Patrons well pleased. Running time, 95 minutes. Played May 2-3.—Julius Overmoe, Gem Theatre, Hillsboro, N. D. Rural patronage.

CHAMPAGNE WALTZ: Gladys Swarthout, Fred MacMurray.—Good picture and drew capacity houses both days. Running time, 89 minutes. Played June 20-21.—Julius Overmoe, Gem Theatre, Hillsboro, N. D. Rural patronage.

EASY LIVING: Jean Arthur, Edward Arnold—Smart little comedy drama with a grand cast. Don't give it too big buildup as it might not hit. Running time, 88 minutes. Played August 20.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

EXCLUSIVE: Fred MacMurray, Frances Farmer—Nice picture in any spot but will not stand extended time. Running time, 78 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

HIDEAWAY GIRL: Martha Raye—Our patrons seemed to fall for Martha Raye and consequently "Hideway Girl" got by nicely. Played August 21.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

HILLS OF OLD WYOMING: William Boyd, George Hayes—A very poor Hopalong Cassidy. Bill Boyd OK. They are not in the same class as Gene Autry or Tex Ritter.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HOTEL HAYWIRE: Leo Carrillo, Mary Carlisle—No one liked it. Nothing to it. Running time, 65 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

I MET HIM IN PARIS: Claudette Colbert, Melvyn Douglas, Robert Young—Splendid entertainment for every member of the family. Running time, 87 minutes. Played August 22-24.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

JUNGLE PRINCESS, THE: Ray Milland, Dorothy Lamour—A very entertaining picture that did an unusual Saturday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

KING OF GAMBLERS: Claire Trevor, Lloyd Nolan, Akim Tamiroff—Good picture; not a special by any means, but good entertainment. Did only average business. Not exactly suitable for Sunday, but was well liked. Running time, 74 minutes. Played August



Grown up and nation-wide, AIR EXPRESS *now* speed master of 500 giant super-swift transport planes, zooms America's shipments north, south, east, west—2500 miles overnight! Complete day and night service to 216 cities, and all points between, in the United States and Canada. Direct to Latin-America, Honolulu, and the Far East. Low cost. *True, modern* economy. For service, telephone any office of Railway Express and say "AIR EXPRESS DIVISION!"

15-16.—L. R. Creason, Palace Theatre, Eufaula, Okla. Small town patronage.

LAST TRAIN FROM MADRID: Lew Ayres—A Grand Hotel type of story. Some liked and some didn't. No special draw. Played August 11.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MAID OF SALEM: Claudette Colbert, Fred MacMurray—This is a starkly realistic costume melodrama which did not draw any too large a crowd on Sunday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MIND YOUR OWN BUSINESS: Charles Ruggles, Alice Brady—Good comedy drama. Did fairly well on Saturday against W. L. S. Barn Dance Competition.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

RUSTLERS' VALLEY: William Boyd, George Hayes—Fair western. Running time, 60 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

WAIKIKI WEDDING: Bing Crosby, Shirley Ross, Bob Burns, Martha Raye—All that an exhibitor could ask for. It's a mortgage lifter. Played August 8-10.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town patronage.

WAIKIKI WEDDING: Bing Crosby, Martha Raye, Shirley Ross, Bob Burns—Drew capacity crowds and lots of favorable comment. Running time, 87 minutes. Played July 25-26.—Julius Overmoe, Gem Theatre, Hillsboro, N. D. Rural patronage.

WILD MONEY: Edward Everett Horton—Did not please, will not please. Running time, 70 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

Republic

BILL CRACKS DOWN: Grant Withers, Beatrice Roberts—We found this satisfactory for a double program but too weak in name value to single.—J. W. Noah, New Liberty & Ideal Theatres, Ft. Worth, Texas. General patronage.

CIRCUS GIRL: June Travis, Bob Livingston—Although produced in a small time manner, this story manages to overcome its production handicaps and offer the patrons a thrill or two. Our artist gave the theatre front and marquee a gala appearance in the style of a circus poster and the box office reacted in a most encouraging manner. An unsophisticated clientele cannot help but like the film.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

JIM HANVEY, DETECTIVE: Guy Kibbee, Tom Brown—As a program picture obviously concocted for double bills, this routinely done mystery film is adequate. It's companion feature was no stronger than it, so the patrons had little to say concerning either.—J. W. Noah, New Liberty & Ideal Theatres, Fort Worth, Texas. General patronage.

JOIN THE MARINES: June Travis, Paul Kelly—Fairly good action drama; held up one end of a double bill on Saturday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

JOIN THE MARINES: June Travis, Paul Kelly—This obvious quickie is certainly not our idea of entertainment, but the patrons enjoyed it as part of a double program.—J. W. Noah, New Liberty & Ideal Theatres, Fort Worth, Texas. General patronage.

RHYTHM IN THE CLOUDS: Patricia Ellis, Warren Hull—This is distinctly one of the better releases from this company. The sets are far above average, the sound and photography are good, and the casting is satisfactory. Its musical comedy plot is no worse or better than that of the usual tune-film, but it has been produced in a spirited style which makes it an excellent companion feature to a heavier film. Our patrons are not particularly fond of musicals, so they had little to say.—J. W. Noah, New Liberty & Ideal Theatres, Ft. Worth, Texas. General patronage.

RKO Radio

BEHIND THE HEADLINES: Lee Tracy, Diana Gibson—A dandy action picture and a great Saturday night bill for small towns.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

CRIMINAL LAWYER: Lee Tracy, Margot Grahame—This one got by successfully on a midweek date.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

CRIMINAL LAWYER: Lee Tracy, Margot Grahame—Double-billed with "Star is Born." Guess which they came to see? OK in a spot where you have to run twins. Tracy chatters through picture and comes out all right for a doubleton. Running time, 72 minutes. Played Aug. 20-23.—W. C. Lewellen, Federal Theatre, Denver, Colo. Neighborhood patronage.

LAST OUTLAW, THE: Harry Carey, Hoot Gibson—Good western, except that our patrons are looking for more music in the western features. Running time, 8 reels. Played Aug. 12.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

12 *EXHIBITORS JOIN REPORTING CORPS*

New contributors to What the Picture Did for Me Department include the following:

L. R. Creason, Palace Theatre Eufaula, Okla.

M. L. DuBose, Majestic Theatre, Cotulla, Texas.

W. C. Lewellen, Federal Theatre, Denver, Col.

Julius Overmoe, Gem Theatre, Hillsboro, N. D.

Pearce Parkhurst, New Star Theatre, Dover-Foxcroft, Maine.

H. G. Kraus, Tolley Theatre, Tolley, N. D.

John A. Milligan, Broadway Theatre, Schuylerville, N. Y. (*after a year's absence*).

Harry M. Palmer, Temple Court Theatre, Washington, Ind.

Peter Panagos, Indiana Theatre, Marion, Ind.

Walter McLaughlin, Empire Theatre, Port Henry, N. Y. (*after more than a year's absence*).

Harry Weber, Rialto Theatre, Hood River, Ore.

W. D. White, Palace Theatre, Exira, Iowa.

NEW FACES OF 1937: Joe Penner, Harriet Hilliard—A very good vaudeville show. Disconnected. Some liked it, some did not. Business poor. Does not seem to have draw.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RACING LADY: Ann Dvorak, Smith Bellew—Like all other racing pictures, this didn't mean a thing in my town; however, it is a well made and entertaining picture.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

RAINBOW ON THE RIVER: Bobby Breen—Swell picture. Bobby Breen sure has a wonderful voice. Some sat through both shows and complimented very highly when they came out. Running time, 87 minutes. Played Feb. 14-15.—Julius Overmoe, Gem Theatre, Hillsboro, N. D. Rural patronage.

SHALL WE DANCE: Fred Astaire, Ginger Rogers—The same old stuff. Fred and Ginger start out with the usual misunderstanding and get it all straightened out in the end, but it gets the business and after all, that's what we are in business for. The roller skating scene is outstanding, but the songs are not to be compared with the songs written by Jerome Kern. Running time, 116 minutes. Played August 21-22.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town patronage.

SHALL WE DANCE: Ginger Rogers, Fred Astaire—A very good picture, but a disappointment alongside previous Astaire-Rogers pictures at the box office. Played August 8-9.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SHALL WE DANCE: Fred Astaire, Ginger Rogers—Flopped here and at our second run house. Complaints: "See them in one and you've seen 'em in all." Running time, 85 mintes. Played July 30-Aug. 2.—W. C. Lewellen, Federal Theatre, Denver, Colo. Neighborhood patronage.

SHALL WE DANCE: Fred Astaire, Ginger Rogers—Musicals and dancing is right down my alley, but I think Astaire and Rogers should change their story, too much sameness. Running time, 104 minutes. Played April 18-19.—Julius Overmoe, Gem Theatre, Hillsboro, N. D. Rural patronage.

THAT GIRL FROM PARIS: Lily Pons, Gene Raymond—Pleasing picture. Did just fairly well on Sunday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

THERE GOES MY GIRL: Gene Raymond, Ann Sothern—Gene is still one of the better box office bets for me. We played to better than average business with this one. Running time, 74 minutes.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

THAT GIRL FROM PARIS: Lily Pons, Gene Raymond—Another wonderful singer. Good picture from every standpoint. Running time, 105 minutes. Played March 1-2.—Julius Overmoe, Gem Theatre, Hillsboro, N. D. Rural patronage.

WE WHO ARE ABOUT TO DIE: Ann Dvorak, Preston Foster—The best story of its kind that I have played. Many good comments on the different characters that was used in same. Exceptionally well done. Play it. Running time, 9 reels. Played Aug. 5.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

Twentieth Century - Fox

BANJO ON MY KNEE: Joel McCrea, Barbara Stanwyck—Paid Fox for this picture and asked them to put it on the shelf several months ago, but read so many praises of it in this department, had them ship it to us, and did nice business. If you haven't played it, do so. Played August 24-25.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town patronage.

CALIFORNIAN, THE: Ricardo Cortez, Katherine DeMille, Marjorie Weaver—Long before the doors were opened on Sunday a block-long line waited patiently to see this picture, and less than an hour after the house was opened every seat was filled. We had anticipated good business but not so amazingly large as it was. Ricardo Cortez does not have the slightest drawing power with us so the picture's strength can only be ascribed to its title and subject, plus the sales appeal of the advance trailer.—J. W. Noah, New Liberty & Ideal Theatres, Ft. Worth, Texas. General patronage.

CAN THIS BE DIXIE?: Jane Withers, Slim Summerville—A good picture. A little exciting for the smaller kiddies, but the grownup ones like to watch Jane go through a real performance. Good enough for any night. Played Aug. 20-21.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

CHARLIE CHAN AT THE OLYMPICS: Warner Oland—About on a par with the other Chans. Played July 31.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CHARLIE CHAN AT THE OLYMPICS: Warner Oland, Katherine DeMille—We hope the "Mr. Moto" series from this company featuring Peter Lorre will be as consistent in drawing power and as patron-pleasing as the Chan pictures. This clever oriental has never forced us to put out the S.R.O. sign but not once have we lost money on his pictures which we find have greater appeal to an older clientele than the majority of program pictures.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

CHARLIE CHAN AT THE OPERA: Warner Oland, Boris Karloff—This did O.K. on Saturday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

DOCTOR BULL (REISSUE): Will Rogers—Some said that this was Will's best picture and some said it wasn't. The important thing was that it gave a good account of itself against county fair opposition.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

GREAT HOSPITAL MYSTERY, THE: Sally Blane, Thomas Beck—Good programer. Running time, 59 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

ONE IN A MILLION: Sonja Henie—Truly this is "One In A Million." Everybody more than satisfied. We did some extra advertising which helped in the matter of receipts. Played August 18-19.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

ON THE AVENUE: Madeleine Carroll, Dick Powell—A real production, and satisfied those who attended. We were a little disappointed in the total receipts. Played August 25-26.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

SHE HAD TO EAT: Rochelle Hudson, Jack Haley—Did not please and will not please.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

SLAVE SHIP: Warner Baxter, Wallace Beery—Only went over fair in this town. Hot weather hurts us a lot. People who saw it considered it a good show.—Pearce Parkhurst, New Star Theatre, Dover-Foxcroft, Maine. Small town patronage.

THIS IS MY AFFAIR: Robert Taylor, Barbara Stanwyck, Victor McLaglen—This picture is outstanding in so many ways that it cannot help but please almost all classes of theatregoers. The music hall sequences are a delight with their appropriateness and authenticity and can well be especially advertised. The story is completely convincing; the acting leaves nothing to be desired; and the photography is just plain swell. The patrons did not hesitate to say a word of praise for it.—J. W. Noah, New Liberty & Ideal Theatres, Fort Worth, Texas. General patronage.

WAKE UP AND LIVE: Walter Winchell, Ben Bernie, Alice Faye, Patsy Kelly, Jack Haley—This one is rated well up, but I do not see that it is particularly good. Quite lively and plenty of action, but just a good picture. Played July 31.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

WEE WILLIE WINKIE: Shirley Temple, Victor McLaglen—Smash business. Unusual film. Not as good as Shirley's usual, but liked by everyone.—Pearce Parkhurst, New Star Theatre, Dover-Foxcroft, Maine. Small town patronage.

WINGS OF THE MORNING: Annabella, Henry Fonda—A wonderful production that made the first of the week look like week-end business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

YOU CAN'T HAVE EVERYTHING: Alice Faye, Ritz Brothers, Don Ameche, Louise Hovick—If this is a sample of what 20th Century is going to give us in 1937-38, we are setting pretty with 20th Century-Fox contracts. This one has about what it takes to get the business. Good for your best playing time. Running time, 99 minutes. Played August 22-23.—L. R. Creason, Palace Theatre, Eufaula, Okla. Small town patronage.

United Artists

COME AND GET IT: Edward Arnold, Frances Farmer—**GAY DESPERADO:** Nino Martini, Ida Lupino—Two as good pictures as you could ask for. If you live on the border, "Gay Desperado" is a natural. Played August 22-24 and 20-21.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town patronage.

DODSWORTH: Walter Huston, Ruth Chatterton, Mary Astor, Paul Lukas—A little highbrow but we had fair business in spite of bad weather. Running time, 101 minutes. Played Jan. 24-25.—Julius Overmoe, Gem Theatre, Hillsboro, N. D. Rural patronage.

A STAR IS BORN: Fredric March, Janet Gaynor—A very fine picture. The acting of March and Gaynor unbeatable. And does that Gaynor girl have glamour? Technicolor certainly doesn't hurt her a bit. Running time, 111 minutes. Played August 22-23.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb.

A STAR IS BORN: Janet Gaynor, Fredric March—The best attraction from all counts that United Artists has delivered this season. Played August 1-2.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

A STAR IS BORN: Janet Gaynor, Fredric March—Gave us best week of summer business in face of strong competition. Double-billed but could have taken

(*Continued on following page*)



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COMFORT: THE GREATEST STAR OF THEM ALL

same money on single. Only disappointments heard were death of March in picture. Great color will bring Gaynor back into top spots. March demand will double here, we predict. Running time, 111 minutes. Played Aug. 20-23.—W. C. Lewellen, Federal Theatre, Denver, Colo. Neighborhood patronage.

A STAR IS BORN: Janet Gaynor, Fredric March—Went through with flying colors. Big take at box office. Over emotional and deeply touched audiences. Wonderful acting, superb colors. Everyone more than pleased and raving about this one. Best business for weeks.—Pearce Parkhurst, New Star Theatre, Dover-Foxcroft, Maine. Small town patronage.

WOMAN CHASES MAN: Miriam Hopkins, Joel McCrea—Continues the United Artists' parade of excellent attractions so far as entertainment goes. At the box office, here a flop, nevertheless. Played July 29-30.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Universal

AS GOOD AS MARRIED: John Boles, Doris Nolan—The porest John Boles picture we've ever seen. A washout and Doris Nolan is most unpopular locally as the lead. No business. Played August 4.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DRACULA'S DAUGHTER: Otto Kruger, Gloria Holden—Just a program, can't see why they should produce horror pictures and show some of the opposite thinking people how to go about murdering people by being murdered themselves to the end. Running time, 8 reels. Played Aug. 17-18.—Rudolf Duba. Royal Theatre, Kimball, S. D. Small town patronage.

LEFT HANDED LAW: Buck Jones—An acceptable Jones offering; good for Saturday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LOVE LETTERS OF A STAR: Henry Hunter, Polly Rowles—A well made mystery drama. Pleased a fair midweek audience.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MAN IN BLUE, THE: Robert Wilcox, Nan Grey—No complaints from a crowd who really came out to see and hear a personal appearance of the Yankee Network Stars, George and Juanita. So guess they liked it. We couldn't see anything beyond the commonplace to the story, however. Played August 10.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SANDFLOW: Buck Jones—Just another western. Did good Saturday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

THREE SMART GIRLS: Deanna Durbin, Ray Milland—Very good. A down-to-earth picture that was made to order for any small town. Running time, 84 minutes. Played May 9-10.—Julius Overmoe, Gem Theatre, Hillsboro, N. D. Rural patronage.

WE HAVE OUR MOMENTS: Sally Eilers, James Dunn—This picture has something but couldn't get big business. Lots of laughs in it but doesn't have much carbonation to make it sparkle like it oughta. Fair business. Running time, 76 minutes. Played Aug. 13-16.—W. C. Lewellen, Federal Theatre, Denver, Colo. Neighborhood patronage.

WE HAVE OUR MOMENTS: Sally Eilers, James Dunn—The Eilers-Dunn fans were satisfied. Business was normal. Played August 14.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

WHEN LOVE IS YOUNG: Virginia Bruce, Kent Taylor—If pictures must be made especially for the double feature market they should all be as good as this not too expensive little flicker. Virginia Bruce, our idea of what a blonde female should be like and seldom is, seems at home in the role of a Swedish farm girl who disproves the high school class prophecy by becoming a glamorous stage star instead of the queen of the county fair. Our patrons liked it a lot.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

Warner Bros.

BLACK LEGION, THE: Humphrey Bogart, Erin O'Brien-Moore—Stark melodrama that hit right home to my community.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

BLAZING SIXES: Dick Foran—Good western. Running time, 55 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

GOD'S COUNTRY AND THE WOMAN: George Brent, Beverly Roberts—A very beautiful color picture that did well on Sunday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

GO GETTER, THE: George Brent, Anita Louise, Charles Winninger—A dandy comedy drama. Running time, 92 minutes. Played August 18-19.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

GREAT O'MALLEY, THE: Pat O'Brien, Sybil Jason—A dandy picture for week-ends. Business up for Thursday and Friday. Give us more like this one. Played August 19-20.—L. R. Creason, Palace Theatre, Eufaula, Okla. Small town patronage.

KID GALAHAD: Edward G. Robinson, Bette Davis—This one has everything needed for small town. Business above average. Played August 15-16.—L. R. Creason, Palace Theatre, Eufaula, Okla. Small town patronage.

> "I wish to thank you for your blanks on "What the Picture Did for Me." I filled them out in my frank and unbiased opinion, and I do hope they may prove useful for I know that contributions from other exhibitors have proven very useful to me."—PETER PANAGOS, *Indiana Theatre, Marion, Ind.*

KING AND THE CHORUS GIRL, THE: Fernand Gravet, Joan Blondell, Edward Everett Horton—A pleasing musical which got by nicely on Sunday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

ONE WAY PASSAGE (REISSUE): Kay Francis, William Powell—This is an unusually good picture that did well on a midweek date.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SINGING MARINE, THE: Dick Powell, Doris Weston—Business very good. People liked picture better than usual run of government men pictures.—Pearce Parkhurst, New Star Theatre, Dover-Foxcroft, Maine. Small town patronage.

SLIM: Pat O'Brien, Henry Fonda, Margaret Lindsay—A grand action picture with a swell cast and something doing all the time. We didn't buy Warners for the coming year and one of the little girls we are going to miss the most is beautiful Margaret Lindsay. We think she's swell. Running time, 80 minutes. Played August 21.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Short Features

Columbia

OH, DUCHESS: Polly Moran—This is the first one we played of this star, but believe you me it won't be the last. Play this with some of the weak pictures Columbia has been putting out this season and it might make them forget the feature. Running time, two reels.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town patronage.

SCREEN SNAPSHOTS: Screen Snapshot Series—Audience hasn't become excited over this series yet. They can take it or leave it.—Running time, 10 minutes.—W. C. Lewellen, Federal Theatre, Denver, Colo.

STORK TAKES A HOLIDAY, THE: Color Rhapsodies—A swell take-off on the strike situation.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Educational

BIG GAME HUNT, THE: Terry-Toons—A fair cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CHEMIST, THE: Buster Keaton—Buster has made funnier pictures than this, but the audience thought it was O. K. Running time, 2 reels.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

HIS PEST GIRL: Two-Reel Comedies—Very, very poor.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HI-YA, DOC?: Buster West, Tom Patricola—Fair comedy. Our folks like Buster and Tom, but wish they could have funnier script with more generous sprinklings of their dance talent.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HI-YA, DOC?: Buster West, Tom Patricola—A dandy slapstick comedy. Play it.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PRACTICALLY PERFECT: Sisters of the Skillet—Nothing could be worse than this.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Metro-Goldwyn-Mayer

OLYMPIC SKI CHAMPIONS: Pete Smith Specialties—The class of the sport shorts. Play it on your best days.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ROCKY MOUNTAIN GRANDEUR: Fitz-Patrick Travel Talks—A fine colored travel and good for any man's theatre.—Charles Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SKI SKILL: Pete Smith Specialties—The best action sport reel of the year; the skiing is breath-taking and everyone enjoyed it immensely.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Paramount

MORNING, NOON AND NIGHT CLUB: Popeye The Sailor—Usual Popeye antics. Pleased most all.—L. A: Irwin, Palace Theatre, Penacook, N. H. General patronage.

PLEASE KEEP ME IN YOUR DREAMS: Screen Songs—A good Screen Song.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SAFETY IN THE AIR: Paragraphics—Something different in shorts. Informative, educational and entertaining. Running time, 10 minutes.—Peter Panagos, Indiana Theatre, Marion, Ind. General patronage.

SWING STARS: Grantland Rice Sportlights—Golf again! Interesting enough.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TREES: Musical Romance Series—The most beautiful short we've used all year. The musical score is grand and the scenes are glorious. A triumph for all nature lovers.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RKO Radio

DUMBBELL LETTERS: Dumbbell Series—Five time we have used this series. Audience reaction fine to these cheerfully "different" shorts. N. G. for the kiddies. Welcome relief in this natural comedy. Running time, 8 minutes.—W. C. Lewellen, Federal Theatre, Denver, Colo.

DUMB'S THE WORD: Edgar Kennedy—Good comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MANHATTAN WATERFRONT: World On Parade Series—Fine short of interest to the majority.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Twentieth Century - Fox

MOVIETONE NEWS: I believe this is the best of the newsreels. Very interesting. Covers the entire field.—L. R. Creason, Palace Theatre, Eufaula, Okla. Small town patronage.

United Artists

MICKEY'S AMATEURS: Mickey Mouse and Donald Duck—Failed to get the customary Disney encore here. Animation in sequence of "Goofy" and his one-man band didn't put across in simple enough animation the good humor it contained. Running time, 9 minutes.—W. C. Lewellen, Federal Theatre, Denver, Colo.

MORE KITTENS: Silly Symphonies—As good in entertainment as "Country Cousin." Helped our program immensely. Up to the usual Disney mastery. Running time, 10 minutes.—W. C. Lewellen, Federal Theatre, Denver, Colo.

WORM TURNS, THE: Mickey Mouse and Pluto—Mickey in scientist role pleases kids immensely. Rather far fetched for audience to swallow whole. Audience appeal fine. Running time, 10 minutes.—W. C. Lewellen, Federal Theatre, Denver, Colo.

Vitaphone

PICTORIAL REVIEW: No. 4—Very instructive. Proud to have played it. Played it with "Song of Freedom." Only thing that was good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SWEETHEARTS AND FLOWERS: Broadway Brevities—Nothing to brag about. Just fair.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

VILLAGE SMITHY, THE: Looney Tunes—An average cartoon that made up the show. Good filler.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Serials

Republic

DICK TRACY: Ralph Byrd, Kay Hughes, Smiley Burnette—This one is a complete washout. Badly miscast and badly directed. Playing 14th episode and will be glad when it's over. Not up to Republic standard of serials.—L. R. Creason, Palace Theatre, Eufaula, Okla. Small town patronage.

Universal

JUNGLE JIM: Grant Withers, Betty Jane Rhodes—An honest serial! Slightly impossible but audience likes it. Better response on this type serial than one that carries mystery man through 12 rather unexciting episodes. A "Jungle Tribe Club" tie-up will get you money as it did us. Running time, 20 minutes each episode.—W. C. Lewellen, Federal Theatre, Denver, Colo.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

IT CAN BE DONE, IT'S BEING DONE

Encountered on our recent trip in the field was an old hand, a long-experienced theatreman who summed up his opinion on the status of showmanship today by saying:

"There isn't any more wallop."

The defender of sockeroo in showbusiness expanded his remarks to indicate that guided by executive restrictions or made hesitant by a general acceptance of the conventional in advertising, colorful showmen endowed by temperament to carry on the tradition of exploitation greatness are forced to bend their heads and go along with the tide.

There is something in that, no doubt. Whatever the reasons for its absence, the old-time bing and bang seems to have been pushed into the wings. Regimentation of exploitation and publicity appears to be the order of the day in too many sectors. None can say the sources of unusual publicity or the men to tap these sources are unavailable, for every now and then someone cracks through with a piece of business that stands out like the nose on an ant-eater.

That United Artists crowd, for instance, have just got through rigging up a deal that cracked plenty of space for "Prisoner of Zenda." Smoked up by Russ Birdwell, Selznick studio publicity head, and followed through by Monroe Greenthal's crew, the entire population of Zenda, Canada (12), was flown to New York to see the town and the premiere of the picture at the Music Hall, meet the mayor and go through all the other space-grabbing exercises. All in all, it was a job of work that smacked of the old-time technique and the results speak for themselves.

* * *

Now, the stunt got all it deserved and took a lot of bows. And the fact that it did go over so well leads one to inquire, why don't we have more like it? The possibilities are evident and the industry still lists showmen able and rarin' to go if they were allowed to shake off the halter.

Opinion in some quarters holds that the more conservative policy is favored because of a general disinclination to tangle with stunts that run into money without any assurance of guaranteed returns. And if this is an answer, then when did showbusiness ever claim or look forward to guarantees from exploitations that depended with everything else equal upon chance as well as other factors to get over?

There are plenty of big-time ballys still honored in the showmanship hall of fame, but there were just as many and more slants as promising that died in infancy from unknown causes. But that never stopped the boys from trying again. No one threw in his chips because the dice rolled wrong, now and then.

Showbusiness was built on change, novelty, glamour, excitement. People haven't changed. They still can be lured in profitable numbers with the old prescription, perhaps slightly refined, but compounded of the same basic ingredients.

▽ ▽ ▽

THE INDIVIDUAL EFFORT

The pictures already released, those on their way and in preparation give every indication of backing up Hollywood's claim that this is to be a big boxoffice year. Further support in the field is supplied by the business top attractions have been doing during August and currently. Folks are flocking to the ticket-windows to be entertained by first-grade attractions and, for the most part, theatremen have reason to feel that the new releases allow plenty of latitude for powerful exploitation.

However, the grosses each big picture rates depend to an appreciable extent, as always, upon the efforts of the manager in milking each date of its possibilities. And what may be expected of the individual theatreman this year more than ever is contained, and pithily, in the message from Joseph Bernhard, general manager, Warner Bros. Theatres, to the circuit's executives and managers. Stressing the fine quality of the new product, Mr. Bernhard writes further and from which we quote:

"Let us prepare in advance for the new season . . a season which will bring to your theatre the finest pictures since the beginning of sound. . . . To bring your patrons into your theatre more times . . in the coming season . . should be your principal aim. . . . It is not enough for the pictures to click with the public. You, too, must click in order to clinch this patronage for your theatre."

In the final analysis, backed by the unquestioned strength of 1937-1938 product, the degree of skilled showmanship exercised by the theatreman will tell everything.

A. Mike Fogel

Round Table In Pictures





INCLUDED in the widespread campaign put on for "Shall We Dance" at the Lyric Theatre, Manila, Philippine Islands, was artistically decorated lobby, the music notes conveying the background of the picture. Campaign was executed under the supervision of Manager G. F. Corneby.



Introduction of the coming season's attractions booked for showing at the Midland Theatre, Newark, Ohio, was arranged by means of highly artistic lobby display by Manager Frank V. King. Exhibit was 28 feet in length and 10 feet high, seven producers being represented in individual spaces.



Since the music department in leading five-and-ten is one of the more popular gathering spots in Harrisburg, Pa., Manager Sam Gilman, Loew's Regent, finds of great advantage the placing of permanent banner signs atop music counter. Space on each end is left for transparencies to advertise his current and coming attractions.

In connection with local showings of Walter Wanger's "Vogues of 1938" prominent stores are tying in the models to style shows and other fashion displays. For date at the Boyd, Philadelphia, Warnerman Julian Seltzer arranged with Gimbel's for striking display of furs shown in the picture.



Attention to the date on "Woman Chases Man" at the Pavillion Theatre, London, was attracted strongly in the manner here illustrated. Highwire duo was employed to put on a sensational chase act atop theatre roof. Stunt was reported to be a traffic stopper, and was arranged under the supervision of Edwin Quarry, United Artists publicity manager in London.

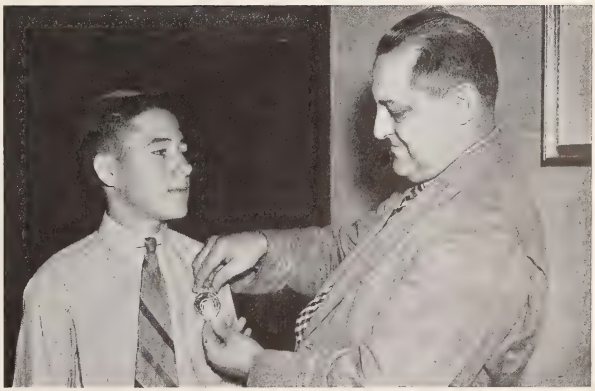
Exploitation for "Earthworm Tractors" and a plug for local industry were incorporated in the campaign on the picture at the Roxy Theatre, Parramatta, Australia, by Manager Fred R. W. Burr and publicist Albert Livermore. Australian-made tractor was used for the exhibit in the lobby with newspapers carrying photo and stories of the tie-in.

Before taking off for New York to see the sights, Louis Charninsky cracked the Dallas papers with photo and story showing the Capitol Theatre's skipper presenting the first "Secret Agent X-9" badge to tie-in with the showing of the opening chapter of the serial of that name.



Effective institutional advertising for Paramount Pictures and a direct plug for "Waikiki Wedding" was planted at highly popular movie charity ball in Sydney, Australia, by Hermann Flynn, advertising director of the Prince Edward Theatre. The decorations were mounted upon and alongside of the tables reserved for the local Paramount forces.





QUICK REPORTS FROM THE FIELD

Artist Window

Day ahead of "Make Way for Tomorrow," Mel Morrison, Strand, Dover, N. H., planted local high school boy in window of leading clothing store drawing pictures of the leads. Photos were later used as part of lobby display with playdates and picture copy. Minister attending opening used picture for text of sermon, urging his congregation to see the show.

Tieup was arranged with Montgomery Ward whereby guest tickets were given to customers who held lucky number sales tickets. Store spotted cards about various departments selling the tieup.

Chivalry Contest

From out front at Loew's, Providence, Howard Burckhardt arranged on "Knight Without Armor" to have local radio inquiring reporter run a "chivalry contest" for two nights, distributing tickets for best accounts of modern knights without armor. Special noon-day broadcast was devoted to production from the Russian angle, during which local critic interviewed a former member of the Russian nobility.

Tieups

For date on "Toast of New York" at the Keith Theatre, Washington, D. C., Hardie Meakin ushered the engagement in with a three-way tiein embracing local charitable organization, leading socialites and newspaper. As part of promotion, Meakin had paper advertise for four-in-hand tallyho in which costumed debs and their squires drove to the theatre.

Two contests clicked, the first a "who's the toast of Washington" and the second for best 100-word amateur reviews on the picture. Prizes were rings offered by local jeweler.

Safety Week

In connection with the opening of "The Devil Is Driving" at the Suffolk, Holyoke, Mass., Paul Kessler contacted local police officials and the Mayor, the latter issuing a proclamation inaugurating Safety Week concurrent with the opening of the picture. Huge parade was staged with American Legion, Boy Scouts, Veterans of Foreign Wars et al attending. Wrecked car properly bannered was towed along and boys from the theatre dressed in devils' outfits were also in line. Paul further promoted store window in which displays on safety secured from local insurance company were planted.

UNIVERSAL'S CAMPAIGN FOR NEWSREEL SUBJECT

Exhibitors are urged by Universal to take full advantage of that company's newsreel special of the recent Shanghai bombing by getting behind the exploitation campaign laid out by Joe Weil. Complimentary 38 by 50 two-color posters are available in addition to a flock of tiein ideas and newspaper stories.

Refrigeration

Unusual style of double truck was run in the Michigan City *News* by H. Rubin, Tivoli Theatre, Michigan City, Ind., in connection with the opening of the refrigeration plant. Paper reproduced front page in the center of the section with flash heads across top reading, "Theatre cooler than beaches; Tivoli now refrigerated," etc., etc. Mayor Fedder started the apparatus and photos of Hizonner turning on the switch were planted together with congratulatory ads from leading merchants. Institutional copy on the theatre equipment, personnel, coming attractions, etc., was also included.

Parade

Walter Hinks, Alex Cinema, Paisley, Scotland, for "Mysterious Avenger" planned a street parade of wild-west riders followed by a large covered wagon, driver dressed as settler, complete with beard, gun across knees and chewing tobacco. Lettered on either side of the wagon was large black hand and copy "Beware of the Mysterious Avenger." Behind this was another truck on which was five-piece girl band in evening clothes. Bally was also used as part of annual fete day parade.

Mayor Helps

An attraction getter that is reported to have stopped them was stunt pulled by Happy Hasselo, Royal Theatre, Le Mars, Ia., for "This is My Affair," when he pasted a 24-sheet on main street of town. Mayor fined him and issued orders for its immediate removal. In order to get some publicity, Happy, himself, went out with pail and bucket attempting to remove the sheet and reporter from local daily ran story together with photo. As gag giveaways, imprinted envelopes containing matches were distributed, copy reading "free cigarette lighter, compliments of Robert Taylor in" etc., etc.

Steerometer

For a week ahead of opening of "Devil Is Driving" Lester Stallman, College Theatre, Bethlehem, Pa., effected tieup with insurance company which planted a Steerometer in theatre lobby with which patrons could test their driving capabilities, chart indicating results. Company issued rubber-stamped booklets together with heralds on the picture to all. Trailer was run during performances inviting patrons to make the test copy reading "how good are you when the devil is driving?"

Supplementing teaser campaign, side of mountain overlooking the city was painted with 30-foot title letters, visible from all sections of the city. Mayor of Philadelphia loaned one of his safety cars in conjunction with local campaign. Car, painted white and equipped with amplifiers, toured streets with speaker calling attention to driving errors. Driver of car delivered letter from Mayor of Philadelphia to Mayor of Bethlehem, which was photographed and used as basis of co-op ad at no cost to theatre.

Shakespeare

C. L. Hollister, Winter Garden, Jamestown, N. Y., planted a contest for "Romeo and Juliet" in local daily for tickets offered to those submitting correct list of quotations from Shakespeare spotted in various merchants' ads. Paper ran stories together with winners' names. Personal letters were mailed to all organizations and club leaders, fountain banners were planted in drug stores and bookmarks were distributed in libraries.

Doubles Contest

Jack Arthur, Uptown, Toronto, Ont., tied in with the Toronto *Globe* on a movie doubles contest running current with the opening of his "Hollywood Screen Test," Universal short. Contest announcements carried plug for the attraction and Toronto reviews singled out the picture advising readers to see it.

Radio Tiein

Outstanding in Sam Gilman's "Knight Without Armor" date at Loew's in Harrisburg, Pa. was radio contest conducted over local station wherein entrants sent in sentences composed from letters of Marlene Dietrich's name. Gilman also arranged for local artist to paint the star's portrait in oil in window of leading art shop, picture awarded as first prize in the letter contest.

Licensing System Limits Vienna Theatre Growth

Three Exclusive First-Run Houses Listed in Austrian Capital for Top Pictures

by DR. ADOLF NICHTENHAUSER
in Vienna

Governmental decree evidently has much to do with the operation of theatres in Vienna. For instance, theatre owners must belong to one of two exhibitor bodies; children under 16 may see only films found acceptable by the censor or Ministry of Education. Minimum admission price agreements are in force and if an exhibitor offers admissions at less than the prescribed minimum, distributors are prohibited from doing business with him. Every theatre must give one performance a week for children at reduced prices.

However, word-of-mouth advertising is said to be as potent in Vienna as it is on this side, according to our correspondent, who in this article details the status of the theatre in Vienna, which continues the Showman's Travelogue series now current in the Round Table.

Until the breaking up of the Austro-Hungarian Monarchy in 1918, Vienna was the capital of a huge realm with 54 million inhabitants. This city predominated in the trade and commerce of the country and was its most famous art exponent. Today, as the 1,860,000 population capital of the small Austrian Republic with its six and a half million residents, it still plays a rôle in the enterprises of the large number of independent countries which now comprise the former monarchy. It has remained one of the world's leading cities in art and culture and the business center for southeast Europe. Despite the present economic and political conditions it is, because of its history and great beauty, still the metropolis of this section of the world. Of no less importance is the rôle it is playing as the springboard in the film industry of the world for a great number of film people.

The residents of Vienna count among their numbers 476,000 industrial workers, 280,000 white-collar workers, and 155,000 professional and independent people. The world crisis has the more intensely affected this city because of its physical severance from the large area which formerly automatically gravitated towards this center. 180,000 unemployed are listed at the employment-agency, of which only 110,000 receive direct relief, but there exist no statistics of the total sum of people out of work, so that we can estimate their number much higher. Wages and salaries are very low in Austria and especially since 1933 have there been large pay-cuts, although the costs of living have increased. The vast majority of white-collar workers receive between 80 and 200 Austrian schillings ($15-38) monthly; non-skilled workers 30-35 sch. ($5.70-6.60), skilled workers up to 80 sch. ($15) per week. These figures definitely indicate that the wages listed allow a very small sum for amusement, if any.

Licenses Are Obligatory

An analysis of the Vienna movie situation must start from the consideration that the opening and running of a motion picture house is not a free trade in Austria, but is dependent on an obligatory license, issued by the authorities, and this fact is the key to its peculiarities. As in 1926 a new Viennese cinema law was about to be enacted, forces concerned with the progress of the cinema joined in the attempt to urge the legislature to abolish the law requiring licenses. Not only were these protests ignored, but the existing law has been handled even more strictly since, so that since 1926 less than a dozen new licenses have been issued of which all but four newly built smaller houses resulted in the remodelling only of existing localities so as to serve as cinemas.

It is therefore not surprising that the Vienna movies, in respect to architecture, lay-out and equipment, are antiquated and inadequate. Of the existing 179 cinemas not less than twenty date from the time from 1896 to 1906, and sixty from between 1907 and 1912. Most of these resulted from the uniting of two or more stores so as to produce frequently halls disproportionately long with a seating capacity of 200 to 400. The exits lead either directly on to the street, or into a back-yard connected with the street through an alley. The interiors of these theatres contain narrow rows of wooden seats which, owing to the lowness of many halls, do not gradually decline towards the rather small screens, so that the last rows, still the most expensive as they were in the very early stages because of flickering, afford an especially poor vision. These old respectable gentlemen can be but little bettered by renovation.

Another large group of cinemas originated in 1912-1914. These theatres, with an average seating capacity of 300 to 500, are mostly situated in the basements of houses built in those years. All the first run theatres of the center of Vienna belong to this category. These movies, too, show to a lesser extent the previous shortcomings, with several screens located so high that those sitting in the first rows require an acrobatic neck to sit through a performance with the head tilted backwards, whereas the sideseats distort the picture.

Since 1918 only thirty-three new movies have opened their doors, mostly with a seating capacity of 500 to 600, a few up to 900 and more. These, too, for the most part are not individual buildings, but rather built into existing houses or are alterations of existing localities. Only six houses in Vienna have a seating capacity of over 1,000 (maximum 1,769), one of which replaced a former circus, one a former equestrian school, and two former legitimate theatres. Sound and vision are in the better movie houses above reproach (especially those which had before the Paris Soundfilm Agreement of 1930 supplied themselves with American apparatuses). The only theatre possessing smoking rooms is the "Apollo," a former pure vaudeville house.

There are no circuits in Vienna, although there are a few men who possess two or three houses. Some are distributors at the same time. The only circuit that ever existed here was the one established by the Social-democratic "Arbeiterbank" (Workers' Bank) comprising 12 of the more important movie houses, which, after the February days of 1934 was taken over by new hands. All but four of this chain were sold. No American company either possesses or has leased any cinema in Vienna. The theatre-owners have two organizations: one comprises the larger and first run houses (104 members); the other is composed of the smaller houses (75 members). In 1933 the "Gremium der Lichtspielunternehmer Oesterreichs" (Official Organization of Austrian Exhibitors) was established by governmental decree, which necessitates that every Vienna cinema house belong to one of these two groups. The entertainment tax is fixed either according to ticket prices or the status of the movie and amounts to three to 20 per cent of the turnover. Children under 16 may see only those films which the censor or the Ministry of Education have accepted as suitable.

Only Three First Runs

The lack of huge cinemas has resulted in special arrangements for first run films. There are only three motion picture houses with exclusive first runs: the "Apollo" (seating 1,440), the "Schwedenkino" (654), and the "Kreuzkino" (245), the latter showing only American thrillers. Occasionally the "Krugerkino" (209) shows a film that no other movie has the courage to try out. All other first run theatres are divided into groups (this season there are five such groups and in each group there are two or five members) and the members of the respective groups simultaneously show the film, usually for one or two weeks. Two groups show American and occasionally also French and English films, one group shows only German, one German and Austrian, two groups films of all countries. Whereas therefore in other big cities every picture is first run in one large house only, it appears in Vienna in several medium and

(*Continued on following page*)

MORE ON VIENNA THEATRES

(Continued from preceding page)

smaller houses at the same time. Foreign films are produced in the original language with the exception of a few first run theatres, lying outside of the city proper, where dubbed versions are given when obtainable. In many subsequent houses of the inner districts the American film has first place, while in outlying districts German and Austrian are preferred and American films shown in dubbed versions, if possible.

There is an official minimum price agreement governing every type of house and seat. The cheapest seats, which may not include more than four rows, must not be sold at less than the stipulated minimum. In the first run houses in the city proper the lowest price is 1.10 sch. (21c); in outlying districts one sch. (19c); in second week houses 80 groschen (15c); in third week houses 70 groschen (13c), and in subsequent houses 50 or 60 groschen (10 or 11c). In the same way the most expensive seats must not cost less than from 2.30 to 1.10 sch. (43 to 21c), respectively, but are much higher in most first run houses.

If an exhibitor offers seats at prices below the prescribed minimum, every distributor is prohibited from providing that exhibitor with any more films. Should a distributor fail to do this, then may every other cinema-owner deduct 50 per cent from the sum due that distributor for any films borrowed at the time of the offense. Every cinema may give one performance per week for children at reduced prices. The purchasing power of the dollar is much higher in Austria than in the U. S. A.

Performances Are Short

Considering the economic conditions of today as well as the programs of the Viennese cinemas, the average price of the seats (about 1.80 sch. or 33c.) at the first run houses is rather high. The performances are comparatively short. At the time of the silent film they lasted 75 to 100 minutes so that most films had to be shortened and often run at an extremely high speed. Since the arrival of the talkies performances last as much as two hours but in many cinemas, including first run ones, only 105 minutes, so that even today many films are either shortened or shown at a speed higher than 24 pictures per second. The features are shown with the compulsory Austrian newsreel prescribed by the government and one or two short subjects. Often there are no short films at all and only advertisements (which incidentally are always shown in every movie), advertising slides or films and trailers which take up ten to twenty minutes of the allotted short time. Double features are prohibited. Only "Apollo" has a stage number as well as its Christie organ and spot lights for stage illumination. Apart from this one finds one stage number occasionally in suburban houses. It seems that the Viennese public does not attach much importance to these by-programs. The first run houses have four, the subsequent houses three non-continuous performances daily, which begin from 3:30 to 5 o'clock and end at 10:45 to 11:30. In 1935 an average of only 73,000 people went to the movies daily, and since the total seating capacity of all the theatres is about 70,000, it follows that only a little over one performance a day is sold out in each theatre.

Since all Viennese cinemas are conducted in the same fashion, the transportation situation plays no important role. The first run theatres in the inner districts, especially those showing films in foreign languages, do indeed get customers from all parts of the city, but these people compose only a fraction of the entire movie-going population. The vast majority of people with limited incomes attend almost exclusively the cheaper neighboring houses, which offer exactly the same entertainment as the first run theatres. The chief means of travel is street cars with fares from 10 to 35 goschen (2-6.5c). The automobile is still in Austria obtainable by the upper middle-class only, which fact eliminates parking problems. The large drawing area plays no role since the idea would hardly occur to anyone beyond the city to ride into Vienna just to see a particular picture.

Advertising, insofar as it relates to first runs, is handled by the distributors and not by the individual movie house. The most important means are newspaper advertising and street posters. The newspaper ads are small, with little text and ordinarily without drawings or pictures. Sometimes contests are organized in collaboration with newspapers or larger department stores; occasionally there is a gala or charity performance with or without native or German stars. Street or window exploitation is rare. The total advertising expenses are borne by the distributor and only recently has the attempt been made by several American branches to get the exhibitors to bear a part of the costs. (To date only MGM has had some success in this.)

Newspaper Publicity Generous

The more important movies advertise the running film at their own cost in the program columns of the daily papers and on the posters found in all coffee-houses, hotels, and at street car stations. Many subsequent houses have their program posters hanging in specific places, usually billboards, or together with stills in neighboring store windows. The front advertising of the theatres is of quite the same pattern everywhere and draws but little attention. It consists of picture posters, stills and a painted sign with the film title at the entrance. Any type of individual and efficient or tricky lobby display is almost unknown.

The local newspapers give very much space to affairs of the film, including short notes, articles, photos from the press sheets and campaign books of the distributors, film gossip. Syndicated articles are, however, rare. The reviews, seldom signed with the full name of the reviewer, are in some papers definitely colored by advertising considerations and are of no value to the theatres since the public pays no attention to them. In other papers the criticism is more independent but even in the few dailies where the reviewer seems to be free to say what he pleases, the criticisms are often not quite satisfactory because there are too few really capable and expert movie critics.

American companies in Vienna are obliged to produce rather excellent and original advertising work because of the constant introduction of new stars to whom strong publicity must be given since the public at large cannot even properly pronounce the English names. The so-called "American" methods are as yet unknown in Vienna. Not to be underestimated is the effect produced by the opinion passed from mouth to mouth ("Mundreklame"), which means of "advertising" has in many cases been the deciding factor in the fate of a picture.

Winter Sports Hurt Shows

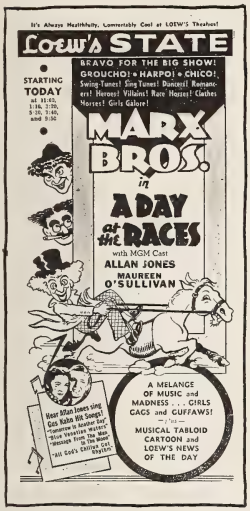
Among the factors which give competition to motion picture theatres, the coffee-houses play an important role. Here the Viennese sits for hours reading many newspapers and periodicals, meeting friends or talking shop with business men. Although the once famous legitimate Viennese theatres have suffered greatly through the crisis and from the competition of film and radio, there still remain about fifteen stages, which, however, are too expensive for the masses and are therefore no real competition. Similarly, the cinemas are not considerably hurt by the competition of concerts, radio broadcasts, and the rather widely spread cultural and educational public institutions, nor by the sporting events, which mostly take place on Sunday afternoons. The winter sports do, however, draw intensely from the movie-going public, especially on Saturday and Sunday, the best days, when 150,000 to 200,000 residents leave Vienna for skiing in the mountains.

Summer is the worst season. During the pleasant days the people are out in the open. From the middle of May until the end of August chiefly weak films open. This fact in turn further discourages movie-goers, as well as the lack of air-conditioning, so that most houses are closed during one summer month. (Closing for more than one month is prohibited.)

The Viennese like the movies and it would certainly be possible to increase the daily number of movie-goers to some extent despite the crisis. It would be necessary to modernize the houses and differentiate more strongly through richer, fuller and more changing programs as well as through certain price reductions. For such a development there is now little chance because the existing cinemas are, in spite of all their shortcomings, profitable, and the licensing system which hinders the opening of more modern theatres and the influx of new enterprising energies has eliminated real competition and further progress within the field. The attempt to do away with the licensing system or even to moderate it, would be met with the united opposition of all the exhibitors. This force, along with several other factors seems to make any modification of existing laws impossible at present.

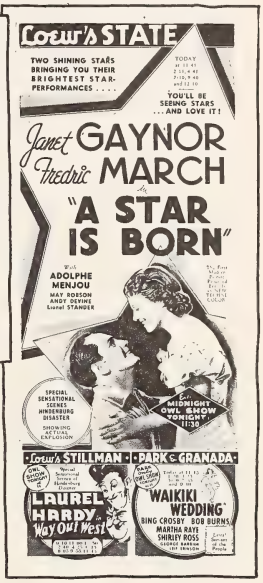
LOEW CLEVELAND THEATRE ADS

Represented on this page are newspaper ads from Milt Harris, Loew-Cleveland Theatres publicity director, which continues the Round Table individual ad men series. Displays are drawn by Edward J. Heugle of Harris' staff.























• personalities

ED SIEGAL
former manager of the Consolidated Jerome Theatre, Bronx, N. Y., has left to assume the managerial reins of the Randforce Maspeth Theatre, Maspeth, L. I.

▽

EUGENE OCHS
is managing the New Beach Cliff Theatre, Cleveland, Ohio.

▽

DON JACOBS
manager of the Lyric, Portsmouth, goes into the Lake, Cleveland, in the same capacity, with IRVING LAMM assisting him. DICK CRUSIGER, manager of the Plaza, Sandusky, replaces Jacobs in Portsmouth and CLARENCE SLETZ is promoted from assistant to manager of the Sandusky house.

▽

WILLIAM JOHN
assistant at Loew's Stillman, Cleveland, has been transferred to Loew's Valentine, Toledo, with HOWARD MICHAEL promoted from chief of staff at Loew's State, Cleveland, to assistant at the Stillman.

▽

JAMES SKELLY
assistant at Warner's Madison, Mansfield, Ohio, has been transferred to the Ohio, Canton, in the same capacity.

▽

BARNEY KILBRIDE
has opened his new Beverly Theatre in Detroit, Mich.

▽

ALBERT REYNOLDS
has been made manager of the Metropolitan Theatre, Houston, Tex., relieving HAROLD CUNYUS, who will be assigned another Interstate post.

▽

FRANK AYDELOTTE
is managing the new Tower Theatre, Drumright, Okla., with MAX GRIFFIN assisting him.

▽

JACK KRAMER
manager of the Alameda, Denver, has been transferred to the Santa Fe to replace GEORGE SANDSTROM, who has gone to the Egyptian. FRED EISLE of the Egyptian will take care of the Grand at Littleton, Colorado.

▽

HARRY S. McLEOD
is again at the St. Charles, New Orleans, after an absence of several months with NOEL SMITH, formerly manager of the Liberty as his assistant.

▽

FRED EISLE
promotion manager and manager of the Egyptian, has taken over the Grand at Littleton, Colo.

▽

RAY QUADY
has opened up the new Aqua Theatre, Minocqua, Wis.

▽

LESLIE GLEASON
formerly at the Park, Chicago, has been named manager of the B. & K. Trivoli at Downers Grove and KENNETH EDGERLEE has been moved from the State to the Park.



On Monday, September 6th, Raleigh Sharrock to Jenwyl Dean Massey. Raleigh is skipper of the Centenary Theatre, Shreveport, La.

JAMES G. HOWE
has opened the New Richland Theatre, Carrollton, Ky. SCOTT PRESTON manages.

▽

DICK EASSON
formerly of the Trenton, Lynchburg, Va., has switched posts with CALVIN H. BALL at the Isis.

▽

HOWARD KNEVELS
has been shifted to Loew's, Montreal. Other Famous Players Canadian shifts include LARRY GRABURN to the Capitol in Halifax, BILL NOVAK to the Metropolitan in Regina, LEN BISHOP to the Tivoli in Hamilton and RUSS McKIBBON to the Royal in Guelph.

▽

M. H. HARMAN
has been named advertising manager for the Warner-Saxe Theatres, Milwaukee, Wis., with EUGENE ARNSTEIN succeeding him at the Garfield as manager and JOE REYNOLDS going into the Egyptian.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Rockefeller Center, N. Y.

Name .....
(PRINT)

Position .....

Theatre .....

Address .....

Circuit .....

City .....

State .....

Absolutely No Dues or Fees!

FRANK HENSON
manager of Loew's Broad, Columbus, has been transferred to Loew's at Canton, and is succeeded by CLINTON G. WANDER, former assistant at the Ohio, Columbus. ROBERT V. KAIL, assistant at the Broad, is given the same post at the Midland, Kansas City, where JOHN HARDGROVE is transferred to Columbus to assist RUSSEL BOVIM at the Ohio. ROBERT BYERS, student assitant at the Broad, succeeds Kail.

▽

VAUGHN MANN
has purchased the Roanoke, Kansas City, Mo.

▽

HERBERT E. WALTERS
manager of the Colonial, Kansas City, Mo., has been promoted to accountant in the central offices of the Mutual Theatres there. Walters succeeds T. D. STILES, resigned, and J. F. BROSIUS is the new manager of the Colonial. THOMAS GARRETT has been named manager of the Strand, another Mutual house.

▽

ROSCOE DRISSEL
of Loew's Parkway, Wilmington, Del., has been transferred to Loew's State, Norfolk, Va.

▽

JAMES SKELLY
assistant of Warner's Madison, Mansfield, Ohio, has been transferred to the Ohio at Canton in the same capacity, succeeding BEN SCHWARTZ, recently transferred to Canton.

▽

SIMON GALITZKI
Topeka, Kan., operator will open his new theatre in College Hill district, calling it the Co-Ed.

▽

JESS BINNEY
has sold his theatre in Pattonsburg, Mo., to EARL BINNEY, his brother.

▽

EDWIN BEHRENDT
former owner of the Cozy, Cambridge, has taken over the State in Casson, Minn.

▽

ROBERT GROUND
has been transferred from the Palace, Danville, Ill., to the Apollo in Peoria, succeeding EDWARD PELTZ, who goes to the Great Lakes Theatre at Peru.

▽

L. H. PETERSON
has acquired the Lyric Theatre, Browerville, Minn.

▽

TED BOSSIMEAUZ
formerly at the Garrick, Chicago, has been transferred to the Terminal and AL BACHMAN goes to the Harding as manager.

▽

GUS COATES
has been transferred by Wilby from the Empire, Montgomery, Ala., to the Tiger at Auburn, Ala.

▽

T. J. NICKEN
will manage the Pantages Theatre, Birmingham, Ala., when it reopens in November.

J. C JENKINS—HIS COLYUM

Omaha, Nebraska

Dear Herald:

We don't know why it is, but every time we come to this village and walk down film row everybody runs for the back room of the offices and locks the door. It must be that we are regarded as some kind of a pestilence. Walter Green of the "Pepco Advertising Co." rushed home and untied his bulldog and told Mrs. Green to keep all of the doors locked. Walter Creel of the Beacon theatre got his girl and went out of town, Bob Ballantyne and Gus Harms of the Ballantyne Theatre Equipment Co. went and got vaccinated again. H. A. Van Husan of the Western Theatre Supply Co. called up the chief of police and says "Send down the whole force; he's here again," and every time we go up to the Variety Club the manager calls the Fontinel hotel office and tells them to send up a tub of ice water.

Doggone the doggone luck, anyhow. We are going to cut this town off of our visiting list and let 'em go to thunder; then we will see how they like that. The only person we met who wasn't afraid of us was O. E. Ringler of the Monogram Co. from Des Moines. O. E. sat down and was real chatty with us. He said he wasn't afraid of us because all Des Moines people were immune from everything anyhow. That's the way they treat a fellow here who votes the wrong ticket.

▽

We stopped here on invitation of Clarence Olson, branch manager for Warner Brothers, to witness the screening of several of their new pictures. We can't mention all of them because it would take up too much space and Ernie might kick about it, but we would like to call your attention to a couple, viz., Dick Powell in "Varsity Show." Outside of its length, we would say that this one would please the average audience immensely. Dick is exceptionally good and the drill scenes we believe are the best we ever saw. You ought to play it, but don't play anything with it; this one is long enough; it makes a full evening performance.

Paul Muni in "The Life of Emile Zola" is an excellent dramatic performance, and Paul Muni is simply superb in this one.

If your audience likes real acting of an interesting theme, we would surely advise playing this one, but we doubt if it will please the hairoil Charlies and gumchewing Lizzies of your audience, and you will find that there is no cross-legged shanty jazz in it, and that alone will be a relief. We thank Mr. Olson for inviting us to this screening; it was very nice of him and we were very highly entertained. Several exhibitors from out of town were also invited to attend, and a whole lot of the boys were here, too. Among them we noted Dick Kerburg from Sheldon, Iowa. Mr. Brown from Harlan, "Brownie" from Avoca (we wish that boy would stay at home when we call), Morrie Cohen of Council Bluffs, Mr. Kuhl from Corning, Mr. and Mrs. Bogart from Rock Valley and Mr. and Mrs. Charlie Sartorius of Hartly, all of Iowa. Nebraska was pretty well represented also. Bob Booth of Auburn, Wes Booth of Nebraska City, Mr. Kuhl from Seward, Mr. Metzger from Beaver City, Bert Beams from Red Cloud, C. J. Kremer from Stanton, Schoonover from Aurora (although we didn't get to see him) and a whole lot more of the boys who wouldn't talk to us because they hadn't been vaccinated.

We were told that crops around Stanton are almost a total failure. Corn is practically burned up. Stanton is about 12 miles from Norfolk and Norfolk has protection over Stanton. It takes money to buy tickets to a theatre and it takes crops to get money to buy tickets and when there is neither then a theatre might as well be located in the Fiji Islands.

On top it all we are told that anthrax has broken out among the cattle around Stanton and many are dying; also that a new disease known as "sleeping sickness" is taking many of the horses in that community. From a financial outlook it really looks bad for Stanton, and Kremer is a darn swell guy.

▽

We have just received a letter from Mr. John M. Fox of the New Loup theatre at Scotia, Neb., enclosing a check and asking us to enter his subscription to the HERALD. We also got a letter from our old friend, Sherm Fitch, branch manager for RKO at Sioux Falls enclosing a check and asking that we send the HERALD to William Amacher of the Justright theatre at Castlewood, S. D.

Thanks, boys; we'll do it. Outside of a couple of pieces of huckelberry pie, we know nothing better than an order for the HERALD. Of course, this doesn't include bass fishing.

▽

Miss Gertrude Merriam of the HERALD office at Rockefeller Center, New York, writes us and thanks us for getting theatre passes from the boys for her collection. She says, "You're a peach." By gosh, that made goose pimples break out on us as big as walnuts, and now, if you boys want to do something nice, you will send her a theatre pass for her collection, or send it to us.

▽

Every once in a while we see, or hear, something in a theatre that is really funny. A few nights ago we attended a theatre and they were playing a western. There were a bunch of gangsters hiding in an old shack in the woods in what was called "ghost town."

A woman in the back seat got so excited she began to squirm around and presently the hero shot one of the gangsters; he dropped his gun and crumpled up and fell over and the woman jumped up and shouted so the whole audience heard her, "There, by gosh, he got that one." That battle was as real to that woman as though it was the real thing. If ever a person got the worth of their money in a theatre she did.

▽

We are going to stop now and go home and see if the grasshoppers have left anything around our garden; if they have, it is an oversight, and we doubt if they have, for a grasshopper never overlooks anything.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumist
The HERALD covers the FIELD like an April SHOWER.

IN THE NEWSREELS

MOVIETONE NEWS—No. 102, Vol. 19.—The fighting in China....President Roosevelt attends Dutchess County Fair....Florida has first big storm of the year....Cotton picking time arrives in southland....Spawning salmon battle rapids....Hula hula girls of Honolulu pose for candid camera fiends....Aviation ....U. S. aquatic stars meet Japan's best at Toyko ....Tommy Farr grants an interview....Lew Lehr.

MOVIETONE NEWS—No. 103, Vol. 19.—Dramatic highlights in the battle for Shanghai....President Roosevelt tries fishing off Montauk Point....French couple dance at their platinum wedding celebration ....Religious ceremony climaxed by mass immersion ....College football training season in full swing.... Count and Countess von Reventlow....Frank Fuller ....King Victor Emmanuel....Army's newest bombing planes.

NEWS OF THE DAY—No. 300, Vol. 8.—America lines up against bigotry....1936 winner repeats in Canada's water marathon....Both Louis and Farr want return bout....Football's just around the corner ....War flashes from Shanghai....The woman's page ....Russian World War ace crashes....The President goes to the Fair.

NEWS OF THE DAY—No. 301, Vol. 8.—The bombing of Shanghai....First U. S. refugees home from China....Salvation seekers in final rush....Living tower saves Italy's boys....English girls hail Robert Taylor....Barbara Hutton, home, gets big welcome.

PARAMOUNT NEWS—No. 9.—Budge-Mako lose doubles in big upset....Harvest Moon full for the Indian tribes....Sports festival brings Russian youths to Red Square....Mechanical cow demonstrated in Berlin....Malcolm Campbell shatters water speed record....Kid accordion wizards hold tuneful meet.... Guns bring down plane run by radio....'J' boats and full-riggers in yacht news....Big fight is over, but not the talk.

PARAMOUNT NEWS—No. 10.—Fuller breaks west-to-east flying record....F. D. R. goes fishing, gets bad weather....Wins typewriting title....Motorized scissors cut down trees....Rookie hits 18 homers in month....Princess Juliana and husband take yacht trip....Stay ravages of time on old cathedral.... Liners land notables as summer nears end....Gypsies hold coronation in Britain....Football training on.

PATHE NEWS—No. 13, Vol. 9.—War feeds on U. S. iron....Betty coed's wardrobe....25,000 N. Y. Nazis rally....New organ of democracy....Horses round up fish....New "fool proof" plane....Accordian fad spreads....Symphony in swimming.

PATHE NEWS—No. 14, Vol. 9.—Lewis warns new deal....Barbara Hutton home....War refugees in U. S.....Pigskin parade starts....New Bendix air marks....Mrs. Roosevelt in Paris....Beavers work for U. S.....Blasts rock Phoenix....Kids ride model train....Thrilling water rodeo.

UNIVERSAL NEWSPAPER NEWSREEL—No. 594, Vol. 9.—General Butler warns U. S. in east.... Argentines lose first polo game....Cadets try real Army life....New plane runs on roadway....Babies find place in sun....Joe Louis is "glad he won"....Huge salmon catch seined....Enormous dish of mashed potatoes served to crowd....Wax pants conquer the heat.

UNIVERSAL NEWSPAPER NEWSREEL—No. 595, Vol. 9.—The bombing of Shanghai.

Frank Alexander Dead

Frank ("Fatty") Alexander, contemporary of Roscoe ("Fatty") Arbuckle and other rotund comedians of the silent screen, died Wednesday in Los Angeles of a heart attack. Mr. Alexander, who was 58 and weighed 465 pounds, played in Sennett, Hal Roach and Keystone comedies for 20 years.

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BOOKS

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UNUSUAL BARGAINS IN USED OPERA chairs. sound equipment, motion picture machines, screens, spotlights, stereopticons, etc. Projection machines repaired. Catalog H free. MOVIE SUPPLY COMPANY, LTD., 844 So. Wabash Ave., Chicago.

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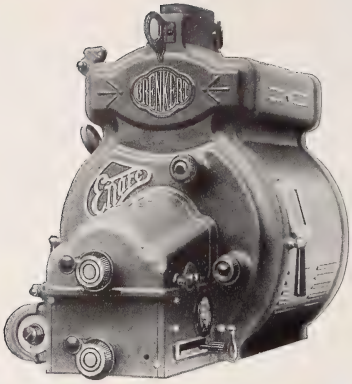
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SEPTEMBER 18, 1937
In Two Sections — Section 2



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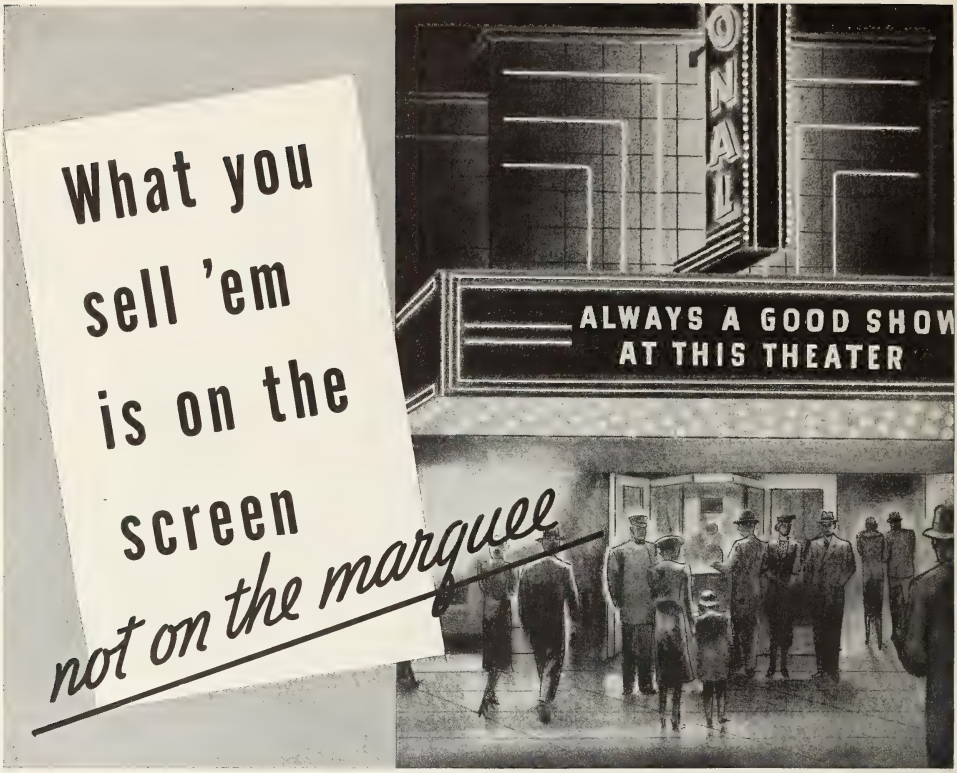
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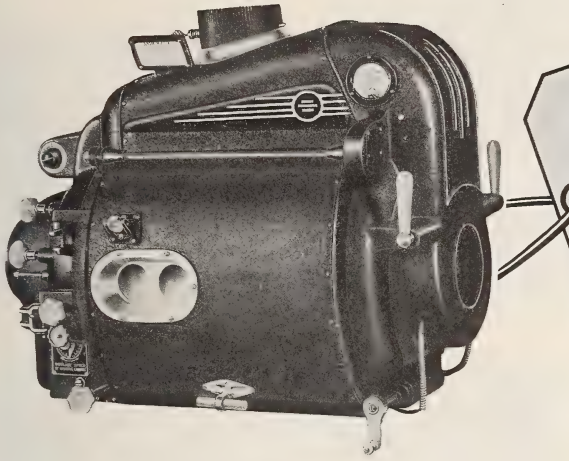
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In a Monastery Garden of the 15th Century



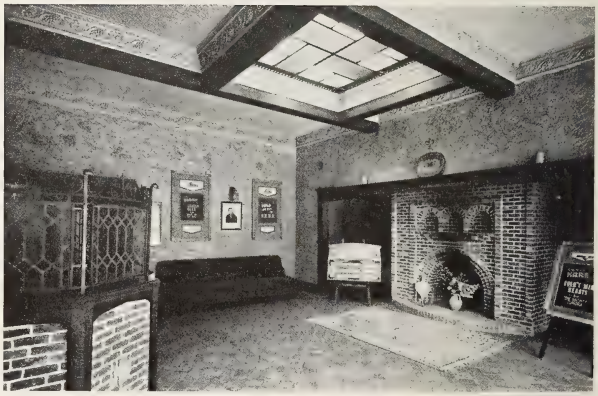
The auditorium.



The entrance (manager's residence in background).



The theatre as seen from High Street.



The foyer.



Looking up High Street from the theatre.

A MOTION picture theatre curiously distinguished for the charm and history of its setting is the New Cinema in the ancient town of Chipping Norton, Oxfordshire, England. Its very site, as well as its surroundings, is of the stuff that screen stories are made of. It occupies the ground on which a medieval monastery once stood, with its garden known to have flourished in the 15th Century. The village of Chipping Norton was incorporated on February 27, 1606, but it was really established in prehistoric times. Also in the garden is a great stone house 300 years old. It has a secret tunnel which Cromwell is said to have used to escape from the soldiers of King Charles I. The house is used as a residence for the manager of the theatre, which adjoins it. The cinema entrance, which is on the ancient High Street of the town, is reached through a short garden walk. It is styled in old Cotswold architecture, but the interior of the theatre is essentially modern. The seating capacity of this unique playhouse (which, incidentally, supplies its own electric current with Diesel-powered generators) is 506, and there are parking accommodations for 70 cars. Sydney Hall, who began his career in showbusiness as a candy hawker in a Manchester theatre, is the managing director.

CONSTRUCTION • OPERATION

Better Theatres

MAINTENANCE • EQUIPMENT

VOLUME 128 SEPTEMBER 18, 1937 NUMBER 12

Change in Erpi Status Seen Uncertain

WITH DEVICES controlled by Western Electric made available to the International Projector Corporation and Motiograph, Inc., for use in the manufacture of motion picture sound reproducing apparatus, speculation concerning the disposition of Electrical Research Products, Inc., as a sales and service organization in the United States, has been taking many turns. Searching inquiry, however, fails to reveal a basis for anything except the suspicion that the WE subsidiary may be doing business at the same old stand for quite some time.

Erpi, at this writing, is still selling theatre sound equipment, apparently with no lapse in vigor, since sales last week, it has been authoritatively stated, were greater than in any week since the introduction of the present "Mirrophonic" system.

Service contracts were also involved in these sales, while expiration of many of the service contracts previously entered into will not come until 1940.

If the granting of rights in WE—which is to say, A. T. & T.—patents constitutes a satisfactory reply to the Government's insistence that the telephone group has been conducting a monopoly in fields where it has no business doing so, there is no substantial reason, it is pointed out, for the position of Erpi in the motion picture industry to be essentially disturbed so long as the selling and servicing of sound equipment proves profitable.

Neither International Projector nor Motiograph have decided on how much manufacturing operations will be extended as a result of their acquisition of rights in the WE devices. Motiograph already has a model of projector with soundhead incorporated in the design, and International has indicated that its professional Simplex projector heads will be similarly co-ordinated. Other parts of the sound system might be added later, or purchased from other manufacturers whom Erpi added later, or purchased from other manufacturers whom Erpi might license.

Panoramic Projection At Paris Exposition

THE ADJECTIVE colossal, frequently applied to matters cinematic, is put to particularly valid use in reports concerning "panoramic projection" at the Paris Exposition.

On the facade of the Pavilion of Illumination, facing the Eiffel Tower from one end of the exposition grounds, is stretched a screen approximating 325 feet long by 33 feet high. Here five nights a week are projected panoramic motion pictures.

The pictures carry the illusion of open country and space and are visible to at least 4000 people. The screen is directional, its maximum reflection power limited to an angle of about 45°. It is surfaced with minute spherical glass-beads on a coating of adhesive varnish.

Two Simplex projectors are used, and the panoramic effect is obtained through the use of special optical devices. Similar devices were also employed in the cameras in filming the pictures.

Each projector projects one half of the image, the right half by the projector to the left. Joining of the two images on the screen is achieved by means of a special filter.

Projection light is by a Hall & Connolly lamp with carbons revolving and advancing under thermostatic control. Shutter ventilators allow 250 amperes under 70 volts. Bausch & Lomb extra-luminous condensers are used.

The stunt, for it is admittedly no more than that, is the result of collaboration between J. Frank Brockliss, Ltd., international distributor of theatre equipment in Europe, with headquarters in London, and several French scientists and motion picture producers.



As the Capitol theatre on Broadway, once the motion picture's most celebrated edifice, opened its doors to the public following extensive remodeling. The improvements, made under the supervision of Harry Moskowitz of Loew's, Inc., included 5,400 new full-spring, mohair-covered seats, by the American Seating Company; new thick-pile Wilton carpeting throughout, new display frames especially made by the Froehlich Cabinet Works of New York, and a marquee (by Artkraft-Strauss) extending across the entire front of the building, carrying opal glass attraction board letters, the largest of which are 36 inches high.

• • •

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Owners Now Seek Own "Standards" in Planning

THAT THEATRE owners and managers themselves have been experimenting during the last few years in an effort to improve upon practices long followed as "standard" in theatre planning, is indicated in the questionnaires returned to the Theatre Structures Committee of the SMPE, which is conducting studies expected to result in official recommendations on theatre forms.

Data given by theatre managements in the returned questionnaires show, for example, that since 1931 screens have been located much higher than established practice called for—in some instances more than 8 feet above the auditorium floor—whereas approximately 5 feet has been the generally accepted distance.

Also since 1931, the questionnaires are reported to show, the depth of the auditorium has been increasing, with the ratio between width and depth widening, resulting in conditions more specifically adapted to motion picture exhibition. Many of the most costly and prominent theatres erected during the 1920's have auditoriums as wide as they are deep—in some cases wider.

Of 2000 questionnaires issued, about 650 have been returned, and approximately a thousand returns are desired before the committee begins to compile data.



Mayor Owen's Theatre Deep In the Ozarks



Jim Owen's genuine hillbilly cinema—and that's the proprietor himself, second from left, in the snapshot displaying another of the Owen activities, which include even politics.

[*Of the five theatres described in this group of pages, the first, while less suggestive of schemes to be adopted elsewhere, is certainly the most unique. It is unique enough in itself. Then there is the town, which lies in storied country. And of course, there's its owner, Jim Owen, popular host to Americans from far as well as near, as both exhibitor and mayor. The following description of the theatre, with some notes on Jim himself, is by Robert O. Boller, widely known theatre architect (himself an occasional dweller among Missouri's hill folk) who helped him design and build it.*—THE EDITOR.]

THE NEW Owen theatre, located in the heart of the summer playground of the Ozark mountains in Southwestern Missouri, is owned and operated by Jim M. Owen, who, besides being a well-known exhibitor in those parts, is also the mayor of Branson.

This little community, located at the upper end of Lake Taneycomo, in Taney County, Missouri, is a resort town of approximately 1200 population, which in summer leaps to a figure between 4000 and 5000, as neighboring summer cottages and cabins fill with sportsmen and vacationing families, who return annually to enjoy the relaxation to be found in this picturesque mountain country.



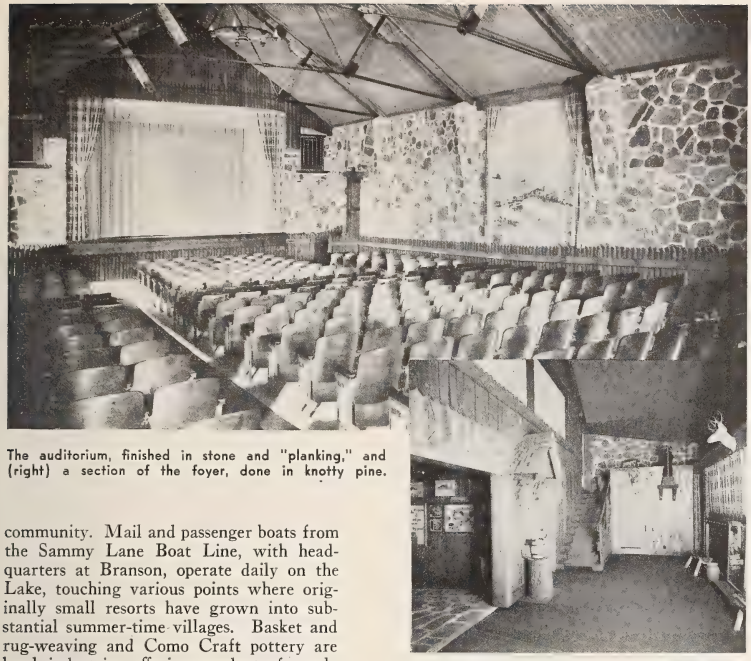
View of the lobby.

The staunchness, honesty, and stability of the Ozark mountain folk is traditional. It was not until 1905, however, that Harold Bell Wright (then an iterant preacher), inspired by the primitive beauty of the region and by the lives of the rugged hillfolk, immortalized the section in "The Shepherd of the Hills," a novel read by millions.

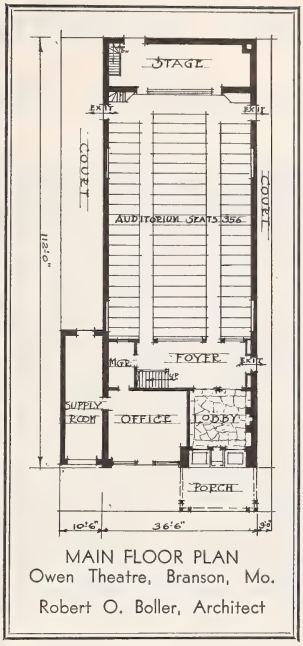
This famed story has its setting in the Mutton Hollow and Dewey Bald neighborhoods near Branson. The desire to visit the locale of this tale and to surrender to the lure of steep, forest-covered hills, sparkling streams and mysterious caverns, yearly brings thousands of visitors to the immediate vicinity of the new showhouse. The lower White river, on the banks of which Branson is located, is nationally noted for its small-mouthed bass fishing. The float trips conducted by experienced guides from this and other nearby points are a Missouri institution to be found nowhere else in the United States.

River conditions are broadcast daily from radio station KWTO in the nearby city of Springfield, and the fishing opportunities in five rivers, two creeks and Lake Taneycomo make a visit to Branson an annual high spot in the life of many nationally known sportsmen. Deer, wild turkey, quail and duck, as well as squirrels and other small game, attract hunters in season.

In the thirty-two years since the story of the Old Shepherd first brought Branson to the notice of the outside world, the district has been transformed into a playground for the entire nation. Two well-paved highways, 65 and 78, have pushed over the rocky ridges and through the valleys of this interesting section, to intersect at the little village. A nearby aeroplane field and a branch of the Missouri Pacific railroad also offer means of access to the



The auditorium, finished in stone and "planking," and (right) a section of the foyer, done in knotty pine.



MAIN FLOOR PLAN
Owen Theatre, Branson, Mo.
Robert O. Boller, Architect

community. Mail and passenger boats from the Sammy Lane Boat Line, with headquarters at Branson, operate daily on the Lake, touching various points where originally small resorts have grown into substantial summer-time villages. Basket and rug-weaving and Como Craft pottery are local industries offering products for sale to visiting tourists.

Into this rustic setting, four years ago, came Jim M. Owen, genial newspaperman from St. Louis, Missouri. He fell in love with the mountain region, and like the Old Shepherd in the Wright novel, decided to make the Ozarks his permanent home. With his parents and sister he became part-owner of a Branson drug store, and on his own behalf started the operation of one of the most popular float trip lines in the vicinity. A small picture show was his next investment, this business being carried on in a small rented building seating 209.

Owen's increasing popularity soon brought about his election as mayor of Branson. (It may be recalled, from the "Asides and Interludes" page of the MOTION PICTURE HERALD, that Jim is the exhibitor who frequently accepts fish worms from young patrons in payment for theatre admissions, since his unusual combination of business interests make this a workable policy.) Co-operating with local townsfolk, with the tourist trade, and with regional religious bodies on nearby Presbyterian Hill, his little theatre became a community center, always available for local entertainments and cooperative efforts, and offering to an enthusiastic patronage a wide variety of screen fare.

Increasing patronage necessitated the frequent turning-away of potential patrons, some of whom had driven forty miles by motor car to visit the Branson theatre. Owen realized that the time was ripe for the erection of a larger and more efficient building, yet he did not feel that he could afford a large expenditure.

Working with an eye to the combined factors of imperative economy and a desire to make use of a traditional Ozark background, and motivated by an urge to get completely away from the "shooting gallery" type of small-town showhouse, Owen and his architect worked out a plan for the new motion picture theatre.

Jim said, in starting the design for his new house, "I want to giev the Shepherd of the Hills country a theatre so unique and different that it can't be forgotten."

And this is how Jim did it:

GENERAL PLAN

Under a general contract handled by Lloyd Eiserman, Branson builder, a theatre and commercial building 36 feet 6 inches by 112 feet, overall, was erected. In addition to an auditorium seating 356, the structure contains the Owen Boat Line office (17 feet 6 inches by 20 feet), supplemented by an attached warehouse (10 feet 6 inches by 32 feet) used for storing equipment used on the river float trips.

EXTERIOR

Side and rear walls of the building are of stone in the "crazy quilt" pattern most popular and economical in the Ozark country. The front, however, is of stone laid in broken ashlar, with the upper portion of peeled slabs in a gray stained finish, brightened by touches of red on the dowel pin heads holding each slab in place. The rough barn door effect has been used in the warehouse entrance and elsewhere throughout the theatre.

Instead of the usual marquee, a porch, 19 feet by 12 feet, has been built over the vestibule entrance to the theatre, supported by the same type of roughly hewn timbers which are used extensively throughout the building. A small outside balcony and two window treatments in the front follow the motif of pigeon houses frequently found in the hay barns of the region. The attraction board is surrounded by peeled cedar poles. Roofs over marquee porch, window features, and all other portions of the building, are of genuine Ozark "shakes" or clapboards, split out of timber from the surrounding forests and mounted over heavy felt to prevent any possible leakage. Bulkheads under windows of the boat line office are of heavy planks, V-jointed at each edge and laid diagonally.

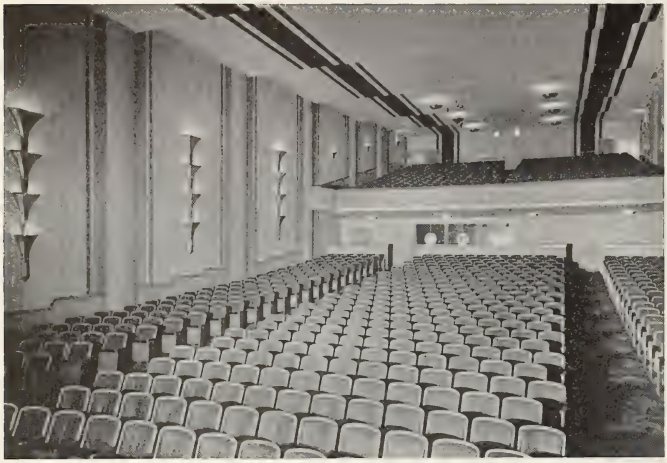
The sidewalk across the entire front is of large flagstones. Lighting under the porch consists of a large wagon wheel fixture wired for lamps.

VESTIBULE

The vestibule, measuring 14x4 feet, has recessed floor panels to receive link mats, and also contains a box office which fol-

(*Continued on page* 42)

A Two-Floor Theatre Costing $45 Per Seat



The auditorium, with walls of both standard and acoustic plaster.



Exterior, with general finish in stucco.

THE VARSITY theatre in Austin, Tex., is one of several new structures which Interstate Theatres have added to their important group of Southwestern properties during the past year. It is located opposite the campus of Texas University. W. Scott Dunne was the architect.

The building is 53x148 feet, including a theatre and a 22x50-foot corner store. The building does not cover the entire site, 25 feet having been reserved at the rear for future extension of the auditorium. The general architectural style of interior and exterior is modern.

The exterior is finished in white stucco with inset rustications in horizontal lines. The front, over the theatre entrance area, is finished in porcelain enamel of brown and orange. The box office and vestibule walls and all street front bases are of the same finish.

The foyer has plaster walls with mural decoration. The ceiling is finished in acoustic plaster to lower the noise level at this point. An open mezzanine lounge overlooks the foyer and gives access to toilet rooms and to the balcony stairs.

The balcony is provided with standee area behind the seating as on the main floor to relieve traffic congestion that might occur on the lower level, and also to eliminate the usual crossover space.

Auditorium walls are of standard and acoustic plaster in a floated finish. Pilasters are rounded and faded into the color scheme of the walls. Pylon fixtures of original modern design provide auditorium illumination.

The ceiling is stepped, and in the fascias of these steps are located the air outlets. Air supply is by a duct system with air washers and recirculation, mechanical refrigeration to be added later.

Seating, by the International Seat Corporation, is spaced 32 inches both on main floor and in the balcony. Main floor chairs are 20 inches wide, those in the balcony 19 inches. The total capacity is 1,030, with 416 seats in the balcony.

The Varsity was erected at a cost of $46,000, or $45 per seat.



The foyer, which has acoustic laster ceiling.

New Plan and Style for A 15-Year-Old Theatre

MODERN lines and materials characterize the majority of theatres that have been remodeled or newly constructed in Western Missouri and Kansas since the depression, and in keeping with that trend is the style in which Ed F. Burgan's Tenth Street theatre in Kansas City, Kan., has been remodeled. The architects were Besecke & Swanson.

Mr. Burgan had operated the theatre several years when he finally purchased the ground and building and began his plans for remodeling. Built 15 years ago on an inside lot, the 50x118-foot house possessed several of the faults of theatre construction of that period and it was practically torn down to make way for modernization.

The backwall was underpinned and a basement excavated under an enlarged stage. The basement, something the theatre did not have before, is large enough to accommodate a new oil-burner boiler and fan and washer equipment. Previously the theatre was heated by two castiron furnaces, one on each side of the stage. The new unit, with the insulation installed in remodeling, is expected to lead to a saving of approximately 20% in heating. A large damper, located at the elbow where the duct branches to go into the boiler and into the washer chamber, effects change from cooled to heated air, and vice versa. A squirrel cage fan provides circulation for both. The duct moves from the basement to the top of the proscenium arch, where a branch extends each way to the exit openings, one on each side of the stage. Above the standee rail are two exhausts that go through the roof. Directly below the stage floor a battery of return grilles carry air back into the washer. Fresh air is taken from the alley.

The stage was 8 feet deep and 14 feet wide; it now is 16x32 feet, large enough for vaudeville or amateur shows.

Rear exit space was inadequate, consisting of two 3½-foot doors leading into the alley. Now each side of the stage, at an alley, are exits 6½ feet wide, reached by concrete ramps flanking the stage. Openings from the auditorium are draped in blue velvet.

AUDITORIUM

Plastered side walls and ceilings created an unfavorable acoustical condition in the theatre before remodeling. The architects left the original plaster, but put on 1x2-inch stripping, and then, with both glue and nails, applied temlock over the stripping to create insulating air space.

The ceiling is double bordered, with the outside 30 inches of ash-colored temlock, the inside 24 inches of walnut-colored temlock. The latter blends into the three strips down the entire length of the ceiling center. The 2½-foot center strip is of walnut, the 2-foot strip on each side is of ash shading into a cream field.

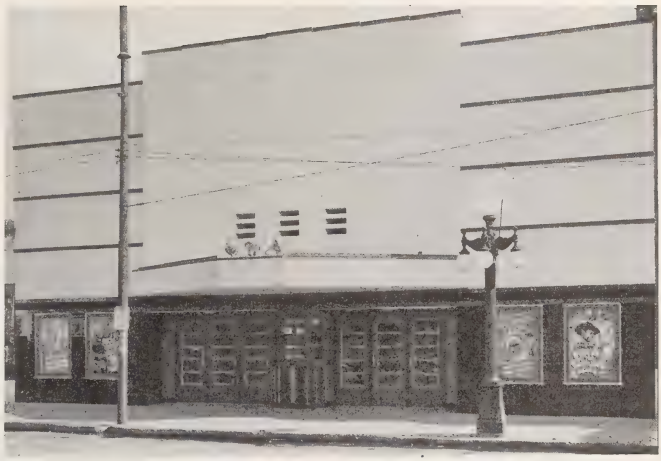
The auditorium formerly was lighted by eight drop lights. Now it is done indirectly by sidewall fixtures with interchangeable lights, and glare is eliminated. Fixtures, which were designed and executed by Mr. Burgan, are 4 feet long, adding to the sense of height in the ceiling. Forward the ceiling has a fan design.

Sidewalls from 4½ feet above the floor are cream-colored temlock in 4x8 sheets. As the drop of the floor permits, the sheets

(*Continued on page* 41)



The auditorium, with its new walls of furred veneer.



The new front, restyled in smooth stucco and glass.

A Modern Theatre Built in Existing



View of lobby, looking into foyer.

THE TOWER theatre, newest of Interstate Theatres houses, extends from Elm Street to Pacific Avenue, in the heart of Amusement Row in Dallas, Texas, and is the result of remodeling a fomer cafe in the ground floor of an office building and a parking garage at the rear, also including an intervening light court. The cafe was 16x58 feet, the light court 22x65 feet, and the garage 65x120 feet.

The cafe ceiling was 16 feet high, the light court was limited in height by exposed office windows in the office building. The garage had a height of 21 feet under the bottom of roof trusses. Very little change could be made in the space available in the cafe; however, some room was gained at the rear, but structural columns and spandrels in the office building could not be economically removed. The main stairs, which are of very easy pitch were schemed around the existing structural members, giving access to mezzanine floor and balcony. The cafe area was used for entrance lobby, vestibule and foyer.

The light court area was utilized for standee, janitor's space and rest rooms on first floor and lounge, offices and rest rooms on mezzanine, also projection room, fan room and ushers' room on the top floor which was on the approximate level of the second floor of the office building and neccessitated a light court between the back of these rooms and the office building windows. The garage was utilized for the auditorium and second platform, with the air conditioners above this second platform. The garage roof was raised and portions of the existing walls were re-used, with new steel work and roof framing and slab. The result was a modern functional styled, fireproof theatre, seating 978 on lower floor and 358 in a balcony W. Scott Dunne was the architect.

The vestibule floor is in various colors of terrazzo divided with wide top white metal strips in symbolic forms. The wall base is of structural glass. Walls are finished in gold and blue mirrors in deep tones, divided with small aluminum mold This mirror treatment is enhanced with black structural glass plaques with silver inlays. Poster frames are of aluminum and are recessed for indirect illumination.

Mirrors also line the back of the box office which is set at side of entrance, and treated same as walls of lobby to obscure a large structural column at this position. The outside piers at main entrance are faced in porcelain enamel iron with aluminum trim. The ceiling is in porcelain enameled iron with mercury lamp strip at center behind opal glass.

The marquee face is trimmed with chrome metal and neon, the soffit paneled in opal glass with lights at back. The attraction board is "V" type, trimmed in porcelain enamel and chrome, and carries Wagner silhouette letters.

The lobby has a carpeted floor, and alternate blue and gold mirrors on side walls from base to ceiling similar to vestibule but in lighter tones, with orange colored structural glass plaques with silver inlay. In each corner is a light pocket with two outlets and Major reflectors that furnish the entire illumination for the room. The ceiling is in acoustical plaster tinted in bright orange with silver leaf overlay in modern motif.

The wall mirrors wall i[illegible]oth the lobby and vestibule were set wit[illegible] pitched face for additional reflection an[illegible] the result was a maze of depth and colo[illegible] reflecting the



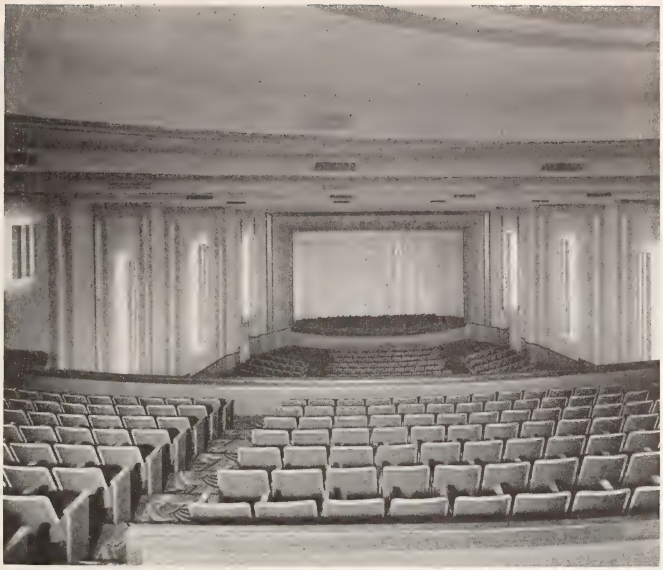
"Facade" treatment given the rear of building.

Structures

ceiling and side walls which gave size to both spaces.

The foyer was finished in simple motifs to lend size to this area. Light pockets were used in rounded corners for effective height and uniform illumination. The floor is carpeted, and walls are plastered in troweled finish, ceiling in acoustical plaster. The main stair to mezzanine and balcony rises from this room to permit an easy split of the patrons before entering standee area. This stair is carpeted and has aluminum handrails at walls and at center. The center rail is illuminated with neon, the light thrown on steps defines each riser and tread. From foyer to standee area is an entry with an illuminated aquarium at one side, an innovation by Irwin Waite, the house manager.

The standee area is really a roomy lounge with rest rooms opening off one end. The rest rooms have carpeted floors and are fitted with especially made leather furniture. These rooms are also illuminated by light pockets at the sides.



Auditorium from balcony. Illumination is architectural, with automatic control.

AUDITORIUM

The auditorium has colored cement floors and carpeted aisles, with smooth plaster dadoes and pilasters and acoustical plaster side wall and ceiling panels.

Seating area under balcony overhang is lighted by cove toward front. The rear part of this seating area is lighted by suspended plaster light strip in truncated ceiling dome.

The balcony is lighted by two light pockets at rear wall at the quarter points. The lower floor seating forward of the balcony is lighted by metal light strips bracketed-out from wall about 13 inchres. All auditorium lighting (excepting emergency lighting) is controlled by pre-set induction dimmers to permit varying degrees of illumination, and all of the circuits are automatically controlled.

The major interior concealed light sources were designed as a component part of the architecture, along functional lines.

The Tower represents an investment of about $100,000, with equipment, which includes Simplex projectors and RCA Photophone sound system, general projection equipment and accessories by National Theatre Supply Company, carpeting by Alexander-Smith, auditorium seating by International Seat Corporation, marquee and signs by Texlite.



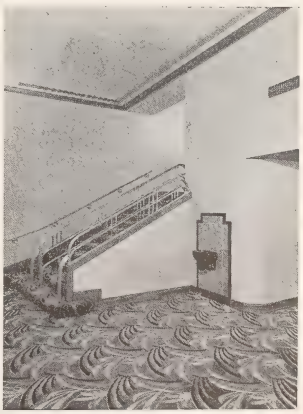
Vestibule with box office at side.

REAR "FACADE"

The rear of the Tower faces on a prominent traffic-way suggesting a "facade" for the rear. A porcelain enamel dado was used, with a border enclosing a 24-sheet billboard at the center, over which was placed a "V" type attraction board. The upper wall is finished in white stucco with a cast stone coping. Fresh air openings are set at sides in upper walls, giving direct supply to the air-conditioning system.

AIR SUPPLY

The Tower adjoins the Melba Theatre, and the Melba conditioning plant was supplemented to supply this new theatre, also the new electrical services were extended to main switchboard in Melba theatre basement. Steam for heating the new theatre is taken off the Melba theatre boiler and extended to coils at the conditioners, and a fan driven steam heating unit is installed in the vestibule, fed from office building boiler, to check cold air infiltration at front doors that might reach the foyer.



Foyer, showing stairs to mezzanine.

Mexico's Cine Elcanto, Decorated with Light



THE CINE ELCANTO, in Mexico, D. F., is one of the most pretentious ventures in motion picture exhibition in all Latin America. It seats 4,000 in a main and two balcony levels. But it is probably most interesting here for its bold and altogether pleasing (though perhaps unduly complex) expression of modern ideas in theatre interior treatment.

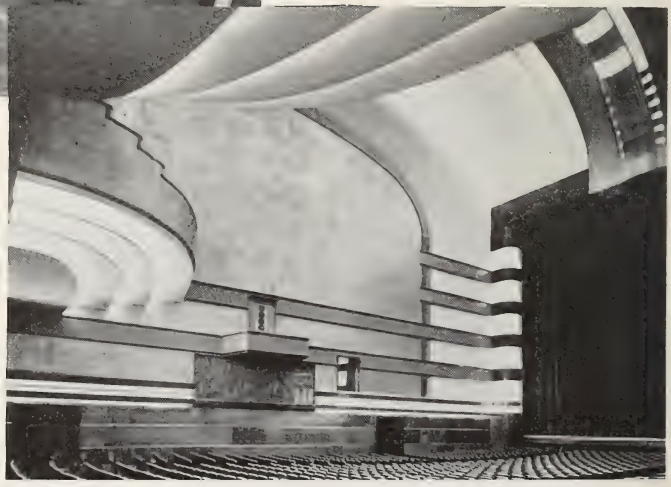
Although the side wall finish has some decorative value, the design of the auditorium largely depends upon illumination. The proscenium arch is bordered in blue granite, and at the sides this material alternates with flashed opal light boxes, set flush. Extending across the top of the proscenium arch is a panel of indirect neon lighting, while above this are lamps in reflectors directing light upon the side walls. Extending from the center of the arc to the rear of the first balcony is a suspended ceiling trough of copper along which at intervals are prismatic glass light boxes. These boxes provide white light for general house illumination; the other sources carry amber lamps for decorative effect and low-level lighting during performances.

The side walls are finished in Acousti-Celotex tiles, furred out 12 inches over gypsum blocks. The tiles are tinted a copper color, matching the running light.

The foyer is spacious and is given an unusual form by the exposure of the underside of the first balcony risers, which is lighted from concealed sources. Light is otherwise used as a major decorative medium, the design being dominated by a great rectangular arch formed by two prismatic glass panels covering light troughs. Flanking these panels are series of mirrors, each about 2½ feet wide, which add still further to the effect of spaciousness.

The Cine Elcanto is quite elaborate in its auxiliary facilities. There are, for examples, large and handsomely appointed lounges and toilet rooms off the lobby, a soda fountain at the entrance, a tropical garden with fountain overlooking the foyer, and further toilet provisions on the third balcony level.

The owners and operators are Arturo Ceballos and Julio A. Castro. Francisco J. Serrano was the architect.



Views of the foyer and auditorium which show spectacular use of luminous elements.

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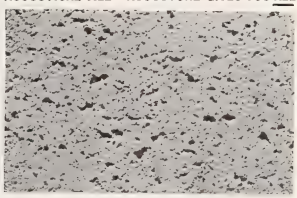
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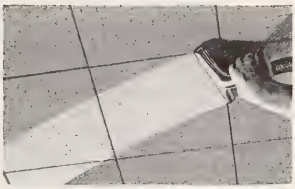
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About People of the Theatre

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

North Carolina Theatres, Inc., have acquired the Reed property on N. Union Street, Concord, N. C., for a consideration said to be in excess of $25,000. No formal announcement has been made by the theatre firm, beyond plans to "develop" the property.

V. P. Loftis, Charlotte, S. C., contractor, was low bidder at $81,646 for construction of a new theatre at the corner of King and Market streets, Charleston. Bids were opened by Albert Scottile, president of the Pastime Amusement Company.

Southwestern Theatre Equipment, Houston, Tex., has been organized with capital of $15,000. The principals include A. Mortensen, George H. Heck and J. W. Hill.

The Bryson theatre, Bryson City, N. C., was opened September 2. The theatre has been extensively remodeled.

Arthur P. Barry, manager of Lucas & Jenkins' theatres in Macon, Ga., will direct the education and publicity bureau of the Community Chest campaign in October.

The Hollywood theatre, York, S. C., has been sold by Mr. and Mrs. J. W. Griffin to Mr. and Mrs. Tom Fleming of Live Oak, Fla., and the latter have taken active charge of the theatre.

Albert H. Reynolds, formerly manager of theatres in Austin, Tex., has succeeded Harold Cunyus as manager of the Metropolitan theatre in Houston, Tex. Mr. Cunyus is reporting to the Dallas office of Interstate Theatres for a new assignment.

The Orpheum theatre, Memphis, Tenn., was reopened September 19 with an entirely local group financing its operations. The house will be operated by Tri-State Amusement Company with Chalmers Cullins having full direction of the theatre.

The breeze theatre, Beaufort, S. C., is now in a new location. A large warehouse, purchased by Ira Smith, proprietor of the theatre, has been remodeled into a modern theatre much larger than the former Breeze.

Robert J. Haley has assumed his new duties as house manager of the Liberty theatre in New Orleans, La., succeeding Noel D. Smith, who resigned. Mr. Haley was formerly connected with Mort H. Singer theatres in Minneapolis, Minn., and Marshallton, Ia.

Remodeling of the former Strand, Sylvania, Ga., has been started by Mrs. Peter Kittles, manager. The theatre will be renamed the Sylvan.

The J. A. Jones Construction Company has begun work on remodeling a Charlotte, N. C., building at a cost of approximately $10,000, for RKO.

D. McDermon is operating the Norwood theatre, Birmingham, Ala., which has been reopened after being dark for more than a year.

J. E. Massey, owner of the Park theatre, Waynesville, N. C., has purchased a half interest in the Lyric theatre at Sylva, N. C., from Dr. Grover P. Wilkes.

Joseph G. Mullen, Jr., has been named manager of the new Bellevue theatre in Richmond, Va.

J. R. Long has been appointed manager of the new Ritz theatre recently opened in Bridgeport, Ala.

The new Varsity theatre, with a seating capacity of 500, has been opened in Norman, Okla. The new house is located in the building formerly occupied by the University theatre. Lou A. Chatham, manager of the Sooner theatre, is managing the Varsity.

WAS IT REALLY NAZI OR WAS HE NUTSY?

He really didn't know for quite awhile. Leo Cimikoski, projectionist at the Strand theatre in Norwich, Conn., continued to stare at the strange figure in the upper left-hand corner of the image on the screen. Surely it was a Nazi swastika! He called his partner over, and he could only confirm what Cimikoski had beheld. Moreover, the patrons themselves, in passing out, remarked about the strange presence of a swastika on the screen.

An investigation was begun immediately. And this is what it disclosed: The night was very warm. Ushers had opened the fire escape doors. In the configurations of the fire escape railing was a design closely resembling a swastika, and light from a street lamp, passing through the railing, had silhouetted a swastika upon the screen.

The Strand is a Rothenberg & Morse circuit house.

Harry Waldron, owner and operator of the Blue Moon and Fox theatres in Lindsay, Okla., has begun work on remodeling the Blue Moon.

T. E. Wilhoit is building a new theatre in Plattsburg, Mo. William Weare is the superintendent of construction, and Robert O. Boller of Kansas City is the architect.

The Illinois theatre, Jacksonville, Ill., will undergo extensive alterations. The house is owned by the Fox Midwest Agency Corporation. Plans and specifications for the improvements were prepared by Robert O. Boller.

The Tower, Drumright, Okla., owned by Consolidated Theatres, Inc., has been opened. The house replaces the Strand theatre, destroyed by fire last year. Frank Aydelotte is manager.

A number of improvements have been started at the Saenger theatre in Pine Bluff, Ark., and present plans include the installation of new RCA Photophone sound equipment and complete redecoration of the interior.

The Capitol theatre in New Orleans, one of the United Theatres units recently destroyed by fire, will be rebuilt, it is announced.

Cooling equipment, Motiograph projectors and Brenkert Enarc projection lamps have been installed in the Ideal theatre, Ponchatoula, La. The equipment was furnished by Louisiana Motion Picture Equipment Company.

The McKinley theatre, Niles, Ohio, built about twelve years ago and used for the past ten years as a church, will again become a theatre. The property has been purchased by A. G. Constant. Alterations are expected to be completed by November 1.

The Dover, Camden, O., owned by Orville Wood, will be extensively remodeled. A hundred additional seats will be installed.

The new Chakeres-Xenia theatre, Xenia, Ohio, was opened on September 9. The house, completed at a cost of approximately $50,000 by Chakeres Theatres, Inc., of



The all steel, streamline chair shown to the left (O.C. 983) is fitted with the squared type of streamline edge which some buyers prefer because of the larger apparent metal surface which frames in the back. Both the H-W squared and rounded Streamline Edges are made from heavy, cold rolled steel to assure lifetime protection.

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ACTUAL TESTS PROVE that Heywood Streamline Theatre Seats are top notch attractions that actually pay dividends at the box office. In several instances, working in close cooperation with owners and managers, we have installed H-W Streamline Chairs in the *front orchestra only*, always the last section of the straight picture house to "fill." Yet despite nearness to the screen; despite the usual difficulty in "filling" . . . these *front* Heywood Streamline Seats were actually "rushed" by patrons. Such severe tests furnish undeniable evidence that Heywood Streamline Chairs will pay you dividends at your box office too! May we tell you in detail about these swanky, streamline theatre chairs?

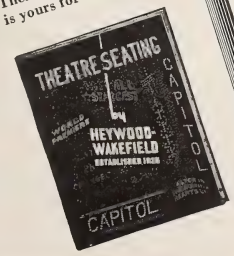
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BETTER THEATRES
ROCKEFELLER CENTER - NEW YORK

Springfield, Ohio, headed by Phil Chakeres, replaces the former Bijou theatre there. James Hibbert, former proprietor of the Bijou, is manager, with Ralph Winters of the Chakeres circuit as assistant.

Louis Anger, who recently purchased the Alcazar theatre, Naugatuck, Conn., has formed an operating company with Stephen Martin of Bridgeport, and George F. and Donald F. Babbott of Naugatuck. The house will be reopened after extensive alterations.

B. E. Hoffman, Warner executive, has set October 1 as the date of the reopening of the Circle, South Manchester, Conn., and the Capitol, New Britain, Conn., both dark for many years. The Alhambra, Torrington, Conn., closed for the summer, will also be reopened then.

Harry Blume, lessee of the Plaza theatre, New Haven, Conn., for the past 25 years, has purchased the building, which includes the theatre and two stores, from H. L. Witstein.

Steve Panoras, recent purchaser of the Jodoin theatre, Baltic, Conn., has reopened the house. Emmanuel Panoras is the manager.

James O'Laughlin, assistant at the Palace, Lawrence, Conn., has been named manager of the Strand, Amesbury, Conn., succeeding Joseph Liss, who has been transferred to the Strand in Clinton, Conn. Christopher McHale, who managed the Clinton house, has been named manager of the Broadway in Lawrence, taking the post left vacant by the resignation of Tom Brown.

Leo Ricci, operator of the Capitol, Meriden, Conn., for the past four years, will take over the Loew lease on the 1000-seat Poli theatre. Loew's have kept the theatre dark for two years, operating only the Palace.

Charles W. Woodall, who has operated the Princess at Guntersville, Ala., for several years, recently opened the Ritz, a new house, at South Guntersville.

C. W. Wade of Calera, Ala., is remodeling the Wadesonian theatre at Clanton,

Najeeb Maloof has reseated his Serf theatre, Las Vegas, N. M., with chairs by the Ideal Seating Company, Grand Rapids, Mich., supplied through Graham Brothers.

R. E. Conrad has reopened the Ritz theatre, Burlingame, Kans. The house, which was closed for several months, has RCA Photophone sound equipment.

C. L. Miller is opening a theatre at Rossville, Kans., where his traveling show has been headquartering.

The State at Cherryvale, Kans., which was acquired recently by H. C. Musgrave from A. C. Wooten, has been redecorated and remodeled.

James Justice, operator of the Pickfair theatre in Kernersville, N. C., has installed Ideal Seating Company chairs in the house. Standard Theatre Supply Company made the installation.

G. F. Moore's theatre bearing his name, in Plainville, Kans., has been reopened. It was closed for two weeks following a fire.

Frank Cooper's Princess theatre, Scandia, Kans., has been reopened. E. L. Kiev has permanently closed the Opera House in Courtland, Kans.

T. H. Slothower has under way a new $25,000 theatre to seat 550, at Oxford, Kans., where he now operates one. He also operates the State in Wichita, which he has completed remodeling at a cost of around $8,000.

G. C. Hooper's new $30,000 Mystic theatre, seating 600, Carthage, Mo., is scheduled for late September opening.

Sam L. Sosna is remodeling his Sosna theatre in Manhattan, Kans. He is installing Western Electric sound equipment, new screen and a new marquee.

Henry Popkin, owner of the Burbank theatre, Los Angeles, Calif., has installed new auditorium chairs, supplied by the International Seat Corporation, Union City, Ind.

Harold Koplar has been awarded the contract for remodeling the Montgomery theatre, St. Louis, Mo. The work will cost about $10,000 and is to include a new front, wood veneer auditorium walls, a new concrete floor, new seats and foyer changes. The house is owned by the Montgomery Investment Company, which is controlled by the Koplar family, pioneers in the St. Louis motion picture exhibition field.

G. E. Eubeck has remodeled his Capitol theatre, Mt. Gilliard, Ohio, putting in 325 fully upholstered chairs, redecorating, installing a new screen, Western Electric sound system and well water cooling facilities.

W. L. Marshall, formerly advertising manager of RCA-Victor, has been appointed advertising manager of Mohawk Carpet Mills, Inc.

The recently built Capital theatre in Brownburg, Quebec, has opened. E. A. Fassio is the operator.

W. A. Neill has been appointed manager of engineering and sales activities of the Holyoke, Mass., plant of the Worthington Pump and Machinery Corporation.

Herman Cohen, operator of the United Artists theatre in San Francisco, has closed

the house for extensive remodeling. The Embassy, subsequent-run house operated by Mr. Cohen, will also be overhauled. Some $75,000 will be spent, it is understood.

Remodeling is going forward in San Francisco on the American, scheduled to open soon, and the Castro, recently damaged by fire. Both houses are operated by Nasser Brothers.

The Golden State circuit in San Francisco anticipates shortly to open both the Uptown and Milano, which have been extensively remodeled.

Morris Gallos is spending several thousand dollars on his Majestic theatre in the Mission district, San Francisco, and Robert Kirshner plans alterations to his Balboa there.

Alterations to be made on the Richmond theatre, Richmond, Calif., include the removal of the balcony, construction of a new front, foyer changes and installation of a new marquee. Estimated cost is $11,000. The house is owned by Fox West Coast Theatres.

The Studio Company has taken over the Roxy theatre, Everett, Wash.

Tom C. Martin, theatre owner of Pullman, Wash., died recently.

Al Adolph has succeeded Ed Lewis as owner of the State theatre at Salem, Ore.

G. F. Wallace has purchased the projection equipment of the Peter Pan theatre, Cloverdale, Calif., from John L. Moore and will operate the house.

El Cerrito Theatres, Inc., has been incorporated at San Francisco, with a capital stock of $50,000, by D. C. Herkner, L. E. Morrison and L. J. Bloom. The concern operates in an East Bay suburb.

Ferdinand Stamm of the El Campanil theatre, Antioch, Calif., and a veteran Northern California exhibitor, died recently.

Alfred J. Olander has purchased the fixtures and equipment of the Cameo theatre, Montebello, Calif., from L. H. Lewis.

H. H. Milstein and M. A. Ansehl have purchased the Elite theatre, Beverly Hills, Calif., from J. P. Neist.

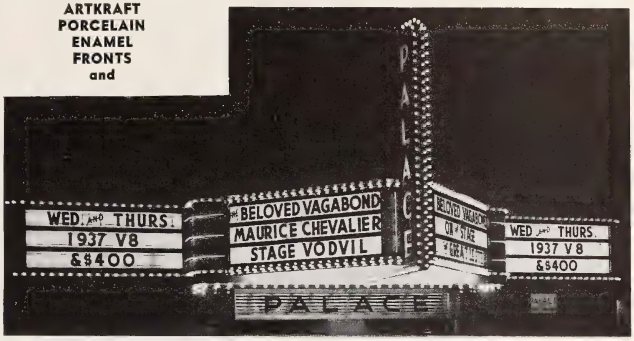
B. J. Callahan will operate the theatre being erected at Seaside, Ore., by G. M. Grimes.

L. A. Moore has purchased the Star theatre, Goldendale, Wash., from Lyman Ward.

Joe Enos, veteran theatre manager, is now with Ackerman & Borg, managing the Ellis theatre in San Francisco.

WHAT THE WELL DRESSED THEATRES ARE WEARING

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The Basis of Your Planning For an Efficient Heating Plant

● Don't depend on casual estimates of what is needed—determine your particular requirements exactly, considering well the factors discussed here

THERE ARE still many theatres throughout this country that are sending some of their hard earned grosses up the smoke stack because of inefficient heating plants. Others suffer losses because the theatre is not comfortable in cold weather; while still other theatre owners and managers are spending unwisely to try and improve the winter heat problem, basing the expenditures upon the recommendations of some uninformed person. Such monies spent are in many instances totally wasted.

During the past few years, probably because of the developments in summer cooling, the heating of theatres has developed from a problem of merely raising the temperature inside the auditorium as measured by a thermometer (dry-bulb) to the broader considerations of moisture and air movement. *Proper heating today is based upon maintaining a proper effective heat or temperature, which depends upon temperature, relative humidity, and movement of air* (all terms with which you have become familiar in connection with summer cooling or air-conditioning.) Comfort and economy demand an adequate control of heat, a minimum supply of heat in mild weather, and a maximum supply in cold weather.

HEAT ACTION AND CONTROL

IN APPROACHING the subject of heating of theatres it must be kept in mind that the theatre is a specialized building for conducting a specialized business. Therefore, though the general problem and underlying principles are the same for theatres as for other commercial buildings, the application of the principles and the methods of solution of the problem are distinctly different in the case of the theatre.

The four outstanding points of consideration must be, first, *the supply* of the necessary quantity of artificial heat; second, *the regulation* of the moisture content of the air; third, *the air motion* required to give uniformity of temperature; and fourth, *some means or method of effective control* of the foregoing three considerations.

A heating system designed without all four of these points properly considered and incorporated is an inadequate system. Right at this point answer for yourself these two questions:

Is the heating plant in your theatre, judging by the four points of consideration, adequate for the needs it must serve?

In which one of the four points does it fall short?

If there were some way of obtaining a quick tabulation of all these answers, I believe that it would be determined that 85% of the heating plants in theatres are inadequate and should in one or more respects be redesigned. We seem to have no hesitancy in making an investment of from five to twenty thousand dollars for seats in a theatre, and the primary consideration in dealing with the problem, is comfort. Heating is also a question of comfort—comfort plus health. Even a $15 seat is uncomfortable if a person is too warm or too cold, or subjected to draughts.

A heating system must first of all provide healthful and comfortable conditions, must be economical to operate, easy to maintain, and readily controlled.

WHAT HEAT IS

Scientists tell us that heat is the result of motion of the molecules of which all substances, whether gas, liquid or solid, are composed. Such molecules are always in motion and the violence of such motion determines, or is evidence of, the intensity of heat (temperature) of the substance. If the molecules are moving very slowly, the substance is cold; if they are moving very rapidly, the substances is hot. Heat is measured by intensity (temperature) and by quantity (B.T.U.).

Temperature is the measure of heat intensity and, therefore, a measure of the velocity of the movements of molecules.

Heat, not being a substance, cannot be measured as to quantity, in pounds, in bushels or in quarts; but the effect that it produces can be measured. To demonstrate the heat unit of quantity, take a pan and weigh it, then put into the pan exactly one pound of water. Now put some cracked ice into that pan and let it melt until the water is at 32° F. (measured by an ordinary thermometer). Then remove the ice if any remains and pour out any excess water, so that only one pound of water at 32° F. remains in the pan.

Now put the pan over a gas burner, and with the thermometer still submerged in the water, heat the water to 212° F. (212 minus 32 equals 180). The water in the pan has been raised 180° F. If the total quantity of heat required to raise the one pound of water 180° (to 212° deg. F.) is assumed, then (one divided by 180) of that assumed quantity would be the quantity of heat required to raise one pound of water one degree Fahrenheit. That quantity of heat required to raise one pound of water one degree Fahrenheit is called a *British Thermal Unit,* or B.T.U. Therefore, it can be seen that in raising the temperature of one pound of water from 32° F. to 212° F., or through a range of 180°, the quantity of heat required is 180 B.T.U.

SPECIFIC HEAT

There is another term which is very frequently heard in reference to heating, particularly in reference to materials of construction and the metals of which all sorts of heating surfaces and radiators are made —*Specific Heat.* Understanding this term also helps one to understand the relation between temperature and B.T.U. *Specific Heat* is the number of B.T.U.'s (quantity of heat) required to raise one pound of

a substance one degree Fahrenheit. The number of B.T.U.'s varies considerably for different substances. Applying this definition to water, we learned above that it required one B.T.U. to raise one pound of water 1° F.; the specific heat of water is 1°.

So that you can see how the specific heat of substances varies, the following materials have been chosen, because we are familiar with their use in radiators, heating coils and boilers:

Substance	*Specific Heat*
Water	1.0000
Cast Iron	0.1298
Copper	0.0951
Tin	0.0569
Air at constant pressure	0.2415

When interpreting these quantities, it will be seen that it takes four times as much heat to raise one pound of water one degree as it does to raise one pound of air one degree. Or one pound of castiron, at the same temperature as one pound of water, contains only one-eighth as much heat as the water contains. Therefore, if the same quantity of heat were applied to one pound of castiron and one pound of water, starting at the same temperature, and the heat applied simultaneously, the intensity or temperature of the iron would be eight times that of the water.

Heat passes, is transmitted, or "flows," from one body or substance to another when the temperature (intensity) of the receiving body is lower than the temperature of the transmitting body. There are three ways in which heat is transmitted—*conduction, convection and radiation.*

CONDUCTION

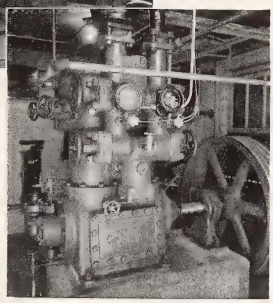
Conduction is the transmission of heat in any direction from particles of higher to those of lower temperature in the same body. For instance, place one end of an iron rod into a flame and hold on to the other. Pretty soon the end that is being held will become uncomfortably warm. The heat is being transmitted from the end in the fire to the end being held—by conduction. In connection with conduction, we frequently refer to, or hear, the term *coefficient of conduction.* The coefficient of conduction of a substance or material is the quantity of heat (measured in B.T.U.) which will "flow" or be transmitted in a unit of time (usually one hour) through a unit of cross sectional area (usually for metals one square inch, for building materials one square foot) and unit thickness (usually one inch) for each degree difference between the hot and cold sides, or ends. Such coefficients of conduction for many metals and many combinations of building materials have been determined by experiments. Tables of such coefficients are available. The coefficient of conduction for building materials or combination of building materials is very important and always used in calculating heat losses through roofs and attic spaces, floors and walls of theatres.

CONVECTION

Convection, the second means by which heat is transmitted, is a method by which



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Write for Descriptive Bulletin—Now



MOVING SCREENS: Here is a law of physics that seems to be frequently forgotten by both managers and projectionists in moving screens back and forth in theatres:

The light intensity at any point distant from a source varies inversely as the square of the distance.

Suppose you want to move the screen in your theatre just 10 feet back in order to get a slightly larger picture. Suppose the throw is 100-feet to begin with. By the above law you won't have the same light intensity on your screen —you will lose about 1/6 of the light intensity at 110 that you had at 100 feet.

•

HYDRAULICS TERMS: I have had occasion to discuss with a number of managers this past summer the subject of pumps and air washers and water in general. I have found a general confusion in the use of terms such as water pressure, head, gallons per minute (g.p.m.).

Water pressure is always expressed in pounds per square inch, therefore a water pressure of 40 pounds means 40 pounds per square inch.

"Head" of water is expressed in feet. For instance, a pump may be said to deliver 160 g.p.m. against a 50-foot head. This means that the pump will deliver 160 gallons of water per minute through a pipe and at an elevation of 50 above the location of the pump.

Though "head" is always in terms of feet, and pressure in terms of pounds per square inch, there is a relation between head and pressure. A column of water 1-inch square and 12-inches high weighs .434 pounds. In this particular instance there is a pressure of .434 pounds per square foot and a "head" of 1 foot. Consequently, Pressure in pounds per square foot equals .434 times head in feet, or head in feet equals

$$\frac{1}{.434} \text{ pressure in pounds per square foot, or } 2.3 \text{ pressure.}$$

•

INSULATION: Effective insulation of theatres is not new—it has been highly effective during the past few years. There are great reductions in the conduction of heat outward in winter and inward in summer, secured by the proper installation of insulating material.

Frequently an undersized boiler plant will prove much more satisfactory, or the operating hours of both heating and refrigeration equipment can be reduced; certainly, any type of automatic controls function with greater accuracy when insulation has been installed. The first step toward curing heating ills or installing air-conditioning is proper and adequate insulation. It pays its way.

•

CHANGING LETTERS: When changing the letters on your attraction boards don't permit your electrician to burn the entire outside display; if possible only light the sign that is being worked on.

If the present wiring system does not permit this, perhaps it can be accomplished by backing out the fuses on certain circuits.

If possible, switches might be installed to segregate the various circuits on the marquee. Sometimes such switches can be installed inexpensively right in the flasher box. The installation of proper switches will in most instances save their costs in a very short time.

heat is transported by first heating gas, air or liquid, then transporting the gas, air, or liquid to another location, where it gives up its heat. The ordinary radiation is an example of heat being transmitted by convection. The steam, or hot water in the radiator heats the castiron of the radiator, the radiator becomes uniformally warm by conduction. Then the air in the room is brought in contact with the radiator. The air becomes warm, and as it becomes warmer it becomes lighter and rises and is replaced by colder air. The process continues, the heated air circulating and giving up its heat to colder air in other parts of the room. Radiators of modern design, made of copper, bronze, brass or white metal, are frequently referred to as convectors.

RADIATION

The third way in which heat is transmitted is by *radiation*. Radiation has reference to heat rays. For example, most of the feeling of warmth that is experienced by sitting in front of an open fire is transmited by radiation. Rays of heat flow from all bodies and are received by other bodies very much as the rays of the sun carry heat to the earth. Heat rays flow in straight lines and do not materially affect the medium through which they flow. But when they are intercepted by a solid body or substance they are retarded in their progress in passing through that substance or body.

This may be crudely observed by focusing the sun's rays on a piece of tin. The moment that the focused ray falls on the tin one can feel little or no change of temperature on the under side of the tin, but in only a few minutes the heat comes through with great intensity. The tin only serves as a resistance to the flow of the heat rays. Such substances as dry gases and some glass are transparent to radiated heat, and the heat rays pass through without appreciably warming them; other substances, such as iron, wood, bricks and water absorb these heat rays and become appreciably warmed by them.

Pure air is not heated to any great extent by the heat rays of the sun. You have experienced this in late fall and early spring, when standing in the sun you felt comfortably warm, but the moment that a slight breeze blew it felt cold and uncomfortable. However, air laden with water vapor or dust or both will absorb the heat of radiation from the sun and become very uncomfortable. In general, white objects absorb heat slowly; the aluminum paints that have been put on the market recently absorb heat slowly, but rough or dark objects absorb heat very freely.

HEATING PROBLEM OF THE THEATRE

ALL OF THE foregoing has a direct bearing on the heating problem of a theatre. In the first and final analysis, insofar as heat is concerned, the problem of heating a theatre resolves itself into two steps or phases:

First, to bring the auditorium, foyers, lobbies, etc., up to the required temperature.

Second, to maintain the auditorium, foyers, lobbies, etc., at a pre-determined temperature.

The first phase is relatively simple and in most every instance it is only a question of time. This can generally be accomplished, depending upon the heating equipment, the air circulating and recirculating systems. However, there are still theatres that have to fire heating systems for five or six hours before the theatres open in order to have a warm theatre. This is entirely too much time and it indicates inadequate heating equipment.

As to the second phase of the heating problem, that of maintaining the temperature, the system must be sufficiently large and capable of delivering heat into the theatre at least as fast as heat escapes from the theatre. This definitely presents some problems, as heat escapes in many ways from buildings.

In the foregoing it has been indicated that heat will pass through any construction material; consequently, it will escape from the best and most modern constructed

building. Due to differences in temperature inside and outside, the heat is lost from the theatre faster on a cold day than on a warm day, as indicated in the definition of conductance given earlier in this article.

HEAT LOSS

Where fresh air is introduced into the theatre, that air definitely represents a large part of the total load on the heating plant of the theatre. How much of the total load the fresh air represents will depend on the exact quantity and the outside temperature. Besides the heat loss represented by the fresh air for ventilation purposes, the next largest drain on the heating plant is supplying or replacing the heat that is lost from the theatre by transmission through the walls and roof of the theatre, when the temperature outside is colder than the temperature inside. Of course, it is a known fact that lights, mechanical equipment and people give off heat, and in calculating the actual heat loss for some types of commercial buildings, these factors can be considered and deducted from the gross heat loss as calculated. However, experience has taught that this is not good practice in theatre heating, so the heat given off by lights, people and mechanical equipment should be disregarded.

We now come to a brief discussion of the *coefficient of heat transmission.* Please note that earlier we mentioned the coefficient of conduction. The coefficient of conduction had reference to a homogeneous material or substance, while the coefficient of transmission is generally applied to a heterogeneous or composite substance. Otherwise the terms have the same general significance. Therefore, the coefficient of transmission of any building wall, or floor, or roof is the number of B.T.U.'s per hour per square foot per degree Fahrenheat difference in temperature, from inside to outside, which will be transmitted.

It is obvious that different combinations of building materials will have widely varying coefficients. Complete tables showing coefficients of transmission are available generally at no cost from many of the manufacturers of insulating materials.

Among heating and ventilating men, the coefficient of transmission is referred to as the factor "U." So should you ever hear an engineer say, "I used .34 for U on the west wall," he means that from his tables he determined, after investigating the construction of the wall, that the coefficient of transmission for that wall was .34. This means that for every square foot of that wall there will be lost, each hour, .34 B.T.U.'s for every degree difference in temperature between the inside and outside temperatures.

For example, let's assume a wall forming one side of a theatre to be 125 feet long, 30 feet high, and 12 inches of solid brick, with ½ inch plaster on the inside. Let's assume a temperature of 35° F. outside, and 72° F. inside. By reference to tables, the coefficient of transmission for a 12 inch solid brick wall with ½ inch plaster on

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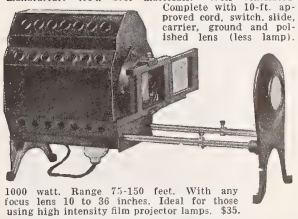
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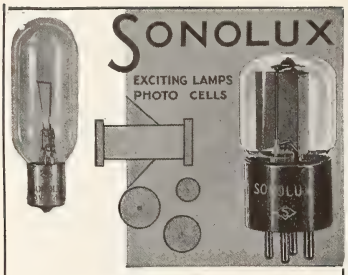


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the inside is .34. Therefore, 125 times 30 equals 3750 square feet of wall; 72 minus 35 equals 27° F. difference in temperature inside to outside; then 3750 times 37 times .34 equals B.T.U.'s per hour lost by transmission through that wall, which equals 47,175 B.T.U.'s per hour.

A boiler horse power is the equivalent of generating 33,471.9 B.T.U.'s per hour. Therefore, the wall above represents a load on the heating plant of about 1¼ boiler horsepower. In other words, that wall represents a definite source of heat loss which must be calculated and taken care of in sizing the heating plant.

If those persons interested in this reasoning in connection with theatre heating plants, would obtain for themselves some of the data usually distributed without cost by leading boiler or furnace manufacturers, and "U" tables from the manufacturers of insulating materials, they would find it well worth while.

FRESH AIR LOAD

There is just one more part of the plant load that I would like to analyze for you (it was mentioned earlier), and that is the *fresh air load* for ventilation purposes. It was stated that the specific heat of air, the B.T.U. required to raise one pound of air one degree F., is .2415. A cubic foot of air at 70° F. weighs (by reference to a handbook) .0749 pounds. Then—

$$1 \text{ B.T.U will raise } \frac{1}{.2415 \times .0749} \text{ or } 55.2 \text{ cubic Ft. of air } 1° \text{ F.}$$

Let's assume that an ordinance in your city requires a minimum of 5 cubic feet of fresh air per minute per seat whenever the theatre is operating. Further assume that there are 1000 seats in the theatre. Then the fresh air ventilation load would be 5,000 cubic feet per minute, or 30,000 cubic feet per hour. Assume further that the outside temperature is 35° F., and the inside temperature is 72° F.

$$\text{Heat required (in B.T.U. per hr)} = \frac{\text{cubic ft. per hr.} \times (\text{inside temp.} - \text{outside temp.})}{55.2}$$

equals

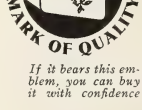
$$\frac{30{,}000 \times 37}{55.2} = \frac{1{,}110{,}000}{55.2} = 20{,}108 \text{ B.T.U. per hour.}$$

In this case the fresh air introduced into the theatre represents about two-thirds of a boiler horse power.

These few thoughts have been presented here in more or less detail for two purposes: First, that some theatre managers will see the simplicity of the reasoning with regard to heating problems, and be inspired to dig further into the subject; and second, to try and show how impossible it is to diagnose a bad heating plant on the spur of the moment. Therefore, these heating men who come in and just convert more radiators to a boiler already overloaded, or speed up a fan to pass more air over the heating coils when the heating coils are already undersized, just waste the theatre man's money. —J.T.K.



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Equipment Used In Downlighting For the Theatre

ALTHOUGH THERE have been effective applications of directional lighting—so-called "downlighting"—to theatres, the further development of this method of interior illumination during the past year has taken place almost entirely in non-theatrical fields, such as stores and display rooms. "Downlighting" is to be regarded, however, as eminently suited to theatres, particularly auditoriums, where complete control of light direction is extraordinarily important because of necessity to avoid interference with the screen.

When applied to theatres, "downlighting" refers to installations of light sources that are usually concealed behind or set

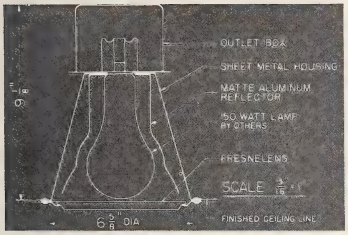


Figure 1. Fresnel lens unit showing relative positions of lamp, lens and reflector, and indicating the recessed mounting of the unit.

flush with the ceiling. There are many types of units available, but all, with slight variations, fall into one of the following three classifications: (1) Fresnel lens type units, (2) louvred reflector type units, and (3) lens units projecting a beam, the shape of which can be controlled.

The Fresnel lens type units (Fig. 1) are used where a wide spread is desired with no sharp edges to the light beam.

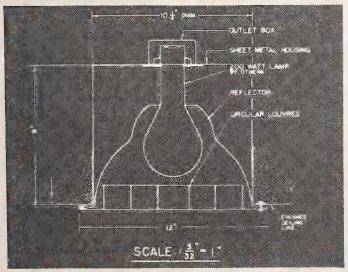


Figure 2. Louvre light showing arrangement of louvres and method of mounting in ceiling.

Such units, properly spaced, give a soft and uniform illumination. However, it is impossible to conceal the lens from which the light emanates. This unit contains a sphero-parabolic reflector which directs the

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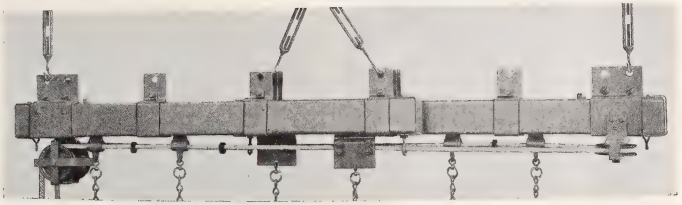
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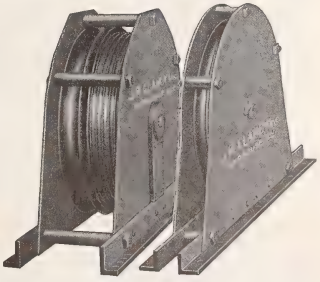


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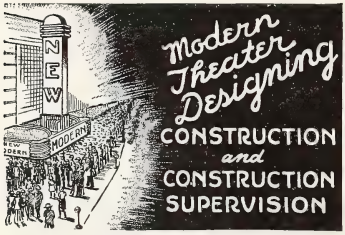
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light from the lamp to the lens. Features of this type of unit are a high efficiency, attractive appearance, low cost of operation and maintenance.

Extremely interesting and dramatic installations can be accomplished with Fresnel lens units in the theatre for underbalcony and general lobby illumination.

Louvred lights (Figure 2) provide a less

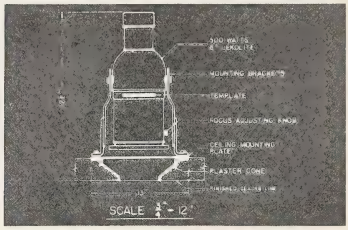


Figure 3. Lens type unit showing mounting arrangement. This unit sends its beam, controlled by the shape of the template, through the ceiling as indicated in the diagram.

uniform field than the Fresnel lens units, but have the advantage of allowing little or no "spill light." In these units, the louvres are so arranged that no light is projected past a predetermined angle. Characteristics of this type of lighting unit are high efficiency and low operation and maintenance costs.

Louvred lighting is best employed where it is desired to use a recessed unit that will direct light down, but away from walls which may be specially decorated and require other types of lighting units.

Lens type units projecting a beam of controlled shape (as in Figure 3) consist of a lamp placed with its filament at the

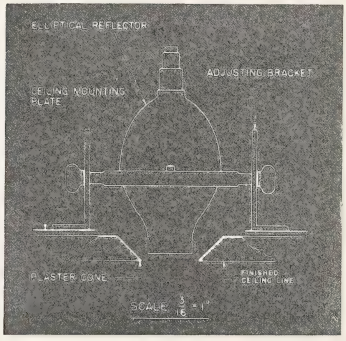


Figure 4. A 6-volt, 50-candlepower "downlight" for short throws. This unit needs only a small port in the wall or ceiling through which to project its beam.

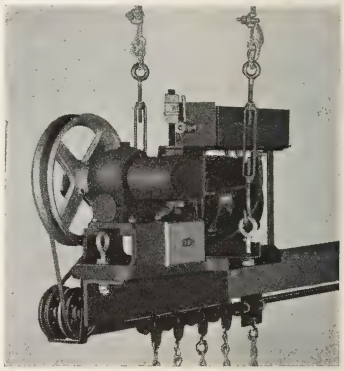
principal focus of an ellipsoidal reflector. This arrangement causes the rays to converge and pass through an aperture placed at the secondary focus of the ellipse. An objective lens (or system of lenses) projects an image of the aperture.

[*Data and diagrams for the above article were generously supplied by the Century Lighting Company, New York.*—THE EDITOR.]

Track End Type Curtain Machine

A NEW TYPE of curtain machine designed for attachment to the end of the curtain track with which it is operated, has recently been developed by Automatic Devices Company of Allentown, Pa. On many stage installations, it is necessary or desirable for the draw-curtain track to be lifted entirely out of sight at times when the stage is to be cleared or the setting changed. In other cases even where the equipment is immovable, lack of stage-floor space makes it essential that the automatic machine be mounted at or on the curtain track.

This can be readily accomplished on automatically operated curtains without disconnecting machine or wiring by the use of



this curtain control. This equipment has the features of the same manufacturer's "Autodrape" curtain machine, with modifications for attachment to the maker's "Silent-Steel" curtain track. In this manner, both machine and track are installed as shown in the illustration and operated as a unit by pressing a button in any part of the house.

CORRECTION

In two tables of figures in the article by J. T. Knight, Jr., "Would It Be Wise for You to Install an Electric Power Plant?" in the August 21st issue of Better Theatres, occurred the following typographical errors:

In the tabulation for two engine-generators, at the bottom of the second column on page 13, the third item should have read 3130 Kwh. (instead of 2130).

In the summary of annual costs for Diesel engine operation, on page 16, the figure for the total annual plant cost adds to $8,989.98.

News Notes on the • THEATRE EQUIPMENT MARKET •

• The Allen B. DuMont Laboratories, Inc., manufacturers of oscillographs, cathode-ray tubes and allied products, have appointed Fred E. Stable, Inc., Denver, Colo., representatives in Wyoming, Colorado and New Mexico.

• A three-story building at 314 E. 35th Street, New York, on a plot 50x100 feet, has been purchased by the Raven Screen Company. The property is assessed at $58,000, and it is reported that the new owners will spend about half that amount in altering the building for the manufacture of motion picture screens.

• The National Theatre Company has made arrangements with the Doehler Metal Furniture Company, Inc., New York, for the national distribution of the latter's line of modern furniture for theatre lounges and foyers.

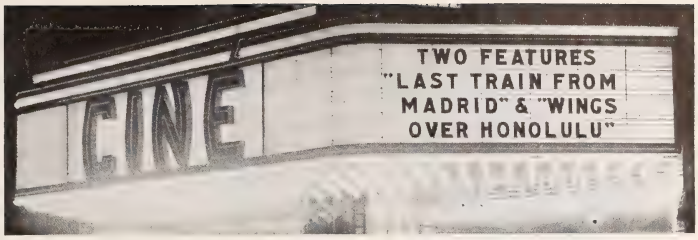
• Special displays of new styles in carpeting of all types will be conducted by retailers and jobbers throughout the nation, under the auspices of the Institute of Carpet Manufacturers of America, from September 24 to October 16.

• A new booket on the selection of screens according to dimensions of auditoriums and projection equipment, on methods of installation, and containing actual samples of the manufacturer's various screen types, has been issued by the Theatre Screen Corporation of Roosevelt, Long Island.

• A note in these columns, in the August 21st issue, concerning the removal to new quarters of the Kneisley Electric Company, gave the city as Chicago. This company, manufacturers of projection light source and rectification equipment, is located in Toledo, at 16 S. St. Clair Street.

• H. Stanley McLeod, who has resigned as manager of the National Theatre Supply Company's Seattle office, will enter the theatre equipment business for himself. He is being succeeded temporarily at the National branch by Robert P. Haase. After January 1, the office will be in charge of Heaton Randall, now manager of the National branch in Salt Lake City. Mr. Randall is a Seattle man formerly associated with the B. F. Shearer concern.

• Ned W. Kimball, Cherie Hooper and Clare Bell have formed a new theatre supply company in Seattle, known as General Theatre Supply Company, with offices and display room at 1127 41st Street.



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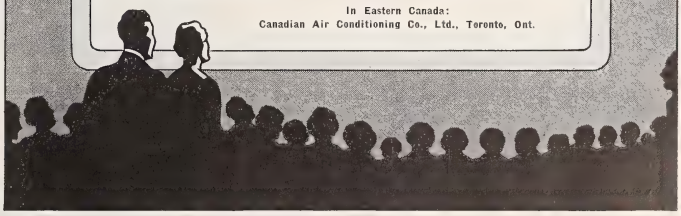
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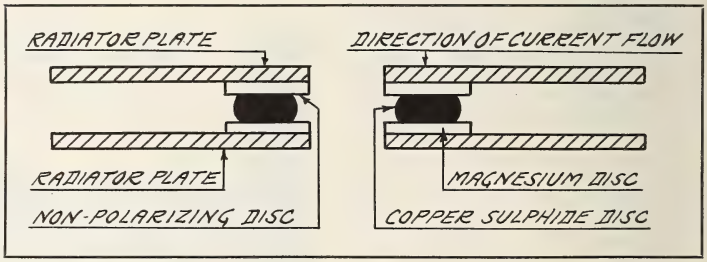
GENERAL SEATING COMPANY CHICAGO

Dry Type Rectifier Using Magnesium and Copper Sulphide

A RECTIFIER for supplying the projection arc, employing magnesium copper sulphide units, has been developed by the Forest Manufacturing Company of Belleville, N. J. In a description of this new type projection arc rectifier, J. K. Elderkin, chief engineer of the company, gives its characteristics as follows:

"The magnesium copper sulphide rectifier is a dry disc type of rectifier, *all metal* in construction, containing no fibre or phenol insulators, no glass, no liquid and no moving parts. It is entirely noiseless in operation and produces no radio interference. The rectifier consists of an assembly of magnesium discs, copper sulphide discs and a combination of terminal and radiator plates which assist in dissipating the heat developed in the process of rectification.

"The rectifying action occurs at the junction interface and, being electronic in nature, assures permanence and stability of the rectifying elements and no odors or gases are liberated at any time. Current will flow freely in the direction of the arrow [see schematic drawing] or from the copper sulphide disc to the magnesium disc, but the resistance to the flow of current in the reverse direction—that is, from the magnesium disc to the copper sulphide disc—is very great, thus the rectifier serves practically as a uni-directional conductor or valve. A commercial rectifier of this type consists of a number of these junctions stacked in series on a steel bolt or stud. The voltage output required determines the number of junctions in any one stack.



CAPACITY OF DISCS

"The magnesium copper sulphide rectifier discs are made in several sizes capable of handling a few amperes up to several hundred amperes per disc, thus rectifiers of a very large ampere capacity can be made without resorting to connecting a number of rectifying junctions in multiple.

"The operating life of any dry disc rectifier is directly related to the temperature at which the rectifier is normally operated. One of the outstanding features of the magnesium copper sulphide rectifier is its ability to operate continuously at much higher temperatures than other types of dry disc rectifiers without destroying those characteristics essential to long operating life. . . .

"Magnesium copper sulphide rectifiers are made in sizes and capacity that require only a single section to carry the required current instead of a large number of sections connected in multiple.

TEMPERATURE

"As already stated, the life of a metallic type of rectifier depends upon the temperature it is subjected to in service. The normal operation temperature of the magnesium copper sulphide rectifier for maximum life should not exceed 180° F. . . . Although not recommended for maximum life expectancy an operating temperature as high as 265° F. is permissible for a short period of time without damage to the unit.

HUMIDITY

"The magnesium copper sulphide rectifier is sealed internally as well as externally by a special compound which entirely protects it against external conditions such as high humidity, dust and oil.

"The magnesium copper sulphide rectifier junction has a self-healing characteristic. The rectifier is designed with the proper number of junctions to assure long continued service with regard to the applied voltage and to withstand the voltage surges commonly experienced under ordinary service conditions. If an abnormal surge is applied to the magnesium copper sulphide rectifier it may possibly break down for an instant, but will reform immediately with no apparent interruption of the output current and with no damage to the rectifier.

"Sulphide rectifiers have a very low internal resistance in the conducting direction. This characteristic results in excellent regulation of the rectifier output voltage over a wide range of load conditions. With a correctly designed transformer the output voltage can be held to an almost constant value.

"The output of the sulphide rectifier de-

creases little or none. Throughout their life, and also over wide ranges of load and ambient and operating temperatures the efficiency remains practically constant. Another characteristic is that no time is required for the rectifier output to build up. The output will be practically the same at temperatures from 40° F. below zero to 300° F. above zero, regardless of age. . . .

APPLIED TO ARC

"A rectifier for arc supply will consist of a 3-phase transformer of proper design, protective fuses between the transformer and rectifier units, remote control switches, circulating blower fan and the rectifying units. . . .

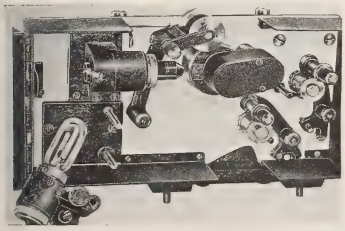
"The magnesium copper sulphide rectifier as built and recommended by the manufacturer for projection arc supply consists of six half-way sections with a pair of sections mounted on a common bolt, bridge-connected to a 3-phase supply, giving full-wave rectification on all three phases. Each of the six half-wave sections is a single rectifier having fourteen rectifying junctions in series. . . .

"While the requirements for carbon arc supply rarely exceed currents of 65 amperes at the present time, it is of interest to note that in other commercial applications, such as heavy current railway battery chargers and arc welders, these magnesium copper sulphide rectifier units have been successfully used where the current output is many times that required by the carbon arc application and at comparable voltages."

New Complete Sound System In Three Types

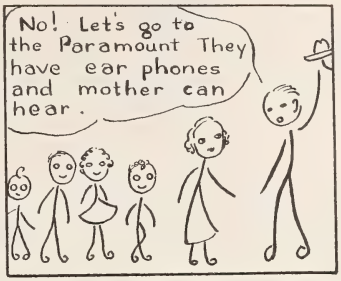
A COMPLETE sound system, in three types varying in amplification and speakers according to the output requirements, has been developed by the Ballantyne Company of Omaha. The soundhead in all types is the same and incorporates in the design future adaptation to push-pull reproduction.

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Ballantyne soundhead.

the film, which passes the scanner on a drum and filter assembly driven only the moving film. The optical system is mounted to permit removal for cleaning and focus



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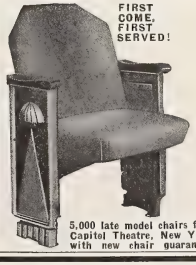
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without disturbing the axis of the mechanical slit. The exciter lamp's carriage is removable and adjustable, and a spare carriage is supplied for the maintenance of an exciter lamp in readiness for emergency insertion. The scanning beam provided for is 84/1000's of an inch wide, or 1/1000 of of an inch over the width of the standard track. The height of the scanning beam is approximately 85/100,000 of an inch.

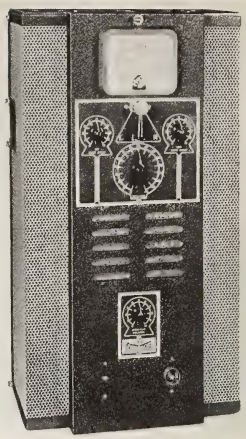
The drive motor, which is of ¼-h. p., is built in. The worm and gear which couple the sound feed sprocket shaft and motor are hardened and ground and run in a sealed oil bath.

Amplifiers for the "Standard" and "Senior" types are of similar design, with changeover on the input circuit, photoelectric cell connections made through low-capacity cable with heavy series locking connectors, volume control calibrated in 17 steps of 3 decibels each, pre-set tone controls, hum filtering provisions consisting in chokes and transformers of balanced astatic construction, and taps for hearing aid equipment, for which a separate tube is provided.

The "Senior" model amplifier is of dual channel type of wall cabinet rack and panel construction, and adaptation has been made in the exciter lamp and changeover circuit to the use of CC-type remote control changeover switches.

The system includes copper oxide rectification of exciter lamp current. Separate current adjustments are provided for each lamp, and the current may be observed for each independently on the meter.

Speaker and horn system is of the two-way type, with the frequencies from 500 down fed into a dynamic unit coupled to a folded exponential horn, and the high's fed into a cellular unit consisting in a number of exponential horns.



Ballantyne amplifier panel.

The "Junior" system, designed for small theatres, follows the same basic design of the larger types, with the soundhead, as stated previously, identical. The "Junior" speaker system, however, consists in a reproducer unit mounted with a low-frequency baffle.

The Ballantyne Company has also brought out a newly developed non-synchronous reproducer for coupling with the theatre sound system.

modernization & replacement

recent installations of theatre equipment, furnishings, etc., reported by exhibitors, local dealers and manufacturers.

• Installations of new lighting fixtures are reported by T. O. Tuttle, New Orleans representative of the Elaine Electric Products Corporation of Minneapolis, in the State, Bogalusa; Chimes, Baton Rouge; and the Ashton and Casino in New Orleans. Installations of new display frames are also reported for the State in Bogalusa, the Chimes in Baton Rouge, and the La Famous theatre in New Orleans.

• Theatres named in a report from the Amusement Supply Company, Inc., of New York, as having been reseated with auditorium chairs by the International Seat Corporation of Union City, Ind., are the Strand in North Tarrytown, N. Y.; Oakland, Warwick, N. Y.; Liberty, Plainfield, N. J.; Proctor's, Yonkers, N. Y.; and the RKO Roosevelt theatre in New York City.

Other theatres recently reseated with International chairs are the Denham, Fox Intermountain house in Denver, Colo.; Balaban & Katz' new Cine theatre in Chicago; Saenger Theatres' Rex in Shreveport, La.; the Fox Palace in Milwaukee, and the Palace in Superior, Wis., Minnesota Amusement Company house.

• Installation of new auditorium seating is reported by the Ideal Seating Company of Grand Rapids, Mich., in the following Warner theatres:

Ardmore, Ardmore, Pa.; Lyric, Lexington, Va.; Fulton, Fulton, Ky.; Aldine, Philadelphia; State, Lexington, Va.; and the Capitol in Dunkirk, N. Y.

The same company reports seating installations in the McDonald Amusement Company's Wyoming theatre in Torrington, Wyo., made through Graham Brothers; Gore Brothers' Lido in Los Angeles, made through J. Franz Fishter; and Frisch & Rinzler's Gotham theatre in New York City, made through Joe Hornstein, Inc.

MODERN PROJECTION

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THEATRE ACOUSTICS TODAY
5. Characteristics of Acoustic Materials

● The fifth article of a series on acoustic provisions in construction and remodeling, and the first of two concluding articles on corrective materials

By C. C. POTWIN

AS AN APPROACH to the selection of a material to be used for acoustic treatment, the four fundamental factors to be considered are:

(1) Its sound absorbing efficiency in relation to the particular surfaces to be treated.

(2) Its general appearance relative to the architectural features of the theatre interior.

(3) Its decorative possibilities with respect to general appearance, maintenance and redecoration.

(4) Its structural properties, with consideration of permanence, fire resistance and other requirements either directly or indirectly controlled by design and by local building regulations.

Sound absorbing efficiency and appearance have been conflicting elements in many instances in the past, for the reasons that until recently the choice and number of materials adaptable for theatre treatment were somewhat limited; and secondly, that there has been a strong tendency in the field to fit arbitrarily the acoustic material to a predetermined decorative scheme rather than to blend this material into the original design of the interior. Consequently, if the type and amount of sound absorption necessary for certain surfaces was found to limit the treatment to a few specific materials, it was not uncommon practice to disregard the requirements and to install a material which would conform with the decorative scheme proposed.

The exhibitor will agree that if the material used fell considerably short of the acoustic requirements, the result might well be one of ultimately sacrificing good acoustic conditions for the appearance of the theatre interior.

Today there is no reason why sound absorbing efficiency or good acoustic conditions should be sacrificed for the sake of appearance, or vice versa. If careful attention is given to the design principles of sound control, new theatres can be planned to require a minimum of acoustic treatment, thus virtually eliminating any restrictions on either the *original* or *future* decoration of surfaces.

Furthermore, with the large number of materials now available, types having the correct quantity and quality of sound absorption for specific areas can be obtained in numerous forms and in a wide variety of surface textures and finishes, offering unlimited possibilities for the decoration both of new and existing theatres.

A working knowledge of these materials and of their sound absorption characteristics, together with experience in their actual selection and adaptation, are essential, however, to ensure that the acoustic treatment and decorative scheme for a given theatre will blend in the most harmonious manner.

ACOUSTIC ACTION OF MATERIALS

ALL MATERIALS used for acoustical correction have certain inherent characteristics upon which they are dependent for their absorption of sound at various frequencies. For example, *plastic deformability* (flexibility with internal resistance) in a material, contributes to the absorption of sound at the low frequencies, whereas *porosity* on or within the outer surface of the material, effects its absorption of the higher frequencies. *The air-cell structure within the body of a material produces a restricted amount of sound absorption at the low frequencies but has its greatest effect on the high frequencies.*

Considered as independent elements, these properties vary in their proportionate amounts in different types of materials. One material, for instance, may have a greater amount of surface *porosity* than another type, whereas either *plastic deformability,* or air-cell structure, may be more prominent in the second material. As a result, the sound absorbing efficiency of two materials may vary widely, depending upon which one or more of these distinct qualities is predominant in each type.

ABSORPTION TESTS

Today practically every acoustic material is tested for its efficiency by a recognized laboratory before it is marketed as a sound absorbent. These tests are usually made for frequencies ranging at octave intervals from 128 to 4,096 cycles per second, certain laboratories extending the testing range to frequencies an octave above and an octave below these limits.

The sound absorbing efficiency of a material at a certain frequency, as determined by these tests, is expressed as its "coefficient of absorption." The assumption that one square foot of open window area absorbs 100% of the sound energy striking its opening, serves as a basis for measuring and establishing the coefficients for a material. In acoustical terminology this unit of measurement is called a *sabin.*

If the test report for a certain material shows that it has a coefficient of .40 at 128 cycles per second, *this means that one square foot of the material absorbs* 40% *of the amount of sound energy absorbed by one square foot of open window area at this particular frequency.* It therefore follows that 2½ square feet of the material will be required to produce an amount of sound absorption equivalent to the one square foot of open window area, or one *sabin,* at 128 cycles per second.

These test data, showing the coefficients of absorption at the low, the middle range, and the high frequencies for various materials, are indispensable in planning acous-

tic treatment. The individual manufacturers of acoustic materials, as well as a group of the leading manufacturers, known as the Acoustic Materials Association, with offices at 919 North Michigan Avenue, Chicago, make these data available to the public without charge. No material should even be considered for treatment until assurance is made that its coefficients will meet the requirements at *all* frequencies for the theatre and for the particular surfaces to be treated.

CLASSIFICATION OF MATERIALS

WITHIN THE scope of these articles it will be impossible to discuss each one of the many types of material available for purposes of acoustical correction. Consequently, it is proposed to divide these materials into their seven general classifications; namely, *Blankets, Boards, Felts, Plasters, Stones, Tiles,* and the "Special" types, and to discuss the sound absorbing qualities typical of each class, their methods of mounting and application for maximum efficiency, and their manner of decoration to avoid impairing or destroying their acoustic properties—all subjects of vital importance, since they bear directly on the selection and actual use of acoustic materials.

BLANKETS

Under this particular classification, the most common type of material used for acoustic treatment is *rock wool* blanket. In general, this material has a relatively high sound absorption value at the low and middle range of frequencies, with a slightly tapering characteristic at the extremely high end of the sound spectrum. Properly mounted, it offers an efficient form of treatment for surfaces, subject to a high level of direct sound energy.

Blankets manufactured of a selected grade of *wood fibre* are also available. These blankets are rather selective in absorption at the higher frequencies, and as a consequence, in cases where large amounts of acoustic treatment are required, *they should be used only in conjunction with other types of materials which will complete the absorption requirements at the low frequencies.*

As a matter of interest, a material manufactured in England, made of a silky fibre taken from the pod of the tropical ceiba tree, is another type of material falling under this classification. This material has a frequency absorption characteristic very similar to that of rock wool and has been used rather extensively in Europe.

If the blanket form of material is to be used for theatre treatment, it is imperative that the type selected be properly reinforced to prevent settling. The settling action, if it takes place in the material as a result of structural vibration, direct impact or other causes, will tend to change the frequency absorption characteristic per unit area of the material. Therefore, the more compact forms of blanket materials should be obtained in forms sewn through or "box quilted" at intervals of a few inches, to offset the effect of settling.

In the case of rock wool blanket, the types having a muslin covering and a wire reinforcement on both sides should be used, particularly when this material is to be finished with a fabric for decorative purposes.

BOARDS

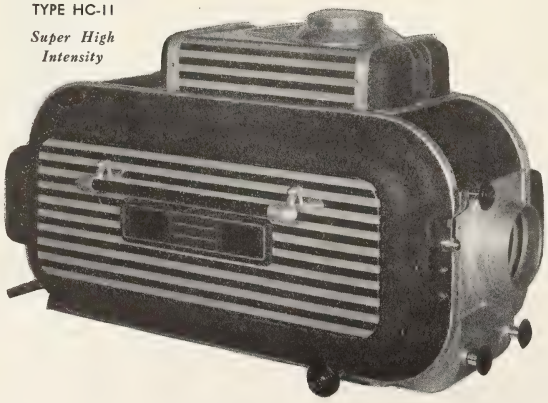
In cases where a comparatively inexpensive method of construction of the nonfireproof type is proposed, acoustic boards of *wood* or *cane fibre* composition offer a very economical form of treatment for surfaces requiring only a moderate amount of sound absorption distributed over a wide area. This form of treatment does not provide sufficient absorption for surfaces such as rear walls, which are subject to a high level of direct sound energy, in that it will not adequately reduce the intensity of first reflections.

There are, however, many cases in which these boards may be used on other surfaces, and in conjunction with other materials, very effectively to obtain the requisite sound absorption characteristic and proper distribution of treatment. *The method of mounting plays a very important part in the use of these materials* and will be discussed in the next article.

Felts, especially of the woven hair variety, were used to a large extent for

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acoustic treatment during the early era of sound reproduction in theatres, because at that time they appeared to offer an economical and practical solution to the problem. Since the frequency range response of early types of sound systems was not as broad as that of present-day systems, the deficiencies inherent in this form of treatment were not so perceptible.

Today, however, there are few cases where this material can be used successfully, even in small quantities or unusual thicknesses, for acoustic treatment of the auditorium surfaces. Hair felts offer an effective form of *damping* for the reduction of impact noise and may be used satisfactorily as a lining for carpet. Used alone as sound absorbing agents, however, they have the characteristic of providing a much greater degree of absorption at the high than at the low frequencies.

Hair felts are often used as a form of stage draping for the area immediately behind the horns. Here, of course, the conditions of use, methods of application, and final effects are considerably different from those to be fulfilled in the treatment of the auditorium proper.

PLASTERS

From an architectural point of view, acoustic plaster is perhaps one of the most appealing classes of materials because it presents a surface for new construction which is not only sound absorbent but also uniform in texture as well as in appearance. Generally speaking, acoustic plasters are sound absorbents of comparatively moderate efficiency. For this reason, in cases in which large amounts of treatment are necessary, and in which certain areas, such as rear walls, are particularly objectionable from the standpoint of sound reflection, the use of acoustic plaster alone, even when it is applied in exceptionally heavy coats, is frequently insufficient, materials of higher average efficiency being required for the more objectionable surfaces.

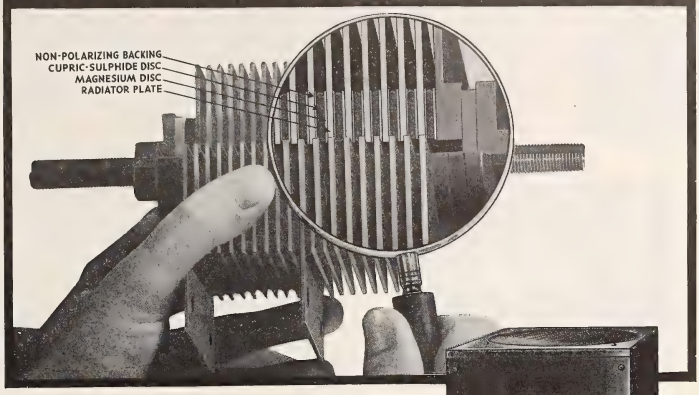
There are two very important considerations regarding the use of this material, and these are its method of mounting and manner of application. The method of mounting is of fundamental importance because of its effect on absorption of the low frequencies and will be discussed at length in the next article.

Most types of acoustic plasters must be applied in several individual coats, *each coat being properly dried before application of the succeeding one* in order that the moisture may be completely absorbed and the correct porosity and natural cellular structure formed on the surface and within the body of the material. Since acoustic plasters, ordinarily, are subject to variations in efficiency with the care used in their application, they should be installed by contractors who are thoroughly familiar with the correct procedure, or should at least be checked during installation by the manufacturer's representative.

STONES

Within the past few years a material which, for purposes of this discussion, we

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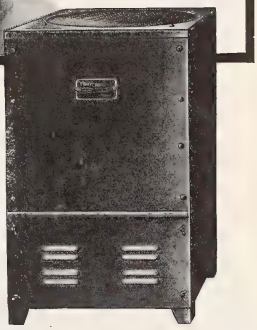


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★ REGULATION AND AGING:
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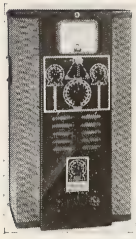
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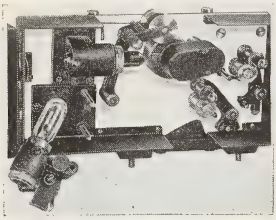
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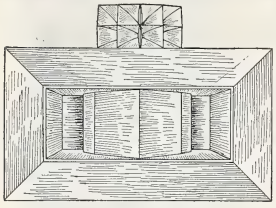


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will classify as a stone, has been manufactured and marketed as a combined building unit and sound absorbent for new fireproof construction and has a relatively high heat insulating value. This material is available in several different forms, and is designed as a building block for use in actual wall construction, its natural porous surface and non-uniform cellular structure contributing to the absorption of sound at specific frequencies.

For the most part, such materials are comparatively moderate absorbents, several types being rather selective in absorption at the middle range and high frequencies. For this reason, in the design of new theatres where fairly large quantities of acoustic treatment are required and the use of this material is proposed, care must be exercised in selecting the type of block for construction to insure that its frequency absorption characteristic will combine favorably with the more efficient form of treatment required for the objectionable sound reflecting surfaces.

With respect to new construction, this material offers some interesting possibilities for use with other materials where angular surfaces lend themselves favorably to the acoustic design and architectural treatment.

TILES

Perhaps the greatest diversity in type, number, efficiency and appearance of materials is to be found under this classification. There are numerous types of *wood* and *cane fibre* tiles on the market, with surfaces varying from a practically smooth and uniform finish to a rough textured or perforated surface. Also, there are a number of tiles of *mineral fibre* and *plastic composition* having surfaces which resemble a porous cut stone or travertine in appearance. Tiles presenting a perforated surface of metal or hard-board backed with mineral wool or asbestos fibre elements are also available.

With the exception of a certain few of the wood and cane fibre materials, most types of tiles falling under this classification are fireproof.

Tiles differ widely in their sound absorbing efficiencies at selected frequencies, and in their over-all absorption characteristics throughout the frequency range. Some types, in the lesser thicknesses, for example, provide a very moderate but relatively uniform degree of absorption over the entire frequency range. Other types have a high absorption value within the crucial range of frequencies, while a few are very selective in absorption for a limited part of the frequency range.

A number of tiles, particularly those of the wood and cane fibre varieties, are obtainable in various thicknesses, thus making it possible in some cases to secure the proper gradation of absorption over the auditorium surfaces with the use of several different thicknesses of the same material. The low frequency absorption of most tiles, particularly of these latter varieties, is dependent to a considerable extent upon their method of mounting.

Here again the actual selection of the type and thickness of tile for treatment will be governed by the specific requirements of the individual theatre, the more efficient forms being confined at least to those areas which are subject to a high level of direct sound energy.

"SPECIALS"

The materials falling under this classification are designed either to fulfill particular frequency absorption requirements or to permit of a special method of application.

For example, one material resembling an ornamental tile in appearance is designed to absorb a greater percentage of sound energy at the low than at the high frequencies, and can be used to good advantage in certain cases where a high compensation for the potential lack of absorption at the low frequencies is required.

Another type of material, of asbestos fibre composition, is installed by a special process of application, using a so-called "spray-gun," with which layers of different thicknesses of the material can be built up on wall or ceiling surfaces to meet the absorption demands of definite areas.

VARIETY IN ACOUSTIC MATERIALS

IN CONSIDERING the subject of materials in general, it is believed that the future will show a marked increased in the type and number of sound absorbents adaptable for theatres, possibly allowing even greater variations in the architectural treatment of interiors. Actually, several new materials are now in the process of development and may offer some unusual and interesting departures from the more prevalent forms of surface textures and finishes.

There is one fact that must be stressed at this point; namely, that *no single type nor thickness of sound absorbing material available today will completely fulfill the needs of every theatre.* While a specified material may be entirely satisfactory for use in one case, it may be totally inadequate for another, even though the two theatres appear to have very similar physical characteristics.

This is a consideration which cannot be emphasized too strongly, since the author frequently finds that if an exhibitor or his architect has been successful with one type of material in one case, he may plan to use the same material in many of his future projects, when actually that material may provide either too much or too little sound absorption for similar surfaces in the other houses, or perhaps may even produce an incorrect balance of absorption relative to the frequency range.

[*In his next and concluding article, Mr. Potwin will explain how different types of acoustic material should be mounted for maximum low frequency absorption, how they may be decorated without impairing their sound absorbing efficiency, and how they may be used to the best advantage from the architectural viewpoint. Mr. Potwin is a member of the technical consulting staff of Electrical Research Products, Inc., dealing with acoustic problems.* —THE EDITOR.]

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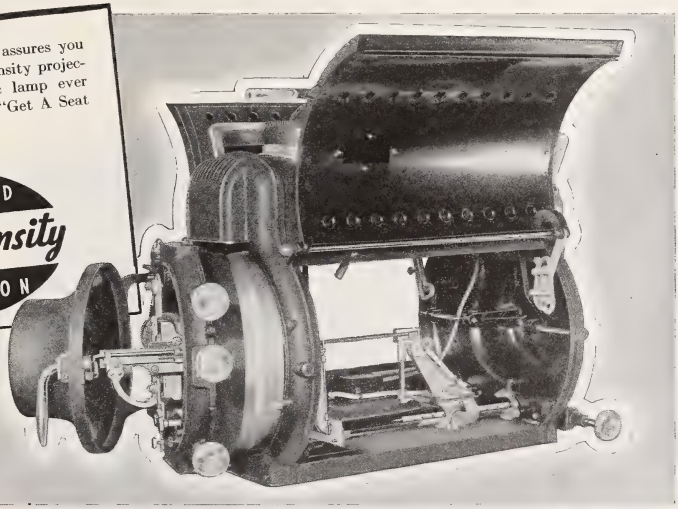
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COMMENT ON PROJECTION AFFAIRS

and answers to inquiries . . . By F. H. RICHARDSON

WHEN PROJECTION STAFFS NEED A RESPONSIBLE HEAD

A FEW WEEKS ago, in a certain eastern city, a situation came under my observation that struck me as an excellent example of the kind of buck-passing which is bound to happen quite often under the practice of conducting two- and three-men projection rooms without having one of the men act as *chief* projectionist—as a foreman. A single theatre is referred to, all of the incidents cited occurred within a period of ten days, and the projectionists are union men.

A hurry-up call was made for a service engineer on complaint of complete loss of sound. In this projection room are two amplifiers and three projectors, all wired for sound, hence complete loss of sound was unlikely. Upon his arrival, the engineer found sound to have been restored and functioning normally. Not one of the crew of three men was able to offer explanation as to why the sound was lost or what happened to restore it. It was therefore evident to the engineer that either some one had failed to close a switch or something quite rare had happened to the equipment.

The sound engineer had not left the theatre before the sound was lost again. Rushing back up to the projection room he found that a wrong reel had been threaded in and the show stopped to make the change. Most emphatically those men cannot be said to be overworked, since there are *five* shifts of three men each in that theatre.

A few days later a service engineer was sent for because the emergency amplifier refused to function, blowing the fuse instead. By the time the engineer had arrived, another crew was on duty and by installing a whole new set of tubes, had cleared up the trouble. The previous shift had done nothing except to demand an engineer. The engineer inserted the old tubes one by one until a fuse blew, installed a new one in its place and that was that.

Trouble No. 3 of this batch proved so simple that a projectionist in the smallest village theatre might be expected to locate it almost instantly. It was a hissing sound when one of the amplifiers was in use. Nothing more or less than a typical "tube rush." Since it was fairly loud it was evidently strongly amplified and must perforce be in one of the first tubes of the amplifier. Installing a new tube in the input socket was all that was required—yet a sound engineer was demanded.

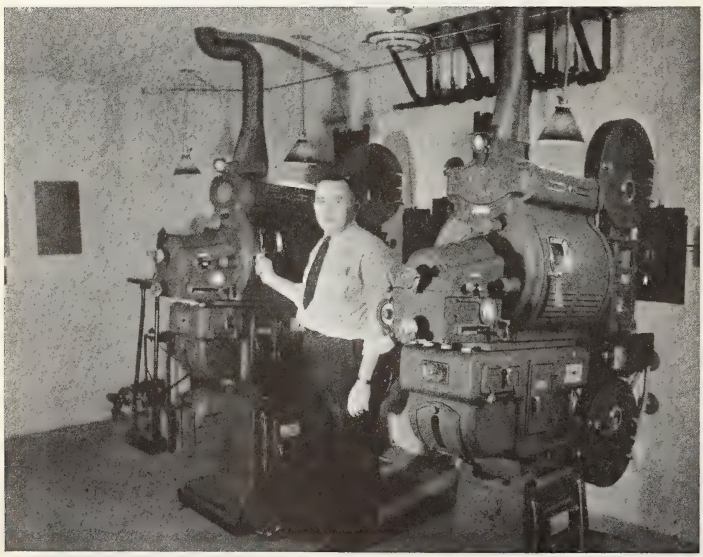
The point I wish to make is that each was a case where no one man was responsible.

Let George do it—and *George* was the sound engineer.

Can you imagine any responsible manufacturer operating a factory in which men are employed without any responsible foreman over them? What would be your opinion of a merchant who placed the departments in his store under no responsible head that was expert in handling the class of goods sold in each department? Yet that is precisely what takes place in many theatres who employ two or three men in one shift. Go into a projection room of this class and ask, "Who is in charge here?" The answer frequently will be, in effect, no one! And not only do theatre owners and managers accept that setup, but some local unions insist upon it.

Some unions have even refused to permit the owner to appoint one of the men as chief projectionist. Now unions have certain perfectly legitimate rights, which rights should and must be respected, but union rights have limits, and when an employer is told he cannot place a responsible foreman in direct charge of work in one of the most important departments, the union so doing has exceeded its rights. That is an inherent privilege and prerogative of any employer.

The wise manager of a theatre in which two or more shifts of projectionists are employed will create the title of *chief projectionist* and appoint one of the men to that position with some suitable advance in pay. The chief, even though standing shift the same as the other men, should be held responsible for all equipment and results.



Projection room of the new Kuhn theatre in Lebanon, Ore., owned and operated by R. Kuhn, with Projectionist Ivan Cooper posed (pretty proudly, too) beside his new projectors. They are Motiographs, equipped with Brenkert Enarc lamps, which are supplied from Brenkert copper oxide rectifiers. All of the equipment for the Kuhn, except the sound system, which is RCA Photophone, was supplied through the B. F. Shearer Company of Seattle. Cooper projects an 18-foot picture at 110 feet.

SOME OBSERVATIONS UP CONNECTICUT WAY

POINTING MY gas buggy toward Connecticut the other day, I struck out for Norwich and my feet were presently parked under the bountiful table of Charles Oldham, who also had Leo Cimikoski as a guest. Both of these gentlemen are Norwich projectionists and, I should like to add, loyal "students" of the Bluebook School in MOTION PICTURE HERALD.

Later I called at the Palace theatre, a Warner house managed by R. B. Hamilton. Charles Oldham and Albert Fairbanks

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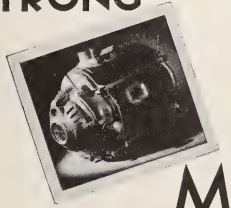
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man the projection room. I noted that a new high-powered fan had been installed in the ceiling, and it occurred to me that such a fan should be controlled by a switch that would automatically be pulled shut and its speed controlling device (if any) pulled to full power when the port fire shutters are dropped. This would offer added protection for the audience in case of fire, since the fan would thus automatically be turned on full speed to pump out gases and smoke the instant a fire started.

The Strand in Norwich is where Brother Cimikoski works. It is a second-run theatre seating 945, one link of the extensive Rothenberg and Morse chain. It is managed by Samuel Ruff, with whom I had a most pleasant visit. Projection is by two two-man shifts. Besides Cimikoski, the staff consists of Howard Benjamin, Leslie R. Nowell and Norman E. Soules. Equipment includes Simplex projectors, Brenkert low-intensity lamps and RCA sound system.

Warner's Broadway in Norwich was installing RCA sound equipment at the time of my visit. Brothers James Buea and Anthony are the regular projectionists. The relief man on duty at the time of my visit was Andrew H. Miller.

And now for some constructive criticism, which should be received in the friendly spirit in which it is given and considered upon its merits. It is based on observations made in Norwich, but I submit it here because it may be applied to conditions noticed elsewhere.

As we all well know, one important duty of projectionists is to keep batteries powering sound equipments scrupulously clean. That is a *duty,* as all must and will admit. Yet I entered one well lighted room and was confronted by two shelves of batteries, set so low that they were in plain view. The tops of those batteries were literally coated with a layer of dust and dirt that surely could not have been touched in at least two weeks. My guess is a month. Yet five minutes work every day or two would keep those battery tops in fine condition.

At another theatre, when I entered, the screen illumination was quite dim and very decidedly amber. Glancing at the screen as I was leaving, I found the illumination to be very much brighter and the objectionable yellowish tone to have disappeared. Now there is always the possibility that the fault *might* be chargeable to a poor print, but I am convinced that during my stay an added bundle of amperes had been chucked into those carbons. If so, may I suggest that saving current by cutting down on screen illumination to a point where the beauty of the screen image is made to suffer, is never a true saving. The current bill will be less, yes, but *in the long run the box office intake will be less also.* Then, too, when a patron buys a ticket, he does so on the assumption that the theatre will provide proper facilities for presenting the picture to the best advantage. And the patron has a right to expect just that.

From Norwich I drove to New London, thirteen miles away, calling at the Empire theatre, which is managed by I. M. Berg, who also is district manager for the Rothenberg and Morse circuit. Mr. Berg is well seasoned in theatre management. In the course of our chat he said, in effect, "I fully realize that this theatre principally has for sale the screen image and sound. Excellence in projection therefore is of major importance to the box office."

Mr. Berg conducted me to the projection room, manned by James Patti and Anthony Settee. The lens port cover glasses were in need of attention. Dust covered glasses cause light loss and to some extent reduce screen image definition. Port cover glasses should be kept scrupulously clean.

At the Crown theatre in New London, I contacted Brother W. W. Lucas, president of the New London local union. It is probable that a meeting of projectionists, theatre owners and managers of Norwich, New London and Willimantic presently will be arranged. If so I have agreed to drive up and address the gathering.

ALL-METAL REFLECTOR

FOR QUITE some time there have been inquiries as to why it is not possible to have all-metal reflectors for use with projector arc light sources. Inquiries have failed to obtain any very satisfactory answer. It was known that all-metal re-

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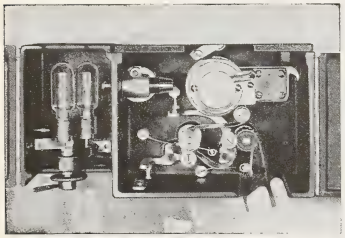
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flectors failed to provide as high a percentage of reflected light as did the glass ones, to which objection there appeared to be no satisfying answer.

The other day I visited the factory of Heyer & Shultz, Inc., in Montclair, N. J., and examined an all-metal reflector which that company has been developing for the last three years. I watched a practical demonstration of it and came away well satisfied that the new reflector fully justifies thorough investigation and test by the industry at large. At present only models suitable for use with Suprex arcs using diameters of 10, 10¼, 13½ and 14 inches are available.

The reflection surface is of Rhodium, the melting point of which is given as 3600° F. It is a rare and extremely hard metal upon which incandescent particles of copper or carbon apparently have no effect.

PEN FOR FILM CEMENT APPLICATION

W. LEMKE, projectionist of Antioch, Ill., writes, "I have found a type A-O speed ball pen better than the usual glass applicator supplied with each bottle of film cement. I attach the pen to the glass applicator with sewing thread, leaving it in the bottle when not in use. It works just fine. Possibly you may wish to pass the hint along."

Certainly. Glad to have little (or big) hints which you men find to be of value. Possibly some others may not fancy them, while others will. Anyhow, experiments that cost little are always interesting.

HUM CAUSED BY RECORDING LIGHT FLARE

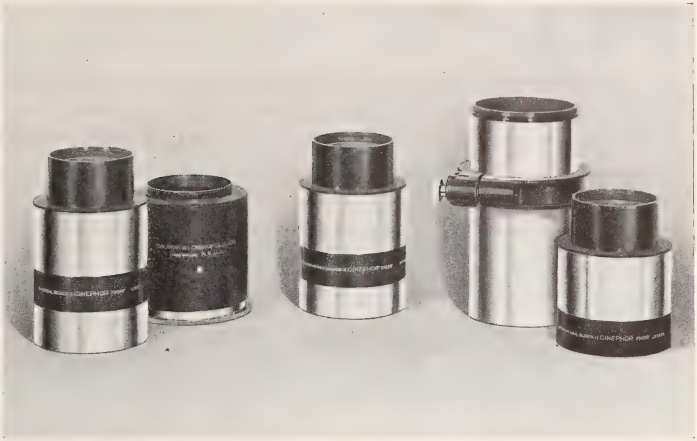
FRANCIS S. KEY of Anderson, Ind., sends in a film clip, with a letter saying:

"In the June 26th BETTER THEATRES appears the odd case presented by Alvin E. Wheeler, Fairy Theatre, Knox, Indiana. Herewith I submit a film sample. You will note defects in emulsion around the sprocket holes on the sound track side, which same extend over into the sound track itself. Because of these faults this print delivers something closely resembling an a.c. hum.

"I have seen many prints containing similar faults, though not lately. Think likely such faults are due either to too fast development or drying too quickly. Possibly Wheeler's film was a newsreel that was rushed out too fast. What do you think?"

Examination of the sample indicates that the white areas opposite the sprocket holes are due to sprocket hole reflections in recording caused by the light employed in recording hitting the edges of the sprocket holes in the negative, producing a slight flare in the film. This develops black in the negative and of course shows white in the positive print. It is reproduced in the sound as a hum of sprocket hole frequency, rather closely resembling the a.c. hum.

A wavy black area along the sprocket holes adjacent to the sound track probably is the result of a scratch on the negative.



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ANSWERS TO INQUIRIES: One of the principal functions of this department is to answer inquiries pertaining to preliminary considerations in the planning of a new theatre or the remodeling of an existing one. All questions receive the personal attention of Peter M. Hulsken, A.I.A., contributing editor of this department and a practicing architect who long has specialized in theatre design. He will be glad to offer advice, suggestions and criticisms. Working plans, however, cannot be supplied. All communications intended for this department should be addressed to Better Theatres, Rockefeller Center, New York. In publishing replies, only initials are used for identification.

THE QUESTION:

I AM contemplating a few changes in this theatre and would appreciate your comments:

Auditorium: 60 feet long, 24 feet wide, 21 feet over ceiling, 256 seats in two banks, three narrow aisles, carpet, felt sound padding on walls.

Balcony: 55 seats, projection booth back of balcony, 68 feet throw.

Combination lobby and foyer: 10 feet deep by 24 feet wide, except for steps and storage closet; closed from auditorium by glass, glass doors, and curtains. Nine feet high.

Front: Nine-foot ceiling by 8 feet wide, marquee over sidewalk, box office and entrance doors set back 7 feet from sidewalk. Brick front above marquee 15 feet by 24 feet.

I plan to remove carpet felt from side walls and pad back of auditorium completely. Sound very good at present everywhere except in balcony. I also plan to throw seats into one bank with wide carpeted side aisles, install six lumiline lighting fixtures, three on each side, and put indirect lighting in lobby; repaint auditorium, foyer and entire front, above and below marquee. We would like to use blues, whites and silvers, with perhaps orange added to the windows, etc., of the front above the marquee in order to set off the solid white front.

Would white trimmed in deep blue with deep blue paneled doors and box office be in good taste below the marquee? What colors do you suggest for the lobby-foyer, and for the auditorium?—J.H.C.

THE ANSWER:

WE PRESUME that the present walls are covered with carpet felt. A nice effect may be obtained by the installation of dyed waffle fabric. The walls should be stripped and wood moulded strips should be applied to cover joints in fabric. Place these strips horizontally according to the width of the fabric, which should result in a pleasing modern design. The fabric should be dyed in varied shades, starting with the darkest shade at the bottom panel above wainscoting. Apply one-inch rockwool backing between furring strips; treat the rear wall in balcony similarly.

A single-bank scheme for seating would be a great improvement, as a center aisle takes the place of the best seats in the house. The annoyance of patrons walking in a center aisle and interfering with vision will also be eliminated.

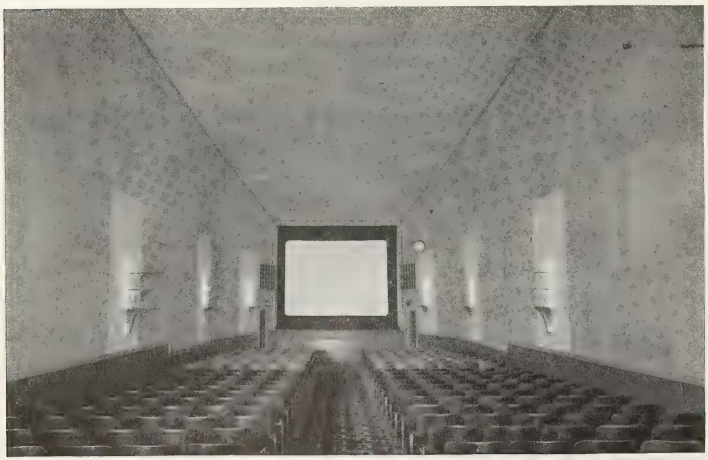
The suggested lighting scheme will be satisfactory.

We do not advise the use of white in a theatre color scheme. It soils too easily. A lemon yellow or tangerine will go very well with blue. Use silver only for striping or mouldings.

We do not know what the material or finish of the wall above the marquee is, but white may be used in that space—it will accentuate the colors of the lower parts.

For the lobby and foyer use a soft pale green, trimmed with silver; or coral trimmed with blue. For more daring colors, tangerine, blue and pompeian red may be used.

If you intend to carry out the auditorium scheme suggested, use a fabric having various shades of blue, with orange for wood moulding strips. Paint the ceiling in deep ivory or soft yellow.



Auditorium of the Ritzfield theatre in Sweetwater, Texas, as finished in Blendtex, a new material added to the Weatherwood line of insulating interior finishes manufactured by the United States Gypsum Company of Chicago. Blendtex is a wood base material and can be worked like lumber. The only tools in applying are a hammer and a saw, and on such bases as plaster, it can be applied with a standard adhesive. It has texture of decorative value and is available ready for use in packages with colors assorted in the proper proportions for the color treatment required. In addition, this material has sound-absorbent qualities. Blendtex is manufactured in tile and plank. The tile has tongue and groove edges; the plank is shiplapped in application.

THE QUESTION:

I INTEND to slope the floor of the auditorium in a small town theatre and would appreciate hearing from you as to how much to raise it. The auditorium is 39 feet wide and 72 feet long. First row of seats is 20 feet, last row 72 feet, from screen, which is flush to rear wall with speakers mounted on each side. Platform is 4 feet, 6 inches above present auditorium floor.—W.P.M.

THE ANSWER:

WITH THE first row of seats 20 feet and the last row 72 feet from screen, you have 52 feet for seats, so I presume there are 21 rows. Leave the floor under the first three rows near screen level, raise the floor under the next six rows 9

inches, the next six rows 12 inches, and the last six rows 15 inches.

Should this make the slope too high to comply with other existing conditions, you may leave the floor under the first six rows level and raise the balance of floor a total of 24 inches. However, the first suggestion will give the best results.

You will also be able to obtain a suitable slope by stepping up the last three rows of seats above the aisles so as to gain 10 inches, but of course seating area higher than the aisles is not desirable.

●

THE QUESTION:

WE ARE contemplating erection of new theatre. Our lot is 50x100 feet. We would like to have two stores on front if we can without taking too much from theatre seating capacity. How high should ceiling be for best sound?

Can you send me small sketch showing arrangement of lobby and number of seats with aisle on each side and size of stage for this size building. Also show where we can place grilles for air-conditioning.—C.M.T.

THE ANSWER:

I AM SORRY that this department is not permitted to furnish sketches, but we will endeavor to describe a plan for you.

You did not state the required seating capacity, and the depth of the stores will depend entirely on this requirement. The lobby should be at least 16 feet wide. This will allow a store on each side of the lobby 15 feet wide. Placing the box office at the sidewalk line, the entrance doors should stand 3 feet, 6 inches back, making the lobby 12 feet deep. The stores could have a depth of 16 feet, as a minimum.

Behind the lobby should be a foyer, which should be at least 8 feet wide. The men's and women's rooms could be built behind the stores, on each end of the foyer.

The stage does not have to be more than 15 feet in depth, so there will be left in the auditorium space enough for 20 rows of seats. For the width of your theatre, the best seating arrangement will be a center section of twelve seats with an aisle on each side and two wall banks, each of six seats across, making 24 seats across the width of the auditorium; so the seating capacity will be 480 seats. The ceiling height should be at least 17 feet above the high point of the auditorium floor.

The location of grilles for air conditioning depends entirely on what layout the air conditioning engineer recommends. For the type of theatre yours appears to be, we believe the most economical plan would be to run a single duct along the middle of the ceiling. This should be provided with louvres to diffuse the air properly. However, you may find it possible to locate grilles in flared walls flanking the proscenium arch, one grille on each side. If you want more advice concerning a ventilating system or air conditioning, we suggest that you again write BETTER THEATRES, giving full particulars about the plan and construction of the building.

New Plan and Style for an Old Theatre

(*Continued from page* 11)

become 4x12 feet. These are stripped over the joints with a wooden mould to create a paneling effect. At the intersection of ceiling and sidewall is a modernistic scallop.

Sidewalls circle into the stage. This circular field has 2-foot strips of cream temlock running ito a 1½-inch red moulding over the joints, a 6-inch band of silver and, another 1½-inch band of red. The 4½-foot wainscoting is of decorated cement plaster in a deep blue.

All the wood stripping in the auditorium is red, including the sidewalls. The scalloped cornice also is red, but the mould against the ceiling is blue. The chair rail is red with orange and black stripping. The blue from stage to auditorium floor is relieved by silver grilles over air outlets.

The old auditorium floor was of wood, mounted on 4x4-foot wooden sleepers which rested on the ground, and improperly sloped. The new floor is of concrete, and excavation has allowed a pitch of approximately ¾-inch per foot.

Seats by Heywood-Wakefield, are of walnut, with gold and red trim. Aisles between seats are carpeted in the same general color scheme as the theatre. In spite of a deeper stage, the theatre has 150 more seats, to bring the total to 877. Previously the seats had been arranged in straight rows across the theatre. A radial plan provided space for added chairs.

Vestibule walls are of texture plaster in pink and gold. The ceiling was treated in the same way. Woodwork in the lobby is red striped with black, and trim is in chrome, orange, black and red. Entrance doors on the inside are red, trimmed with black, and the floor is red tile with black joints. The vestibule is 6 feet deep and 28 feet wide.

The same textured plaster treatment was used in the foyer, except that it has a cream cast, and over it was applied a glaze of blue with silver background to create silver and blue sidewalls and ceiling. The latter is sand-finished.

The old front was torn out and an entirely new one installed. Originally a plain, colorless gray stucco, the upper portion now is smooth stucco with 3½-foot vertical white breaks directly over the marquee, and with horizontal red bands on each side of the breaks. Below the marquee black structural glass has been applied, banded in red. Two 48x60-inch display cases on each side of the box office, giving the theatre four in all, are flush with the wall and are trimmed in chrome. —*Kenneth Force.*

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Mayor Owen's Theatre Deep in the Ozarks

(*Continued from page* 9)

lows the general rustic design, even to the presence of a sunbonneted ticket seller. The ushers, by the way, wear blue overalls and hickory hats, with red bandana neckerchiefs, to further the rural atmosphere.

The atmosphere of homey quaintness which permeates the entire building grips the patron the moment he steps into the lobby, which is 16 feet square. Roughly squared logs overhead form beams below a ceiling of V-jointed diagonal flooring, a single thickness of boards serving as ceiling for lobby and floor for lounges above. Walls are paneled full height in native knotty pine.

A flagstone floor leads to the hearth of a huge stone fireplace which sparkles with large insets of quartz brought from nearby caverns, below a ponderous hand-hewn walnut lintel and shelf.

Accessories which held to create traditional charm in the lobby are an ox-yoke of considerable age which hangs above an antique mantel clock, firearms of a long-past day, traps, deer antlers, and enormous pine cones found in the neighborhood. Kindling for the fire is held in a split hickory basket of local manufacture, and the fireplace is equipped with the heavy andirons, iron pots, teakettle and swinging crane of primitive Ozark cookery.

Even the doorman's ticket box is built of split logs, in keeping with the general air of rusticity. One of the guns hung on rough tree forks is the original rifle belonging to Old Matt of "Shepherd of the Hills" fame.

Leaving the lobby, the patron enters a 26-foot foyer. Walls in this section are of knotty pine with a frieze of peeled slabs, stained dark brown with touches of red. The standing rail is built of rough planks of native lumber, stained brown and draped with henna homespun. Benches are of huge split cedar logs, smoothed and varnished to bring out the natural beauty of the wood.

A popular feature of the foyer is the old-fashioned iron-bound well bucket which is mounted permanently on a large stump under a well-house stoop containing a genuine well wheel and rope. The guard dipper hanging from the stoop is a reminder of the days when modern plumbing had not yet made possible the efficient ice water bubbler installed within the oak bucket.



Directional sign in the Owen theatre.

Wall decorations in the foyer and other sections of the building include mounted specimens, such as deer heads, a young cinnamon bear, a wild hog, wild turkeys, a large eagle shot on a nearby ranch, and numerous deer skin rugs. Fish plaques made by Elsie Bates, a local artist, are used in considerable numbers.

The simple rustic effect is continued in the auditorium, which is 33 feet wide and 64 feet long, from foyer to stage front. The rough stone walls of crazy quilt pattern are broken by draped panels containing four murals by Elsie Bates, depicting local scenes. Two of the murals are "Sammy's Lookout" and "The Trail that Is Nobody Knows How Old," painted from the actual spots made famous by Harold Bell Wright's story.

The auditorium ceiling is of V-jointed Celotex boards, simulating a rough plank effect, but with greater acoustical value. The proscenium opening, 22x15 feet, is of stone and slabs, and is draped with homespun henna drapes and dressed with a gold close-in curtain. The stage front is also of slabs and heavy timbers.

Roof trusses are composed of huge adzed timbers, held together with heavy iron rods and eye-bolts, all resting in the walls and they are further supported by stone corbels.

The entire seating area, up to the stage front, is surrounded by a heavy farmyard fence of rough slabs, notched and doweled for an ornamental effect. Exit doors are of heavy-braced, barn door construction.

The auditorium floor is of concrete, with carpeted aisles. The 356 seats are arranged in three banks with two aisles (new seating by the Ideal Seating Company).

Auditorium lighting fixtures are old wheels purchased from a Springfield, Mo., wagon company and adapted to lighting requirements by the Keens Forging Company of Sedalia, Mo. Riding lights, for use during the screen showing, are concealed in the wheel hubs.

The stage measures 33x12 feet, large enough to accommodate small acts or entertainments staged by local amateurs. The screen is 14x12 feet.

The erection of this unique motion picture theatre is a convincing proof that a showhouse perpetuating local tradition can be erected at a cost no greater than the average small "store show" having far less appeal.—*Robert O. Boller.*

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Smiles of Satisfaction MEAN DOLLARS TO YOU!

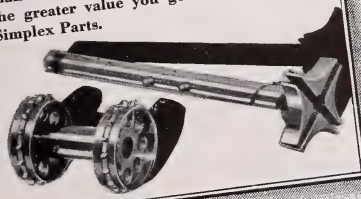


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USE GENUINE Simplex PARTS EXCLUSIVELY

5 TO 6 TIMES MORE *Safe* SERVICE

Genuine Simplex Hardened and Ground Parts give 5 to 6 times more *safe* service than ordinary parts. This is an example of the greater value you get from Genuine Simplex Parts.



PLEASED PATRONS keep the coinometers clicking. And in these days of increasingly high standards and keen competition *only* the finest projection will KEEP them pleased.

You can't afford to impair the original fine projection qualities of your Simplex Projectors by using imitation parts—for, IMITATION PARTS GIVE IMITATION RESULTS.

Insist on Genuine Simplex Parts when you have your projectors repaired. Then—and *only* then—will you get parts which possess the extreme accuracy and wear resistance which are absolutely essential for perfect projection.

Genuine Simplex Parts are now sold at 36% off list. Their cost is so small that you can't afford to take a chance with imitations.

INTERNATIONAL PROJECTOR CORP., 88-96 Gold St., New York, N.Y.

DISTRIBUTED BY NATIONAL THEATRE SUPPLY COMPANY

AT WARNER BROS. HOLLYWOOD THEATRE ON NEW YORK'S GREAT WHITE WAY

THE MAGIC VOICE OF THE SCREEN

PLEASES THOUSANDS EVERY DAY!



MAGIC VOICE OF THE SCREEN OFFERS 10 PROOFS OF SUPERIORITY!

ROTARY STABILIZER...CELLULAR SPEAKERS...LOW COST MAINTENANCE, LIBERAL SERVICE...SIMPLE OPERATION..ECONOMICAL OPERATION..PUSH-PULL ADAPTABILITY...HIGH FIDELITY REPRODUCTION...SIMPLE INSTALLATION...ACCESSIBILITY...SOLE OWNERSHIP.

PUT BROADWAY'S FAVORITE SOUND IN YOUR THEATRE *at Low Cost!*

No matter how big or small it is—there's RCA equipment to suit it—at a price to suit you!

OVER half the theatres on New York's Great White Way are RCA Photophone equipped! Every day, more and more houses all over the land are joining the swing to this superior sound apparatus. Five big movie companies are using Photophone for recording.

The trend today is RCA because RCA Photophone's Magic Voice of the Screen means *better* sound. And better sound means better box office.

Your theatre can offer patrons the Magic Voice of the Screen—the very same sound that New Yorkers enjoy at Warner's Hollywood Theatre! And at low cost! For Photophone equipment is available to theatres of every size, at prices to suit your own requirements. Cash in on RCA's sound experience—win more patrons with the Magic Voice of the Screen. It's a "sound" investment!

RCA *Photophone*

THE MAGIC VOICE OF THE SCREEN

RCA MANUFACTURING CO., INC., CAMDEN, N. J. • A SERVICE OF RADIO CORPORATION OF AMERICA

MOTION PICTURE HERALD

Film Broadcasts

MGM Will Produce Shows For Sponsors; Begin Nov. 4

Admission Prices

Movement Toward Increases Gaining Speed in Circuits

Music in Films

Translated to Human Terms In New Stokowsky Picture

Television

On British Theatre Program; U. S. Stations Making Plans

Trade Practices

Appeal Against Picketing by Exhibitors Up October 4th

Stage "Revival"

40 Film Theatres Opening Doors to Musical Comedies

Taxation

Broadcasters Facing New Federal Tax Next Session

Unions

IATSE in Hollywood Pushes Plea for "One Big Union"

VOL. 128, NO. 12 In Two Sections—Section One SEPTEMBER 18, 1937

WHAT ARE THE FACTS ABOUT THE FILM INDUSTRY TODAY?

THERE ARE so many claims and counter-claims in the trade press that some exhibitors far removed from sources of verification must indeed be confused.

THE PURPOSE of this advertisement is not so much to sell contracts for 1937-38 product (since the majority of M-G-M exhibitors have already renewed) . . .

THE REASON for this ad is simply to make you *happy* that you have bought M-G-M again for the new season.

ONE HIT—or even two or three—do not make a dependable source of picture supply for a long twelve months! The element of chance gives practically every company big and small a certain average of success but nowadays that average is not enough.

ONLY M-G-M by virtue of its resources in stars, studio, writers, directors and personnel is geared for the continuous delivery of important, big-size and big-budget, star-blessed attractions.

WE PROVED during this past summer that we could keep up M-G-M hit-delivery even at a time of the year which has always been considered an off-season.

THERE IS NO such thing as an off-season to the public. They wanted entertainment during July and August and we gave them **"Day at the Races," "Captains Courageous," "Saratoga," "Good Earth," "Broadway Melody"** to mention just a few. What a remarkable line-up! Millions of dollars of screen diversion which would really make a commendable full year's showing for any company . . . but it was just the summer group from M-G-M!

WHAT FOLLOWS in the Fall is really unbelievable in the sense that never before, not even by M-G-M, has there been maintained such a tempo of big-time hit-production.

SO much so that there is wisdom in an observation often made by the trade press that *"M-G-M is an industry by itself."*

CROWDING into September and October are such attractions as: **"Big City"** starring **Luise Rainer, Spencer Tracy** (powerfully human, humorous and dramatic); . . . a stirring production of **"Madame X"** with **Gladys George**; . . . the *best* **Joan Crawford** picture in years **"The Bride Wore Red"** with **Franchot Tone, Robert Young**; . . . a history-making comedy by the "Thin Man" stars—**William Powell, Myrna Loy** in **"Double Wedding"**. . . and **"Conquest"** the costliest production in M-G-M history starring **Greta Garbo** with **Charles Boyer,** a truly remarkable entertainment;..**."Live, Love and Learn"** with **Robert Montgomery, Rosalind Russell** . . . and the popular-price release of the Road-Show **Jeanette MacDonald** in **"The Firefly"**. . .

THAT'S just a brief survey of what comes from the mighty studios of M-G-M up to the beginning of November, barely two months of the season 1937-38!

IT'S TRUE Leo's roaring louder than ever—*and pridefully!*

In OCTOBER

PAUL MUNI
THE LIFE OF EMILE ZOLA

(Gale Sondergaard • Joseph Schildkraut • Gloria Holden • Donald Crisp • Erin O'Brien-Moore • Henry O'Neill • Morris Carnovsky • Louis Calhern)

ERROL FLYNN
THE PERFECT SPECIMEN

(JOAN BLONDELL • Hugh Herbert • Edward Everett Horton • Dick Foran • Beverly Roberts May Robson • Allen Jenkins)

BRIAN AHERNE
OLIVIA de HAVILLAND
THE GREAT GARRICK

(Edward Everett Horton • Melville Cooper • Lionel Atwill • Henry O'Neill • Luis Alberni Lana Turner • Marie Wilson)

THEY WON'T FORGET

(Claude Rains • Gloria Dickson • Edward Norris Otto Kruger • Allyn Joslyn • Lana Turner)

A Read Rel



WARNERS ARE 'WAY A
. . . WARNERS

REMEMBER SEPTEMBER! Kay Francis in Confession Donald Crisp, Mary Maguire) • Dick Powell and Fred Wa (Ted Healy, Priscilla Lane, Rosemary Lane, Wa Bubbles) • Bette Davis and Henry Fonda in That Louise, Donald Crisp) • Back In Circulation Pat O'Br

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ease



HEAD
WILL STAY AHEAD!

Ian Hunter, Jane Bryan, Basil Rathbone,
ing and His Pennsylvanians in Varsity Show
ter Catlett, Johnnie Davis, Buck and
Certain Woman (Ian Hunter, Anita
en, Joan Blondell and Margaret Lindsay)

In NOVEMBER

LESLIE HOWARD
BETTE DAVIS
OLIVIA de HAVILLAND
IT'S LOVE I'M AFTER
(Patric Knowles • Eric Blore
George Barbier)

SUBMARINE D-1
(PAT O'BRIEN • GEORGE BRENT • WAYNE MORRIS • Frank McHugh
Doris Weston)

TORCHY BLANE • THE ADVENTUROUS BLONDE
(GLENDA FARRELL • BARTON MacLANE
Anne Nagel • Tom Kennedy
Natalie Moorhead)

BORIS KARLOFF
WEST OF SHANGHAI
(Beverly Roberts • Ricardo Cortez)

"THIN ICE" SETS NEW 20TH HOLDOVER MARK!

already

RECORD FIRST-RUN CROWDS FORCE ~~41~~ 46 THEATRES TO DOUBLE USUAL PLAYING TIME!

During its first week of national release alone... ~~25~~ 30 houses hold over "Thin Ice" for 2nd week... while 16 theatres extend normal 4-day runs to a full week! A new high even for your most consistent maker of holdover attractions!

FULL WEEK HOLDOVERS

(at press time)

NEW YORK
INDIANAPOLIS
RICHMOND (2)
SAN FRANCISCO
LOUISVILLE
WASHINGTON
PHILADELPHIA
BALTIMORE
LOS ANGELES
HOLLYWOOD
BOSTON
KANSAS CITY
ST. LOUIS
PROVIDENCE
MIAMI
DENVER
PITTSBURGH
LAWRENCE
WORCESTER
LONG BEACH (Cal.)
SAN DIEGO
ATLANTIC CITY
AKRON
UTICA

5 more just came in!

Sweet it marvelous how "Ice" is topping great hits with greater ones!

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 128, No. 12 — September 18, 1937

ADVERTISING CODE

IT is not recorded who brought up the subject, but anyway an "international code of advertising ethics" has been approved by the International Chamber of Commerce. The document was prepared by a committee representing England, France, Germany, Italy, the Netherlands, Poland and the United States. This seems to be the only thing that these assorted powers have agreed upon recently. The code, as recorded by "Printers' Ink," seems to boil down to a suggestion that advertising should be moderately honest and for honest purposes and not make itself ridiculous any more than necessary.

Unfortunately it does seem that in the present state of pseudo civilization the arts and industries appear called upon every once in a while to proclaim a decent intent—a process which may have reminder value to the institution concerned but which otherwise tends to appear to some observers as self-indictment and confession.

EXAMINATION of the advertising pages of the publications which pile up in hectic disarray on the editor's desk brings a conviction that here for once America has indeed standards of which to be proud.

Meanwhile, the editor of *Motion Picture Herald* regards with a special interest and approval section IV, article 4 of the international advertising code, which says:

"The purchaser of advertising space in any publication is entitled to know the number, general character, and distribution of the persons likely to be reached by his advertisement. Any misrepresentation as to these matters is injurious to the advertiser, unfair to competitors, and damaging to advertising as a whole."

Those facts pertaining to *Motion Picture Herald*—number, general character and distribution of the persons likely to be reached—as established by an external audit and continuous periodical examinations of the records, are constantly available, presenting a consistent performance without parallel or approach in this industry and most rarely to be discovered in the journalism of any industry.

Of this issue of Motion Picture Herald 17,200 copies are printed to serve a *net paid* circulation of 16,238 of whom 12,708 are in the exhibition branch.

△ △ △

AGENTS *of* TROUBLE

ABUNDANT and increasing are the evidences that much of the vehement advocacy of social and economic and political change, not to say revolution, has its origin among those who see their main chance for a ride on a wave of trouble, or who would have things kicked to pieces so that they can get some of the pieces. In pressures, real or attempted, on the motion picture institution, this becomes peculiarly manifest.

Touching on these phenomena in his remarks before the Williamstown forum the other day, in a previously unreported portion of his discussion, Mr. Martin Quigley observed:

"In the prevalent crop of political, social and economic messiahs there are those who bitterly condemn the romantic and sentimental in motion pictures. As "the opium of religion" is condemned, so also is the opium of entertainment. These propagandists resent the happiness and contentment which the screen brings to the vast millions which are its audience. They want only realism, the more stark and shocking the better. Discontent is the necessary pre-requisite, in their philosophy, to their long-range objective of revolution. Their policy, though seldom acknowledged, is not difficult to perceive.

"The amusement industry, however, has no quarrel with them that is not of their own making. It does not seek to oppose or hinder their ambitions. It simply says that its use of the motion picture medium for entertainment only is a public trust and that it shall not be perverted to the service of their ambitions."

INTERESTING and unintended contribution arrived the next Sunday in the dramatic section of the New York *Times* in a piece by Mrs. Hallie Flanagan, director of the Federal Theatre Project, Russophile and administrator of the New Deal propaganda on the stage. In the course of her discussion of "ardent exploration of the American scene," as exemplified for instance by her theatre's attack on the judiciary in "Injunction Granted," she steps forth with: "There is an obligation upon us, since we are playing before audiences many of whom will gain their first conceptions of plays acted on a stage, to show a many sided theatre, including not only serious plays but straight entertainment. . . ."

It is not so very long ago that Moscow also announced that there would be some address at entertainment in the theatre.

Both announcements are sensational—"straight entertainment"—for a departure!

JUST incidentally, there was once upon a time an impression that the Federal Theatre project was to make work for unemployed actors and craftsmen of the theatre. In her "Prologue to a Season" we find no discussion of that from Mrs. Flanagan, no report on attainment on anything save "messages" in thin guise of entertainment. And while she speaks of "audiences many of whom will gain from us their first conception of plays acted on a stage" she has nothing to say of how many of her playwrights and players were also getting the first conception of the footlights and audiences. There has been no report on the process by which under the guise of made-work for the people of the stage their competition has been increased by the enlistment of novices alien to the sector of alleged relief.

Only by reason of a complex technology and a closely integrated commercial structure has the motion picture so far escaped like propagandist invasion. And plans for that are in the making.

△ △ △

GADGETRY item: New Jersey fruit growers have acquired a machine to take the fuzz off peaches. Anyone who won't eat a peach with the fuzz on is a coward.

This Week

Gangplank News

Metro-Goldwyn-Mayer is not financing Alexander Korda in his projected purchase, with Samuel Goldwyn, of United Artists shares held by Mary Pickford, Douglas Fairbanks and Charlie Chaplin, Joseph M. Schenck told reporters on the crowded French Line pier in New York when he debarked from the Normandie after a trip to Europe. His denial was confirmed by Dr. A. H. Giannini, chairman of the UA board and president, who was a fellow passenger on the ship. Dr. Giannini added there was nothing new on the Goldwyn-Korda purchase. Mr. Schenck, more expansive, said his trip had been nice, that Twentieth Century-Fox would resume negotiations for the purchase of the Chase National Bank stock interest in the company, that the contemplated British quota could be improved a bit and that, having once made a deal with Isidore Ostrer which was not consummated, he would not enter into further negotiations with that gentleman.

MGM on the Air

Considered a unique development in the sometimes strained but always close relations between radio and the screen is Metro-Goldwyn-Mayer's plan for the production, by one of its contract producers and with its talent roster and studio material for cast and script, of a radio show for General Foods Corporation, at an estimated cost to the sponsor of $2,000,000. Recurring rumors of such a plan, current for the last year, have mentioned various sponsors and reasons for delay and have been a not inconsiderable factor in exhibitor protests against the general use of film stars and material in broadcasting.

Details of the project and a history of the events which have surrounded its development are in the story which appears on page 13.

Uncensored

An uncensored print of the picture, "Heart of Spain," was shown at the Detroit Art Institute although police at first ruled the film could not be exhibited unless deletions were made. Police Commissioner Heinrich Pickert and his film censor, Sergeant Charles W. Snyder, had objected to certain references in the picture to Hitler and Mussolini. The Michigan chapter of the Medical Bureau to Aid Spanish Democracy, sponsor of the showing, sought an injunction against police and an hour before a hearing was to be held on the petition, police withdrew their objections.

Divorcement Aid

Governor William A. Langer, of North Dakota, has invited Abram F. Myers, Allied States counsel, to join his legal staff in defense of the state divorcement law, now under attack by Paramount. The divorcement act prohibits any producer or distributor from owning any theatre in the state. Paramount is seeking to enjoin state officials from enforcement of the law.



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Hollywood Invasion

British independent producers are uniting in opposition to the Government proposal for a new Films Act on the ground that closer Government control of the industry than that suggested is necessary to prevent an invasion of the British studio field by Hollywood stars, directors and technicians and the passing of production control to American hands.

Bruce Allan writes from London on this and other pertinent industry news on page 65.

Mayer Honored

Louis B. Mayer, executive vice-president of Metro-Goldwyn-Mayer, has been made an officer of the French Legion of Honor. He was presented with the award at President Lebrun's residence at Rambouillet and later was guest of honor at a dinner presided over by the minister of commerce. Mr. Mayer plans to return to New York on board the *Normandie,* sailing from France September 22nd.

Paramount Record

Paramount Week, annual weekly sales drive, closed Saturday with the company obtaining $1,000,000 in rentals, surpassing the previous record week in 1930.

The sales campaign in Australia and New Zealand was also the biggest since 1930, according to reports cabled to John W. Hicks, foreign sales manager.

$3,000,000 for Music

Representatives of the Independent Radio Network Affiliates, meeting in New York, adopted a plan for submission to the American Federation of Musicians under which $1,500,000 a year would be spent by 258 stations for staff musicians in addition to the $1,500,000 present yearly expenditure. A three year standard form of contract would bind the agreement which the AFM demanded to insure employment, with a strike as the alternative.

Contractual details are explained on page 32.

Admissions Up

Following the general swing toward higher admission prices, Fox Intermountain circuit this week put five cent increases into effect in 50 houses. Raises also were installed in theatres located in Connecticut, Kansas, Ohio, Colorado and Minnesota.

Admission prices are discussed in a story on page 31.

Action Not Strike

The Screen Actors Guild will not call a strike against eastern producers who do not sign closed shop contracts but Guild members employed in the studios involved will be instructed to "stop working." Mrs. Florence Marston, eastern head of the guild, differentiated between the two courses of action by explaining that she "hopes to avoid a strike." It has been decided, tentatively, that the studios must sign the contracts by Monday or face the Guild action. Mrs. Marston explained the course of action to be followed by pointing out that workers who do not stop working, if and when the order is given, will be liable to suspension.

The guild's stand is explained on page 53.

"Snow White" Cost

Cost of the new Walt Disney feature length cartoon, "Snow White and the Seven Dwarfs," has exceeded $1,100,000 to date, Roy Disney, business manager of the Disney studios, said Wednesday in New York, where he is spending a month on vacation and in conferences with RKO-Radio.

A second cartoon feature, "Bambi," will follow "Snow White," which is to be completed in December.

Editorial Praise

Martin Quigley, editor in chief of Quigley Publications, addressing the Williamstown Institute of Human Relations on August 31st advanced and explained the motion picture industry's thesis that its sole responsibility is to the art of entertainment and that it is and must remain free of any entanglements with organizations and groups which would have it dedicate itself to the advancement of myriad special interests. His address received wide attention in the press of the land and occasioned treatment by editorial writers unanimous in praise of the thesis and its presentation.

A collection of such editorial comment is presented on page 16.

CBS Television

The Columbia Broadcasting System will construct this fall a new experimental television studio in the Grand Central Terminal Building, New York. The design has already been completed for what will be the largest television studio in this country. Gilbert Seldes, noted critic and newspaperman, has been appointed to head the new CBS television experiment.

Recent highlights in the television field will be found in a story on page 56.

Shaw Again

The public wants "flats, cinemas and garages" and is unwilling to give a "brass farthing" for a national theatre, George Bernard Shaw, said this week in a letter to the London *Times*. The playwright's comment was reminiscent of the Shavian outburst of last winter when in an exclusive interview published in the 1937 edition of "Fame, the Box Office Check-Up," he characterized adaptors as "office boys" and "bell boys." Mr. Shaw advocated a state subsidy for the oft-discussed national theatre of the stage.

Mr. Shaw's comment is quoted in a story on page 54.

Paralysis Checked

Exhibitors, suffering heavy losses in grosses because of fear of infantile paralysis, adopted a more optimistic viewpoint this week when health officials generally predicted a steady decline in the number of cases. A ban on the admission of children to Chicago theatres has cost theatre owners an estimated 50,000 admissions. Despite the ban, though, Bobby Breen, child actor kept a personal appearance engagement in the city.

Reports on the disease from various sections of the country are contained in an article on page 32.

MOTION PICTURE HERALD

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No More Tramp

Charles Chaplin, whose screen career as a tramp with baggy pants, enormous shoes and a small mustache, dates back to 1913, is planning to appear in another picture as an entirely different character. Mr. Chaplin made the announcement himself and said he would, for the first time, have a talking part in the film. "I cannot say how soon the story will be ready—a year perhaps," Mr. Chaplin said. The nature of the new character and the story are being kept secret. Miss Paulette Goddard, Mr. Chaplin said, will appear with him in the picture.

Plays, Concerts

Advocates of vaudeville were encouraged by the announcement from National Theatres that it will open from 40 to 50 of its houses to plays, musical comedies and concerts. Aubrey Schenck, who will head the company's new department, predicted "there'll be a revival of legitimate shows." Bookings, under National Theatres' new policy, will be chiefly one night stands.

Further details of the plan are included in a story on page 61.

Sees Exhibitor Aid

Theo. H. Fligelstone, president of the Cinematograph Exhibitors' Association, London, expressed the belief this week that the proposed quota act of the British government will be of benefit to the American exhibitor. Mr. Fligelstone calculates that with production of quality pictures in England assured, theatres here will have a wider selection of American product than previously. He made his remarks in an interview prior to his return to England after a five-week visit to this country.

See page 61.

Appeal, Suit, Inquiry

Paramount filed an appeal from a Philadelphia federal court dismissal of its application for a permanent injuncton against demonstrations by exhibitors who are agitating a "buyers' strike." Preliminaries leading up to the Government's anti-trust action against the Interstate circuit in Dallas and eight distributors were completed and a Department of Justice official said, "There will be a showdown on charges of Independent exhibitors that Fox West Coast and major companies are violating the Clayton and Sherman anti-trust laws." An investigation of major proportions was indicated.

Anti-trust laws, their invocation and application are the theme on page 30.



To the multiplying signs that good times are at hand can be added the increasing gate recorded for successive Hollywood premieres. Business is so good that kibitzing at the theatre entrance has become an art all its own. Treated by Los Angeles newspapers as spectacular in a degree regarded as spectacular even in spectacular Hollywood was the opening of Warner Brothers' "The Life of Emile Zola" at the Carthay Circle. Jack L. Warner is pictured above broadcasting his remarks over a coast to coast network and below is a view of the crowded bleachers facing the theatre entrance.

This Week in Pictures

CLEAR-EYED and clear-voiced Deanna Durbin, 14-year-old Canadian girl who has become one of Universal's greatest assets, proudly wore her first evening ensemble to the premiere of her newest picture, "100 Men and a Girl." She is shown paying her respects to the radio audience.







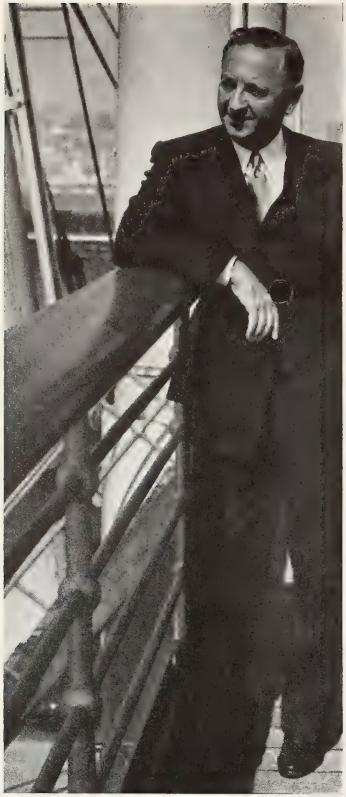
At the sixth annual convention of the Fox Midwest Theatres in Kansas City 125 delegates, representing 110 theatres, discussed admission increases, reported favorable public reaction to those already consummated, talked of theatre operation and economy in general. At the table in the foreground are, left to right, Lon Cox, film buyer for the circuit; E. C. Rhoden, president and general manager; H. E. Jameyson, district manager, and Howard White.

Hollywood, instead of Niagara Falls is, naturally enough, the honeymoon mecca of exhibitors and thence Gail Egan, Calgary, Canada, theatre owner, took his bride. On the Paramount lot Benny Baker was not averse to giving advice.





Howard W. McCoy of Saenger Theatres, New Orleans, and Mrs. McCoy, in Hollywood for the first time in five years, visited Ben Blue on a Paramount studio set where Mr. Blue is appearing with Eleanore Whitney and Johnny Downs in "Thrill of a Lifetime."





DAVE LEWIS, recently appointed manager for Metro-Goldwyn-Mayer in Argentina, was welcomed by the press at the Continental Hotel, Buenos Aires, the day of his arrival. Mr. Lewis and Stuart Dunlap, South American manager for MGM, are standing fourth and fifth from the left.

Sol Lesser, president of Principal Productions, visited Hawaii's blue washed shores for a vacation and to view the locale of a forthcoming Bobby Breen picture, "Stowaways in Paradise." From his pleased expression on his arrival in Los Angeles, he accomplished both objectives.



J. Ray Cook and John W. Price of the Missouri theatre, Maryville, Mo., were completely surrounded by the Yacht Club Boys, who helped them fulfil the Missouri tradition of being shown, when they visited the Paramount lot during a Hollywood tour. In the mob scene are, left to right, Mr. Cook, Billy Mann and Jimmie Kern of the Boys; George Archainbaud, their director; George Kelly, also of the Boys; Mr. Price and Charlie Adler, fourth member of the comedy quartet.

MGM SELLS RADIO SHOW USING STUDIO MATERIAL

Producing Company Contracts for General Foods Program to Start November 4th Over NBC; To Cost $2,000,000

A Metro-Goldwyn-Mayer radio program, using studio talent, facilities and material and sponsored by General Foods Corporation, will go on the air November 4th over a National Broadcasting Company network, it was reported this week after months of deliberation, rumors and delay. The program will mark an important and unique step in relations between radio and the motion picture industry over which speculation and controversy have waxed and waged in increasing degree since broadcasting became an important factor in the entertainment field.

Although exchange of talent between the two mediums has been free and frequent with the film industry in the position of an all important reservoir for personalities and material, only one company, Paramount, has gone on the air with a supervised regular program from its studios and over a national network.

The almost daily appearance of Hollywood stars on programs emanating from Hollywood and the frequent use of screen material in broadcasts sponsored by commercial advertisers has been marked by continuing protests from exhibitors, individually and in organization, although theatre men themselves have frequently used broadcast tie-ins during show hours.

The new program will be under the direct and sole control of the MGM studio and will emanate from the NBC broadcasting studios in Hollywood. It is tentatively scheduled for Thursday nights. Under the direction of Billy Bacher, who produced the original Maxwell House Showboat for General Foods and more recently the Campbell Soup Hollywood Hotel program, it will be constructed as a variety show with the entire roster of MGM talent on tap. Pictures will be previewed but not as a regular feature, high ranking individual stars will appear for interviews or bits and music and comedy will be drawn freely from MGM pictures, present and future.

Mr. Bacher was placed in charge of all radio activities of the studio when he was signed as a producer recently. He was in New York last week to arrange details of the deal with Benton and Bowles, advertising agency for General Foods, and has returned to Hollywood to prepare for the advent of the series.

The program will cost General Foods approximately $2,000,000 a year for talent and radio time, it is understood, but it is not known how much of this will be paid to MGM for producing the show.

A radio show sponsored by MGM has been in the rumor stage for almost a year. Last fall it was reported such a program would be sponsored by the Ford Motor Company. Later a report that negotiations were under way with the Colgate-Palmolive-Peet Company was followed by a story that the project had been dropped because of MGM's insistence that the studio have full control and supervision of the content of the program.

Recurrence of the rumor last March brought a wave of exhibitor protest which, coupled with the already strong feeling among exhibitor groups that the appearance of Hollywood personalities as guest stars and the frequent Hollywood programs of various types were in direct competition with theatres, culminated in the passage of a formal resolution of opposition at the Motion Picture Theatre Owners convention in Miami.

The MPTOA protest was followed by a telegram sent by P. J. Wood, secretary of the Independent Theatre Owners of Ohio, to Nicholas M. Schenck, MGM president, which read, "Have heard indirectly that you contemplate permitting stars to broadcast regularly. If such is your intention on behalf of members of the ITO of Ohio I vigorously protest. . . . You, like us, are in the theatre business. Let's stay there."

In the MPTOA resolution of protest it was set forth that the appearance of stars on radio programs reduced the public interest in them and that many such programs, because of their timing, were in direct competition with theatres. The protest concluded:

"Motion Picture Theatre Owners of America believes that those distributors who encourage star appearances, particularly in skits from current or future material, are guilty of an appalling error of judgment. . . and that the consensus of those assembled at the convention is that this practice must cease."

Regulation Attempted

A committee was appointed by Edward Kuykendall, MPTOA president, to confer with radio officials and with film producers on the subject. After several meetings at which representatives of both industries promised to cooperate the committee's study concluded on the optimistic note that action was awaited on assurances by producers and distributors that efforts would be made to regulate the broadcasts so as to minimize competition with theatres.

Before the committee met nearly all studios had appointed executives to supervise the radio appearances of their stars and the use of their story material, and several, among them MGM, adopted a policy of refusing to sanction the broadcasting of any shows in which previews would reveal the plot and main story situations of current films. Almost universal, however, has been the practice of employing special tie-ups for exploitation of important pictures and publicity departments freely distribute scripts adapted for radio use and negotiate with various program sponsors for exploitation. All these policies are in increasing use.

As a result of a survey published in Motion Picture Herald January 23, 1937, which established Hollywood as the most important source of radio talent, it was estimated that radio networks were paying approximately $3,000,000 a year for motion picture talent in direct arrangements between the advertisers and stars with producers and exhibitors as witnesses gaining a slight advantage through publicity for pictures. These arrangements included the appearance of virtually every name star in Hollywood as guests on hundreds of daily and weekly hours and the presentation of at least three major programs built entirely around motion picture talent and material.

Paramount Show Short-Lived

Last February Paramount announced plans for a weekly program to emanate from its studios, the first attempt by a producer to conduct such an hour for a national network. "Paramount on Parade," announced as a sustaining program, went on the air Sunday, March 28th. The broadcasts were planned to obtain the maximum advertising value for the studio and at the same time to overcome two objections on which opposition to the use of radio for film exploitation was based, that the time of most such broadcasts conflicted with the best hours for theatre attendance and that synopsized versions of current pictures which revealed the entire plot killed interest in the film.

The program which went on the air at 12 noon on Sundays featured visits to studio stages on which various pictures were being filmed with Lynne Overman and Mary Carlisle acting as guides for the microphone. Boris Morros, head of the studio music department, produced the shows under the supervision of C. J. Dunphy, publicity and advertising head.

At the end of April the company announced the programs would be discontinued because of the change from Eastern Standard to Daylight Saving Time and because of the advent of warm weather. Broadcast in the east at noon, the programs originated in Hollywood at 9 A.M. and under Daylight Time the actors would have had to face the microphone at 8 A.M. No announcement of a resumption of the shows has been made.

A similar plan for broadcasting from studio stages, announced for sponsorship by General Mills, underwent several postponements and was never brought to fruition. Under it 15 minute broadcasts were to be made daily from the stages of nine major studios, using a different set each day. The program, definitely scheduled to start several times, was finally abandoned. In its place General Mills now uses a part of its daily NBC hour for a "Hollywood in Person" program on which guest stars and a screen commentator are featured.

REOPENING SHANGHAI HOUSE OVER PROTEST

The Shanghai municipal government has permitted one of Shanghai's largest theatres to reopen, despite complaints of danger to 2,500 persons in the event of bombardment.

The city is plastered with warnings against congregating in large numbers.

The title of the first attraction booked for the reopening was "Easy Living".

ACTS TO REDUCE BABY ATTENDANCE

In an effort to discourage infant attendance, the Rialto, second-run theatre at Hamilton, Ohio, requires a child's ticket for every child, regardless of age.

"BARRIER" SHERMAN'S









A HERALD PICTORIAL PREVIEW

by GUS McCARTHY
in Hollywood

IT HAS been Harry Sherman's seven-year dream that one day he would cause Rex Beach's stirring story of melodrama and romance in the Alaskan northland during the gold rush days to live again on the screen. Of recent years, although concentrating on the production of the "Hopalong Cassidy" series, he never has forgotten his ambition.

Now his ambition has been practically accomplished. A new "The Barrier" is coming to realism. It has reached that stage in ways that are not ordinary in Hollywood. Usually the greatest forces influencing the efforts of personalities engaged in making a picture, no matter what their function may be, are a pecuniary interest in the size of the pay check and a selfish consideration of egotistic vanity. No such disposition motivated James Ellison, Jean Parker, Leo Carillo, Robert Barrat, Otto Kruger, Sarah Haden, Addison Richards and Andy Clyde, the important players, in this case. Neither did such thought creep into the minds of Bernard Schubert, who wrote the screen play, Harrison Jacobs and Mordaunt Shairp, who supplied additional dialogue, the photographer, George Barnes, or Lesley Selander, the director.

Instead, an inspiration, born of affection for a man, an *esprit de corps* and a determination that they would not let "Pop" Sherman down in his greatest undertaking, impelled them to give of their talents as few artists have ever given before. The force of such resolution presages a sterling motion picture property.

The theme of Mr. Beach's novel may be tersely summarized as a red blooded melodrama and a vivid, rugged love story. It is the story of a half-Indian girl, reared in the belief that she was white, taken from a brutal father, recovered by him again, but rescued by a courageous lover who weds her.

The film is a genuine outdoor picture,





SEVEN YEAR AMBITION



recorded against the scenic grandeur of Mount Baker National Park. It does not include a single process shot. The beauty of its scenery led Mr. Sherman to remark, "What Rockwell Kent has achieved in the field of art, George Barnes has done with his lens in 'The Barrier'." Yet scenic beauty is not being depended upon to bear the whole burden. Boisterous as is the story, it will offer to women a tender love story that runs the gamut of heart-tugging emotions. It is crowded with those incidents of thrill and action that send the red corpuscles racing through the veins of men. Always it blends rough physical action in plenty with the charm of romantic allure.

Old-timers describe the fight sequences between Carrillo and Richards as "the greatest screen scrap since the memorable brawl in 'The Spoilers'." Other people may recall that Lionel Barrymore and Norman Kerry staged a sensational battle in MGM's 1926 verison of the story.

Harry Sherman has stinted in neither expense nor effort to make this seven-year dream come true. He has packed his venture with all the necessary ingredients in personnel, story and production values. He has crowded it with excitement and melodramatic wallop. He awaits its release, by Paramount, midway in November, with confidence.



THE PRESS ENDORSES "ENTERTAINMENT ONLY"

the policy of the motion picture industry enunciated before the Williamstown forum by Martin Quigley

WHEN Martin Quigley, editor-in-chief and publisher of Motion Picture Herald *and* Motion Picture Daily, *went before the Institute of Human Relations forum at Williamstown in Massachusetts a fortnight ago, it was to make a dispassionate statement of the neutrality of the motion picture industry in a world distraught with controversy, and of the dedication of this industry to the cause of tending strictly to its own business, which is entertainment.*

However, it developed that the forum at Williamstown, with its great array of educators, publicists and propagandists, was itself a congress of controversialists and a focus of controversy. They were prepared to be neutral, objective, dispassionate about nothing. All of those forces which would make the motion picture their tool and the theatre screen their soapbox gave voice there vociferously.

In consequence of that vociferation the declaration by Mr. Quigley of the motion picture industry's policy of presenting the amusement seeking public with amusement, and that only, was given the emphasis and spotlight of contrast, resulting in a wide, spontaneous and approving attention from the public press. Excerpts from the expressions of newspapers in various sections are presented here.

Baltimore (Md.) Sun

September 2, 1937

Industry Within Rights

. . . It is certainly no longer debatable that the motion picture ranks with the church and the school as a conditioner of human behavior; and any earnest and intelligent effort to meet its problems deserves investigation. Certainly an outstanding contribution has been made by Martin Quigley . . . who told the institute: "There are those who damn the motion-picture industry for an alleged lack of social consciousness—for failure to give pictorial expression to the great political, social and economic issues of the day. These critics deny or ignore the deliberately expressed policy of the entertainment film, which, simply stated, is to entertain.

"They ignore or deny also," Mr. Quigley continued, "that the industry is upon thoroughly solid and proper grounds in centering upon this policy. The companies of the organized motion-picture industry are engaged in the business of providing entertainment. The executives of these firms do not envisage themselves as teachers, statesmen, churchmen or economists. They are showmen—or at least they seek to be . . ."

This is a sound position and one that gets too little attention. But the other side also was presented at the institute in the address of Fred Eastman . . .

"We want to see the production of pictures remotivated so we may have fewer and better films; pictures that interpret life, and so not simply escape from it; pictures that tell the truth about war and dictators and do not bow the knee to Hitler and Mussolini in order to have a sale in Germany and Italy."

Doubtless there is much truth in both these stands. They are combined intelligently in another paper, this time by Dr. Edgar Dale . . .

This point that the moving picture is an art that pays its own way is a good one to keep in mind, with all the talk about the movies not having a social consciousness, or not expressing an adult point of view. Mr. Quigley touches upon it when he says if there are others who would use the motion pictures to express their ideas their course is to get a camera. . . .

Meanwhile, the advantage of having pictures centered in the hands of men whose main idea is to dish up entertainment rather than to convey a message is not to be sneezed at. Entertainment which is good box office is not necessarily juvenile. As better pictures are produced, it is reasonable to expect the public to demand more of the same.

Hackensack (N. J.) Bergen Eve. Record

September 4, 1937

Movies

Motion pictures are made and exhibited for mass entertainment. Attempts to turn them to any other purpose should be sternly resisted both by the industry and by the millions of persons who patronize the films. The Institute of Human Relations at Williams College heard it urged that the cinema should be educational as well as entertaining. The motion picture as a medium of education has its place, but that place is not in the motion picture theatre.

Martin Quigley, publisher of the trade journal of the industry, put it succinctly when he said the only mandate which the motion picture industry has any right to assume it has received from the public is to produce entertainment films.

New Haven (Conn.) Journal-Courier-Times

September 2, 1937

In Defense of Entertainment

It was but natural that the verbal spanking administered the motion picture industry by assorted religious leaders at the Williamstown Institute . . . should provoke rather sharp defense . . . Demands were made for "educational" films—films propagandizing particular social and economic ideas . . . One would think that the present producers, whose pictures arouse such contempt, would be the last persons selected by these religious leaders to educate the world. Yet it is precisely the present producers who were called upon to assume the role of educators. Of such paradoxes is much of the modern so-called liberalism composed.

That the producers would definitely reject the suggestion was obvious from the

start. They avoid controversial subjects precisely because they cannot afford to antagonize segments of the population. The appeal of their pictures must be as universal as possible . . . Martin Quigley . . . made the proper reply . . .

. . . The Williamstown critics make the mistake of confusing the entertainment film, which is merely one use of the medium, with the medium itself. They do not condemn publishing firms which specialize in popular novels for failure to print textbooks . . . Educators should make educational films. Religious groups should make religious films. Scientists should make scientific films. That they have not as yet done much in that direction is simply proof that they have failed to appreciate and make use of one of the finest mediums yet developed for instruction and inspiration.

Miami (Fla.) Herald

September 4, 1937

Film Propaganda

. . . There will be universal agreement with the statement, made by Martin Quigley, publisher of the "Motion Picture Herald," to the Institute of Human Relations at Williams College, which recognizes public resentment of propaganda.

The publisher told the institute that he opposed "any scheme which involves the theatre screen in propaganda of any character." This is sound common sense. Such a policy would keep the motion picture theatre in the medium for which it is supposedly operated.

The whole attitude of the public was neatly summarized by the publisher in the conclusion that "the only mandate which the motion picture industry has any right to assume that it has received from the public is to produce entertainment films."

That is eminently right. Motion picture patrons hope to buy entertainment when they purchase a ticket to a theatre. At times the entertainment may not be of the best. But that is the risk which must be taken with every theatre performance.

The public will quickly sense when it is being lured to a motion picture presentation under guise of entertainment to be subjected to propaganda.

If the motion picture industry permits itself to be beguiled into foisting propaganda through one subterfuge or the other or to further its own pecuniary interests, it will soon find the public's answer at the box office.

Its mandate from the public is indeed solely one to produce entertainment.

Dayton (Ohio) Herald

September 7, 1937

Must the Movies Educate

Among the many controversial subjects being discussed pro and con by the national conference of Jews and Christians, meeting at Williamstown, Mass., the question of whether moving pictures should be made more educational was fiercely debated. The consensus among the religious groups present was that film producers should produce more pictures of an educational nature, not only informational films but entertainment pictures in which the values portrayed were more in accord with life and less indicative of the Cinderella motif. Speakers complained that the movies do not truthfully reflect life, and that there were not enough pictures having a moral lesson.

The view was opposed vigorously by representatives of the industry, on the ground that producers do not consider themselves teachers, statesmen, churchmen or economists, but showmen. Experiments with educational films have not been encouraging, the conference members were told, and the suggestion was made that those who want the pictures to present a message should "get a camera and go to work."

WORCESTER (MASS.) TELEGRAM

September 2, 1937

HONORABLE BUSINESS OF ENTERTAINMENT

. . . Martin Quigley . . . said some highly pertinent things about those who criticize the screen for failure to put greater emphasis on educational, political, social and economic questions . . .

The producers and exhibitors are not under obligation to provide goody-goody films, to educate, to inform, or to uplift the audiences. Often a film, a genuinely popular film, will be wholly serious. It may deal with a vital problem. It may stimulate valuable discussion. But all of that would be largely coincidence rather than design, so far as Hollywood is concerned . . . It can be safely assumed that the thing most wanted by the great majority of movie patrons is genuine entertainment, diversion, amusement . . . It simply means that as a rule, people go to the movies to be entertained, and that the movie producers and exhibitors are engaged in the perfectly honorable business of providing entertainment.

Bridgeport (Conn.) Telegram

September 2, 1937

Hurrah for the Idea

Martin Quigley . . . said something which we are glad to second, at the Institute of Human Relations . . .

"The only mandate which the motion picture industry has any right to assume that it has received from the public is to produce entertaining films."

Hurrah for that idea and more of it . . .

It is all right to uplift the stage or screen provided one does not depress the audience at the same time and unfortunately that is what most of our propagandists do.

Elkhart (Ind.) Truth

September 4, 1937

Education Not Film Object

Patrons of the film—and who are not?—should be interested in a discussion about them the other day at the Institute of Human Relations being conducted at Williamstown, Mass.

Prominent men in the film industry rejected the role of educators and maintained their chief mission was to entertain.

Most others at the conference did not agree with them, for they felt greater emphasis should be placed on the educational possibilities of the movies.

It must be admitted at the outset that most people go to the picture shows to be entertained, and not to be instructed. They even want entertainment in the news reels which are supposed to be more educational than the comedies and the dramas. W. P. Montague, editor of the Paramount News, argued that the news reels were first of all entertainment.

Leaders of the film industry informed the Protestant, Catholic and Jewish groups represented at the conference that if any of them wanted to use films to propagate "deliberate ideas of religion, society, politics or economics" they were free to get their cameras and go to work, but so far as the industry was concerned, it would stick to entertainment. However, most of the large audience seemed to feel that motion pictures need educational guidance.

"Motion picture executives do not envision themselves as teachers, statesmen, churchmen or economists," said Martin Quigley, of the "Motion Picture Herald." "They are showmen; at least they seek to be." And Carl Milliken, secretary of the Motion Picture Producers and Distributors of America, said he desired to point out "that experiments with educational films so far have not been encouraging, because they have neglected the fact that children are also customers, and just like adults at the movies, they want to be entertained."

Augusta (Me.) Journal

September 2, 1937

Mission of Movies

At the Institute of Human Relations, now being held at Williamstown, Mass., a demand that more educational features be presented in the movies was answered by Martin Quigley, publisher of the "Motion Picture Herald," with the statement: "The only mandate which the motion picture industry has any right to assume that it has received from the public is to produce entertainment films." Had he qualified this by inserting "clean and wholesome" before entertainment he would have been exactly right . . .

So long as movie producers keep their productions clean they should be permitted to cater to the masses which they know so well how to do and as they please. They know what the great American public enjoys most and that enjoyment is full justification for them. Those who dispute

[*Continued on following page*]

[*Continued from preceding page*]
this should have some educational films made and see how far they can get with them.

Detroit (Mich.) Free Press

September 2, 1937

Wise to Avoid Issues

Again there's agitation for the propaganda pictures. In fact, Martin Quigley . . . had to jump up at the Institute of Human Relations at Williams College in opposition to turning the movies into propaganda. It seems the folks down there thought that the movies should do some educating as well as entertaining . . .

What always puzzled us about propaganda pictures is "Whose propaganda is it going to be?" Just think about poor, old Hollywood if it went pacifist. Then all the little militarists would stay home and sulk. Of course, vice versa . . .

Hollywood has been doing its own crusading for years. It has made bums out of the gangsters and ripped all the glamor away from them. But, even at the time, Hollywood wasn't thinking of educating the public to look at the gangster as something with a sociological significance . . .

Saginaw (Mich.) News

September 7, 1937

Sympathy for the Producers

. . . at the Williamstown Institute . . . The attack upon the movies was carried on by several speakers who contended that the films are educational in some direction whether they are so intended or not . . . Hence, argued the educators, there should be some effort to make that picture a correct one.

To this representatives of the movie industry replied that they do not propose to have the role of educators thrust upon them. They are interested primarily in entertaining the people, not in promulating social theories . . .

One confesses a good deal of sympathy for the position of the producers in this argument . . .

The public has a right to demand that the movies stay within the accepted limits of common decency, but that they should make themselves propagandists for somebody's theories of social improvement is a different matter . . .

Raleigh (N. C.) News & Observer

September 6, 1937

The Fun's the Thing

In a sharp conflict of opinion with educators at the Institute of Ruman Relations . . . representatives of the motion picture industry definitely declined the proposal pressed by pedagogues and theologians that they assume the role of educators themselves . . . "Motion picture executives . . . are showmen; at least, they seek to be." Their purpose is only to entertain.

And long may that continue to be their purpose. Far more to be desired are entertaining educators than educational entertainers . . . The movies are far from perfect; so are the schools. But so far as possible let's keep the entertainment of the movies free from the solemn uplift of those who would use every form of human pleasure for the promotion or propagation of something or other besides straight fun.

Schenectady (N. Y.) Union Star

September 2, 1937

A Suitable Come-Back

Put on the spot by religious and educational leaders in the Institute of Human Relations . . . spokesmen for the motion picture industry contended that their business is to purvey entertainment; and that education and religion belong in other spheres.

In a sense, it was the turning of the worm, because motion picture producers have been the target of attack from parent-teacher associations, church bodies and social reformers so many times that it comes to mean, to them, that these people are trying to run their business. It seems to us an altogether suitable come-back . . .

People go to theaters to be entertained, not to be taught or preached at; but many a drama carries a moral, all the stronger because it is unuttered. Many a film is of high educational value; but the educational factor must be incidental to entertainment . . .

Rome (N. Y.) Sentinel

September 2, 1937

Studies and Surveys

The Correct Attitude

. . . the Institute of Human Relations has been debating quite heatedly the proper function of the motion picture. Several representatives of the industry have stoutly denied that the producers are under any obligations to propagate "deliberate ideas of religion, society, politics or economics." If there are groups "who seek to use this medium for a message . . . the obvious course for them is to get a camera and go to work." Motion picture executives "do not envision themselves as teachers, statesmen, churchmen or economists; they are showmen, at least they seek to be."

That would seem to be the correct attitude. Incidentally the screen has been a great educator. Motion picture audiences have hardly needed to travel to learn how other peoples live; what the latest mechanical inventions have effected. They have been brought in touch with literature of a type thousands would never have thought to associate with through the printed page . . . On the other hand, let the public once become convinced that the producers on the one hand or the theater managers on the other are attempting deliberately to "improve" their minds or to influence their religious or political convictions, and there will be an immediate falling off in attendance the country over . . .

Dutch Attendance In Further Slump

by PH. de SCHAAP
in Amsterdam

Dutch film attendance continues to decline, according to figures released here recently, further substantiating the unhealthy condition of Holland's motion picture industry in general. Attendance for the three-month period from April 1st to June 30th dropped to 2,195,787 as compared with 2,199,362 for the corresponding period in 1936.

▽

At a press demonstration of television held by the Phillips Manufactories recently, it was shown that while technically adequate, commercial television is still some distance off. It will be some time before the device is manufactured on a wide scale, with its present price far beyond the reach of the Dutch public. The cost is now between $500 and $750.

▽

The first Dutch East Indian newsreel, released some months ago, was suddenly withdrawn owing to the refusal of Dutch exhibitors to show the reel. The quality of the reel was said to be so low that it was not suitable for even Holland audiences. Manager Roem, of Profilti, the company introducing the reel in Holland, flew to India for reorganization of Algemeen Nederlanrsch-Indisch Filmsyndicaat, producers of the Dutch newsreel.

High Tobacco Market Cheers Dixie Theatres

With millions of dollars to be turned loose within the next few months in one of the highest tobacco markets in years, Southern theatres are preparing for record patronage.

Danville, Va., theatres are already feeling the spurt from the sums being paid farmers by early buyers.

Chicago Oriental Changes Policy

After operating for 10 years on a combined stage show - "B" picture policy, the Oriental, Balaban & Katz house in Chicago, has changed to a new policy of first-run "A" pictures, plus augmented stage shows. Admissions have been raised from 55 cents to 75 cents.

With "Stella Dallas" as the first attraction under the new program, $35,000 gross was indicated for the first week, twice the average of the theatre.

The changed policy leaves the State-Lake, partly owned by B & K, as the only theatre in Chicago with a stage show at the reduced price level.

General attendance has dropped 40 per per cent as a result of the infantile paralysis epidemic.



WHAT ARE THEY INTERESTED IN?

Grim Tragedy? Stark Realism?
Shakespeare? Mother Love?
Autobiography? Soil Conservation?

A THOUSAND TIMES NO!

They want Paramount Pictures!

LOOK →

They want



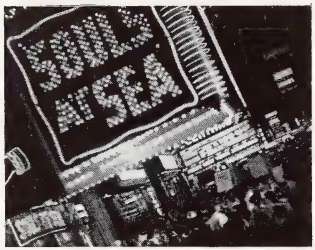
Typical line-up of patrons trying to get in to see "ARTISTS AND MODELS" at the Chicago Theatre, Chicago.

Paramount's

"ARTISTS AND MODELS"

as four weeks of smash business at the New York Paramount and Newark Paramount and 35 holdovers in 35 key cities and record-breaking engagements prove.

They want



Mob scene at world premiere of "SOULS AT SEA" at Globe Theatre, New York.

Paramount's

"SOULS AT SEA"

as six weeks of SRO business at the Globe Theatre, New York and record-breaking business in San Francisco, Los Angeles, Salt Lake City, Denver, Dallas, Houston, San Antonio, Boston, New Orleans and countless other key cities prove. All key engagements headed for holdovers.

They want



Record crowd at opening of "DOUBLE OR NOTHING" at New York Paramount Theatre.

Paramount's

"DOUBLE OR NOTHING"

as the smashed all-time attendance record at the New York Paramount (127,000 people) and the Newark Paramount proves.

... and more than these they want ➡

Paramount's

"HIGH, WIDE and HANDSOME"



New York, smash opening of "HIGH, WIDE AND HANDSOME."

...and this is why ➡



They want—

"High, Wide and Handsome"

because from coast to coast they have read reviews like these:

NEW YORK—"Richly produced, spectacular, melodious. Moves surely into ranks of season's best. The best show in town."
—Frank Nugent, N. Y. Times

NEW YORK—" 'High, Wide and Handsome' real thriller." *—N. Y. Daily News*

NEW YORK—" 'High, Wide and Handsome' is show that is best described by its own title. Spectacular and exciting."
—Howard Barnes, N. Y. Herald-Tribune

NEW YORK—" 'High, Wide and Handsome' magnificent entertainment. A superb piece of picture telling."
—W. Boehnel, World-Telegram

PITTSBURGH—"A great story. Randolph Scott's best."
—Kasper Monahan, Pittsburgh Press

CHICAGO—"Marvelous entertainment. You'll love Irene Dunne."
—Maxine Smith, Chicago American

DALLAS—"Music, drama, suspense, excitement. What we all want in entertainment." *—John Rosenfield, Dallas News*

SAN FRANCISCO—"A grand film from start to finish."
—Jack Hobart, San Francisco Chronicle

COAST-TO-COAST—"'High, Wide and Handsome' is a gusher of entertainment."

—Warren Stokes, Radio Commentator

HOLLYWOOD—"Greater than 'The Plainsman'."

—Elizabeth Yeaman, Hollywood Citizen News

NATION-WIDE—"Music with a reason in a stirring, highly adventurous picture."

—Robin Coons, Associated Press

LOS ANGELES—"Zooming action, stirring drama, colorful music, in short, great entertainment."

—Los Angeles Illustrated News

NATION-WIDE—"A breath-taking epic."

—Sara Hamilton, Photoplay

NATION-WIDE—"Best picture of the month."

—Red Book Magazine

NATION-WIDE—"Entertainment spelled with a capital E."

—Erskine Johnson, Universal Service

TWENTY-SEVEN CITIES—"'High, Wide and Handsome' is two great pictures rolled into one."

—Clark Wales, Screen and Radio Weekly

NATION-WIDE—"Picture has magnificent sweep."

—Whitney Bolton, Literary Digest

COAST-TO-COAST—"The picture gushes superlative entertainment."

—George Fisher, Movie Commentator for Mutual Broadcasting

COAST-TO-COAST—"It's High, Wide and Handsome Entertainment."

—Dan DeLuce, Associated Press





...They want "High, Wide and Handsome" because from coast to coast they have heard comments like these:



"We are glad we saw the picture. Tom liked the action, the fights and Irene Dunne's singing. I liked the romance between Randy Scott and Irene Dunne and the lovely Kern-Hammerstein music," *say Tom White, 88 Freeport Ave., Point Lookout, L. I. and Marion Semler, 3429—80th Street, Jackson Heights, L. I.*



"A fine picture. Certainly deserves all the fine criticisms and comments I have heard about it. I am glad I saw it. It has the sweep of 'Cimarron' and some of the glamorous background of 'Show Boat'," *says James Gallagher, 729—8th Avenue, New York City.*



"Randolph Scott is just grand in this marvelous picture, and so is Miss Dunne," *says Mrs. Robert Kent, Homer, Louisiana.*



"Swell entertainment, Irene Dunne is gorgeous," *says Kenneth K. Cole, 1922½ N. Hoover St., California.*



"I think it is one of the best pictures I have seen in a long time. I wish there were more like it. Randolph Scott has the best part of his career and Irene Dunne was lovely and her voice charming," *say Ray Thorne, 37 Gibson Ave., Great Kills, S.I. and Edna Blue, 50-05 43rd St., Woodside, L. I.*



"It's easily one of the year s outstanding pictures, and more than worth anyone's time," *says Larry Kelly, 100-15 — 210th Street. Queens Village, L. I.*



"I think 'High, Wide and Handsome' was grand. You can talk about your Gables and Robert Taylors but give me Randolph Scott after seeing this picture. He gave me a big thrill," *says Harriet Dillon, 2470 Tremont Ave., Bronx, N.Y.*



"'High, Wide and Handsome' is strong and virile entertainment, a musical and dramatic triumph," *says Charles Chambers, 8 W. 16th Street, New York.*



"Everything in the picture is grand. I was particularly pleased with the performance of Randolph Scott and the lovely Kern-Hammerstein music," *says Rita Ryan, 5927 Lisliz Avenue, Riverdale, N.Y.*



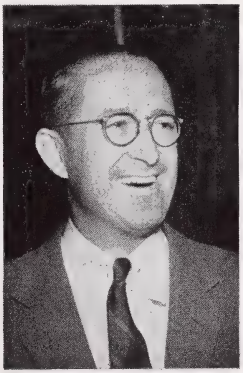
"It was a great pleasure to be able to see as fine a picture as 'High, Wide and Handsome.' It is magnificent. Randolph Scott has his best part," *says Esther E. Nobles, 1927 So. Hanna St., Fort Wayne, Indiana.*



"Really topnotch entertainment! I recommend it highly! Music is superb — picture has great sweep," *says Levon E. Horton, New York City.*



"I haven't had such an enjoyable afternoon in the theatre in a long time. I came because I read the criticism in the New York Times. Mr. Nugent said it was the best show in town and I agree with him," *says Edla Dale, 3321 — 85th St., Jackson Heights, L. I.*



"I drove up from San Diego just to see 'High, Wide and Handsome' and it was more than worth the trip," *says Frank W. Chambers, San Diego Hotel, San Diego, Cal.*



"Boy, it is really a whale of a picture. It has more sweep and scope than any picture I have seen since 'Cimarron.' Those fights are the real thing. I thought Scott great and Irene Dunne never more beautiful," *says Charles Roberts, 510 W. 110th Street, New York City.*



They want "High, Wide and Handsome"

for from coast to coast they have heard the Kern-Hammerstein score nightly on the air



GUY LOMBARDO This great orchestra from the Waldorf and on the famous Bond Bread Program has played the "HIGH, WIDE AND HANDSOME" music many times to millions of delighted fans.



RAY NOBLE has a tremendous listening audience on the Grapenuts Program who have heard Noble's marvelous arrangements of the "HIGH, WIDE AND HANDSOME" score.



WAYNE KING "The Waltz King" and one of the top orchestras on the air, on his Lady Esther Program has a huge listening audience. Wayne has gone to town with the great Kern-Hammerstein numbers from the "HIGH, WIDE AND HANDSOME" score.



CHESTERFIELD'S TWO GREAT ORCHESTRAS . . . ANDRE KOSTELANETZ and HAL KEMP have one of the biggest radio audiences today, and the "HIGH, WIDE AND HANDSOME" music has been their favorite score.



AL DONAHUE and his Rainbow Room band have done the "HIGH, WIDE AND HANDSOME" music in high, wide and handsome style for their millions of delighted listeners.



OZZIE NELSON and his No. 1 band have been the most enthusiastic of all "HIGH, WIDE AND HANDSOME" pluggers. "Can I Forget You?" has made a tremendous hit with Ozzie and the vast multitude of people for whom he plays.



TOMMY DORSEY and his great swing band on the Raleigh Program and from the Pennsylvania Hotel, New York and the Steel Pier in Atlantic City has sold his countless fans on "HIGH, WIDE AND HANDSOME" —10 Dorsey plugs in 8 weeks to millions of people.

700 RADIO PLUGS

by the leading orchestras and singers of the air

350 on "CAN I FORGET YOU?"

228 on "FOLKS WHO LIVE ON THE HILL"

Guy Lombardo (Waldorf—Bond Bread) . . . Tommy Dorsey (Raleigh—Pennsylvania Hotel, Steel Pier)...Wayne King (Lady Esther)...Ozzie Nelson (Astor Hotel)...Ray Noble (Grapenuts) Andre Kostelanetz (Chesterfield) . . . Hal Kemp (Chesterfield)



They want Paramount's "HIGH, WIDE and HANDSOME"

so announce it to your public in your Highest, Widest and Handsomest terms and you will do the HIGHEST, WIDEST and HANDSOMEST business in the history of your theatre!

The Biggest Press Book Paramount has ever made! Get it and make your plans for a big campaign.



Paramount Pictures

100 Musicians Can't Be Wrong; New Film Breaks with Tradition

Music Translated into Human Terms in Durbin-Stokowsky Picture, Says O'Sullivan

by JOSEPH O'SULLIVAN

When a musical mob storms the citadel of the mighty and demands in stentorian symphonic voice the right to be heard, somebody is going to listen; for a hundred piccolo players, fiddlers, trombonists, et al, are not to be ignored when they decide to unite in a musical assault.

Ostensibly, "100 Men and a Girl" is a medium for the exposition of the versatile talents of the very gifted Deanna Durbin, the musical genius of the illustrious Leopold Stokowsky, the artistry of Adolphe Menjou, Alice Brady, Eugene Pallette, Mischa Auer and an organized group of musicians; and it achieves that purpose with distinction and eclat.

But it achieves something more, in reality; for it announces a fundamental theme of human experience and aspiration that has an intimate relation to that Greater Symphony —Life; and in the exposition of the very human elements that motivate the story, an army of piccolo players, fiddlers, trombonists, et al, emerge from their obscurity into the white light that beats upon the elect, to take their place among the principal characters in a Symphony Humaine, voicing their yearnings in a great human fugue— 100 men and a girl demanding the right to be heard; and through it all the mighty maestro, Stokowsky, moves as a dominant contrapuntal figure.

Speaking in terms of the drama and of music, "100 Men and a Girl" begins with a tonal thesis, develops through fugual conflict, and climaxes with a musical onslaught that leads to a triumphal coda.

In the progress of this *sinfonica eroica,* the Girl (Deanna Durbin)—a musical Joan of Arc—clarions the call to arms of the distraught horde of minstrels and demands life, liberty and the pursuit of harmony for the unemployed musicians. She crashes the salon of a society butterfly and exacts a promise of sponsorship for her symphonic band. When the butterfly flits to Europe, forgetful of her promise, the Girl, her father (Adolpe Menjou, an unemployed trombone player who has taken up the baton), and the unemployed troubadours are "out on a limb."

Undaunted, Deanna invades the great concert hall where the mighty Maestro (Stokowsky) is rehearsing his own battalion of piccolo players, fiddlers, trombonists, and all, bursts into the lyric strains of Mozart's "Alleluja" with the orchestra, and evokes the admiration of the great Maestro but not his consent to lead her unemployed band. Desperate but undefeated, Deanna musters her lyric legion, storms the home of the Maestro, incites her followers to a last desperate tonal *tour de force*—the stirring Second Rhapsody of Liszt—played by the 100 musicians distributed at random on a giant spiral staircase—and wins the Maestro's whole-hearted allegiance to her cause.

"SECOND RHAPSODY" - - - by LISZT



Deanna musters her legion of unemployed musicians, leads them to the home of the mighty Maestro Stokowsky, distributes her band on the spiral staircase in the mansion, and literally storms the great musician with Liszt's stirring Second Rhapsody, winning his consent to direct her band.

In the triumphant finale, the dynamic Deanna appears on the concert stage with Stokowsky directing her band, and sings an aria from Verdi's "La Traviata" to tumultuous acclaim.

Tone Perspective Kept In Recording Symphony

Many momentous musical episodes occur during the unfolding of this symphonic saga. Mr. Stokowsky is revealed leading his symphonic band in the playing of Tschaikowsky's Fifth Symphony, the Prelude to the Third Act of 'Lohengrin," the "Rakoczy March" of Berlioz and Herold's "Zampa" Overture, in addition to the Mozart "Alleluja" and the Traviata selection. Mr. Stokowsky's masterful reading of these works has been expertly recorded with due regard to tone perspective, as well as to depth of volume and flexibility. This was made possible by Stokowsky's own new method of recording music for the screen, a specialized form of the system known as "multiple channel recording," used for the first time in this Universal production.

"ALLELUJA" - - - by MOZART



When Patsy (Deanna Durbin) invades the concert hall where Stokowsky is rehearsing his orchestra, to plead with the great Maestro to conduct her symphony band of unemployed musicians, she bursts into the strains of Mozart's "Alleluja" with the orchestra, much to Stokowsky's amazement and admiration.

28 Microphones Catch Choirs of Instruments

At various points among the group of musicians, 28 microphones were placed, each microphone being so spotted as to catch a particular choir of instruments. The volume of sound from each microphone was controlled as it was transmitted to a sound track, eight different tracks being used. The multiple sound recorders were operated separately, giving individual values to the brasses, strings, wood-winds and other sections of the orchestra. The finished sound tracks were reproduced simultaneously.

Hear Instruments as Stokowsky Heard Them

That the effect of this multiple channel recording is to permit the audience to hear each instrument in relation to its distance from the conductor, just as Stokowsky heard the music when he conducted it, is a technical achievement worthy of note.

It is also noteworthy that Mr. Stokowsky, in portraying himself with the ease and dignity of the great artist and speaking his lines with the assurance of a seasoned actor, enhances the inspired interpretation of the music with the poetry of motion of eloquent hands in directing—a synchrony of sound and motion happily recorded by the veracious camera.

Music Speaks Out In Its Own Fashion

However, technical achievement, eloquent renditions of great musical works, appealing lyric contributions by Miss Durbin (which include two popular numbers, "It's Raining Sunbeams," by Frederick Hollander and Sam Coslow, and "A Heart That's Free," by Alfred G. Robyn and Thomas T. Railey), piccolo peccadillos by Mischa Auer, and surreptitious slides on the trombone by Adolphe Menjou, are not the musical sum and substance of this unusual production. It goes beyond mere content of tone and lyric by breaking away from a formula that is fast becoming a tradition—the prima donna-virtuoso type of musical romance and drama. It translates music into human terms, with the inalienable right to speak out loud in its own way. Whether or not it speaks one's language one cannot but feel that it is saying something vital—something that stirs a responsive chord in one's inner self——and saying it with sincerity and conviction.

Henry Koster, director, and Joseph Pasternak, producer, with musical director Charles Previn, are responsible for a vital, moving production.

PARAMOUNT APPEAL UP OCTOBER 4 IN SUIT FOR PICKETING INJUNCTION

Court Allows Rehearing but Withholds Decision on Temporary Order Enjoining Exhibitors Pending Disposition

Paramount's legal staff this week was preparing briefs for an appeal of the Philadelphia federal court decision under which a permanent injunction against picketing by exhibitors was refused. The new hearing will be held October 4th.

After an all-day session in the court on Monday during which lawyers for Paramount argued for a rehearing of the application, the court allowed the appeal but withheld action on a request for another temporary restraining order to enjoin picketing and other demonstrations pending final disposition of the appeal.

Before the court hearing this week a committee of the United Motion Picture Theatre Owners, leaders in the "buyers' strike" against Paramount for what they consider a breach of contract, announced they would not use the weapon placed in their hands by last week's decision.

A "persuasion" committee has been formed by the theatre owners' organization to contact exhibitors and maintain a front in the dispute in which they claim that Paramount violated its contracts by selling on its 1937-38 program six pictures originally scheduled for 1936-37.

Ruling Questioned

In asking the court to again restrain the independent exhibitors, former attorney general William A. Schnader charged that the case came within the interpretation of the Sherman act, although Judge Dickinson, in his opinion, said the boycotting of film exhibitions was "too indirect and remote to be within the provisions of the Sherman anti-trust law."

"The interstate business of Paramount would dry up," Mr. Schnader argued, "if the demands of these people were to succeed." He further said exhibitors were trying to jam a contract of their own making down Paramount's throat.

When former Congressman Benjamin Golder, counsel for the UMPTO, said Paramount was asking unreasonably higher prices for their products, and further charged non-delivery of promised pictures under last year's contract, Mr. Schnader pointed out that higher prices were necessary because of the increased cost of production. But the independents are shutting their eyes to the factors increasing costs and continue to insist upon buying pictures on old rates, he said.

Mr. Golder accused Paramount of being "dictatorial, stubborn and arrogant" in their dealings with the independent exhibitor.

"Paramount cannot sell a single one of its films to independent exhibitors in this district," he said. "But I can sell every one of their pictures tomorrow if they would be reasonable in this matter."

His contention was based on the fact that the individual member exhibitors of UMPTO had given him power of attorney in buying Paramount's product for the 1937-'38 season.

While the judges refused to grant a temporary restraining order, they did not deny the motion, rather deciding to hold the resolution under advisement. Although the action is hardly probable, the judges may, and can, issue a temporary injunction at any time before October 4th, when the appeal will be heard.

SEEKS TO STOP BILLS WITH FIVE FEATURES

"Severe measures" to stop the practice of showing five feature pictures on one program are urged by newspapers in Buenos Aires in an attempt to change the policy of the Metropolitan theatre. The admission price to the theatre is 60 cents in Argentine money, which is about 15 cents in in United States money.

Minneapolis Ruling Awaited Next Week

Decision is expected next week on an application for a similar injunction applied for by Paramount in Minneapolis against Allied Theatre Owners of the Northwest and various individual exhibitors. Final briefs were filed in the case last week.

Allied members, meeting last week, voted to cut down product changes outside the Twin Cities to two a week.

U. S. Inquiry Indicated For FWC and Distributors

On his arrival in Los Angeles to resume an investigation of distribution practices Albert J. Law, special assistant attorney general, told newspapermen, "This will be a showdown on charges of independent exhibitors that Fox West Coast and major companies are violating the Clayton and Sherman anti-trust laws. Two special Federal Bureau of Invertigation agents and four accountants will aid us in the investigation which will either prove the falsity of the charges or result in Grand Jury action."

Mr. Law was accompanied from Washington by Harold Collins, also a special assistant attorney general.

Fox West Coast, Universal, United Artists, Paramount, Warner Brothers, Metro-Goldwyn-Mayer, Twentieth Century-Fox, RKO and Columbia have agreed to give investigators full access to the books and the audit will take several weeks, Mr. Law continued.

Both Sides Ready in Dallas Action

Stipulations covering approximately 80 per cent of the evidence regarded by attorneys as admissible in the Government's action attacking the contracts entered into by distributors with the Interstate circuit in Dallas have been completed by lawyers for both sides. The trial is to open in the United States district court Monday and may be concluded within three or four days.

The action involves the legality of film contracts made by Interstate with eight distributors in which the distributors agree not to sell any product which has played certain houses at a specified minimum admission to any other theatre which does not maintain a specified minimum admission. Through the stipulations agreed upon with the Government attorneys the defendants admit entering into the contracts individually, but deny that they constitute conspiracy or restraint of trade.

Paramount Seeks Suit Settlement

Stanton Griffis, chairman of the Paramount executive committee, told reporters this week that "serious negotiations have been held and are under way" looking toward a settlement of two suits instituted against 1927-1931 officers and directors of the company by reorganization trustees. Settlement terms were not discussed by Mr. Griffis and he said no final agreement has been reached.

The first of the two suits, which together seek an aggregate of $12,000,000 from the defendants is scheduled for trial in the New York supreme court September 27th. The two actions seek the recovery of losses alleged to have been incurred by Paramount as a result of the company's repurchase of its own stock at guaranteed redemption prices which were in excess of prevailing market prices, after the stock had been issued for the acquisition of theatres and other properties in the company's expansion moves from 1927 to 1932. Also sought is recovery for what is claimed was "excessive" compensation paid to officers during that period.

Mr. Griffis also said Paramount will extend the theatre interests abroad and already has under consideration several proposals for acquiring either control of or a substantial interest in several British theatre circuits.

Chinese Embassy Sees "Time" Reel

The Chinese ambassador and 20 members of the embassy staff were guests of honor Tuesday at a special showing of "War in China," current release of March of Time, held at the Carleton Hotel, Washington.

Prior to the showing, a reception was tendered the ambassador by Louis De Rochemont, producer of March of Time, at Hotel Carleton. Other guests included Secretary of Agriculture Henry Wallace, Secretary of Commerce Daniel Roper, Secretary of the Interior Ickes, Senator William Borah, Assistant Secretary of State Summer Wells, Admiral William T. Leahy, chief of naval operations, Chairman Jesse Jones of the Reconstruction Finance Corporation, William Phillip Sims, foreign editor of Scripps Howard Newspapers, Mr. and Mrs. Drew Pearson, and one hundred members of Army, Navy and Diplomatic Corps.

The Chinese ambassador said: "Never before has the cinema portrayed so faithfully the struggle and difficulties of a people seeking to become an independent nation. The only existing picture of the China that was being created by Chiang Kai Shek is contained in this historic documentary film."

50 FOX HOUSES RAISE ADMISSION PRICES AS MOVE GAINS MOMENTUM

Intermountain Circuit Adopts Five Cent Increase; Rise Is General in Chicago; Experiments Elsewhere

The general tendency to increase admission prices continued to gain favor this week, raises being put into effect in theatres located in Connecticut, Kansas, Ohio, Colorado and Minnesota.

Fifty houses were affected by the decision of Fox Intermountain circuit to raise prices five cents in houses under the 40 cent mark. Four Denver houses, the Aladdin, Broadway, Paramount and Tabor, are included in the 50 theatres. The Tabor continued 25 cent matinees but evening prices for the subsequent run house were raised to 35 cents. At each of the other theatres, the 25 cent charge for balcony seats in the evening was discontinued and a uniform 40 cent scale for the entire house was installed.

A ten cent increase was scheduled to go into effect in Eddie Rubin's theatres in Minnesota this week. There was no indication as to whether other theatre owners would follow Mr. Rubin's plan but Charles Winchell, of the Minnesota Amusement Company, said the general tendency in the Northwest is to increase prices. The Paramount in St. Paul recently lifted its top price from 40 to 50 cents.

Admission increases was one of the chief topics of discussion when 125 Fox Midwest executives and managers, representing 110 theatres in Missouri, Kansas, Iowa, Nebraska, and Illinois, met in Kansas City.

Raises from 25 to 30 cents were adopted by Glen W. Dickinson at Ellsworth, Kansas, and at the Golden Bell, his competitor. At Topeka, all but one theatre has increased children's admissions from five to 10 cents and at A. C. McKinney's house and J. E. Pennington's two theatres prices have been advanced from 15 to 20 cents on Sunday and Monday.

James Coston, zone manager for Warner Brothers in Chicago, reported theatre admissions in Chicago have increased about five cents during the last year but said he does not believe there will be further rises. However, Nat Wolf, Ohio zone manager for the same company, has announced a price increase of five cents for both matinee and evening performances at the Strand, Akron, and the Ohio in Sidney. He said the raises are an experiment and if they prove successful increases will be made in other Ohio locations.

Jerry Mascoli and Fred Van Doren, operators of the Carroll and Hamilton Theatres in Waterbury, Connecticut, have raised prices five cents.

STUB MUST BEAR ADMISSION PRICE

Theatre tickets must be stamped with the admission price on the stub, under a new rule effective October 1st, the Bureau of Internal Revenue has notified exhibitors.

Under the order, the total price must now appear on both halves of the ticket instead of in the middle as heretofore.

Ohio Bank Night Legality in Doubt

Despite the acquittal last week of Robert E. Planck, manager of the Palace, Marion, Ohio, of a lottery charge in the operation of Bank Night, doubt was expressed whether the outcome determines the legality of Bank Night in Ohio.

Bank Night, as operated by Mr. Planck, differed from the usual procedure in that a patron's participation was not contingent upon the purchase of a theatre ticket. It was on this point that Mr. Planck's exoneration was chiefly based. Moreover, Ralph E. Carhart, city solicitor, is contemplating an appeal to a higher court, pending which Bank Night equipment seized in the raid of the Palace is being impounded.

Meanwhile, Bank Night will continue in New Haven, Fairfield and Litchfield counties, Conn., pending the outcome of the test case against Ernest Dorau, manager of the Palace, Middletown. Temporary resumption is the result of negotiations between theatre men and local authorities.

The new test case in Connecticut has given Bank Night fresh impetus, many theatres, once signed and subsequently dropped out, having signed new contracts with Adolph Johnson, local representative for Affiliated Enterprises, New England distributors.

The nature of the argument on which the validity of the Omaha Bank Night decision would be challenged was indicated in a brief filed Tuesday with the Nebraska Supreme Court by W. H. Wright, counsel for the Fox Beatrice Theatre Corporation.

Replying to the brief of the state attorney Mr. Wright said the state had failed to prove that in the drawings there was an actual money payment for the chance of winning.

Eastman To Increase Employees' Insurance

Eastman Kodak Company is offering its 18,000 employees an opportunity to add about $15,000,000 to the $25,000,000 group life insurance coverage now in effect.

The additional insurance is to become effective October 1st, provided 75 per cent of the eligible employees apply for it by that time. Workers employed for at least six months are eligible for the insurance which would be paid for on a cooperative basis, employees contributing 6 cents a month for each $100 of new insurance.

SAYS FILM INFLUENCE EXCEEDS MINISTERS'

"It is sad but true that Clark Gable and Gary Cooper have come to have more powerful influence on much of public opinion than the average minister anywhere."

With this comment, Dean Charles McAllister inaugurated the showing of motion pictures in the Cathedral of St. John the Evangelist, Episcopal church in Spokane.

The church, one of the most prominent and richest in the city, was filled to capacity for the showing of newsreel pictures of share croppers, strike breakers and Committee for Industrial Organization and American Federation of Labor activities. Dean McAllister delivered a running commentary with the film on the topic "The Church and the Economic Situation."

Kondolf to Head Theatre Project

Following several recent changes in the administration of the WPA Theatre Project, appointment of George Kondolf as director for New York City was announced this week by Hallie Flanagan, national director. Mr. Kondolf comes to New York from Chicago where he held a similar position for the past 18 months.

Also announced was the appointment of three assistant directors: Phillip W. Barber as chairman of the production board; James R. Ullman, executive assistant and Archie Hill, administrative assistant.

The Federal Theatre plans to have 36 productions in Greater New York during the fall and winter. The circuit will open October 19th with four plays operating on a rotating system.

Hearing Scheduled On ASCAP Action

Hearing on a suit brought by the American Society of Composers, Authors and Publishers to test the constitutionality of Nebraska's anti-ASCAP law will be held Saturday in the statutory court, Omaha.

ASCAP will institute actions in both Florida and Tennessee to test the constitutionality of anti-ASCAP legislation enacted in those states, according to E. C. Mills, chairman of the administrative committee.

A statewide conference on the educational uses of radio and motion pictures will be held in Atlanta October 15th to 16th under the sponsorship of the Audio-Visual Education Association.

RADIO MEN TO DOUBLE MUSIC EXPENDITURES

Plan to Add $1,500,000 to Present Payroll Offered in Answer to AFM's Recent Demands

Delegates to a conference called by the Independent Radio Network Affiliates, meeting in New York this week, adopted two resolutions under which approximately 250 stations agree to spend a total of $3,000,000 per year on salaries of staff musicians, a plan proposed to meet the demands of the American Federation of Musicians which has demanded that the broadcasters act to bring about reemployment of musicians in the radio industry, with a musicians' strike as the alternative.

Approval of the plan by the radio representatives came Monday, only three days before the deadline set by the AFM. While the union did not immediately grant formal approval its international council indicated the plan was acceptable. If finally adopted the agreement will take effect October 1st.

The first resolution, recommending the expenditure of $1,500,000 per year by all the stations in addition to the approximately $1,500,000 present yearly expense, included also recommendations for a standard form of contract with the AFM. The second resolution suggested means of allocating the total $3,000,000 expenditure among the stations, the recommended basis being an increase by each station of five per cent of its gross revenue.

Negotiation of a standard form of contract with the AFM was recommended, such a contract to be uniform for all agreements between stations and union locals except as to hours, wages and local working conditions. Provisions suggested included a waiver of requirement of union membership for acknowledged virtuosos, amateurs other than band groups and novelty performers; free right for employers to select musicians and control programs; a satisfactory clause for cancellation in the event of emergencies; the right to book staff bands for outside engagements at commissions not in excess of the legal rate, and a clause providing for arbitration of differences between a station and a local.

The musicians' union was reported opposed to the inclusion of such an arbitration clause.

The broadcasters did not decide on a plan for allocation of the additional payroll expense but of several methods proposed the most favored was one under which each station would pay weekly three and one half times its published quarter hour rate. The National and Columbia broadcasting systems, whose stations except for key points in New York, Chicago and Los Angeles are included in the Affiliates, offered to assume 10 per cent of the total amount to be added to music payrolls instead of the allotted five per cent.

BOY CARRIES DOCUMENT TO PROVE AGE AT MOVIES

There is nothing more troublesome to Phillip Lane, overgrown 11-year-old Tulsa (Oklahoma) boy, than being doubted by theatre managers when he asks for a half-price ticket.

Last week he took the problem in his own hands by spending 50 cents for a copy of his birth certificate attesting that he is 11 years, 8 months—not 12.

"They can't argue when I show 'em this," he says triumphantly. "I'll save the cost of this thing in three movies."

Doyle's Plans Await Return

With his present plans vague, Stuart F. Doyle, Australian theatre circuit executive, said this week that his future in the theatre business will be decided on his return to Sydney. Mr. Doyle made his statement upon his arrival in New York from the west coast, the visit being part of a world survey of show business.

"I have not completely severed my association with the theatre business in Australia," he said. "I retain an interest in several small companies, but whether I will get into active operation or build another circuit will be decided after I return to Sydney."

Mr. Doyle said that his Australian ventures will not affect the location of his headquarters, which will be in London. He is now building two theatres in Piccadilly which are nearing completion. He will fly once a month from Australia to England, keeping in close touch with both offices.

During his stay in New York, Mr. Doyle will make his headquarters in the Greater Union Theatres' office in the Loew Building, prior to his London sailing September 23d to survey the two theatre projects.

New Exchange System Planned

Plans are being drafted in Hollywood for a national company to provide exchanges in key cities for the product of several independent producers. Under the plan, the product of producers now using the state rights system would be grouped under one organization controlling bonded exchanges.

Herbert Silverberg, Buffalo attorney, has drawn up the plans and the first company to accept them was Reliable Pictures, which is planning to release 30 pictures during the 1937-'38 season.

Mr. Silverberg declined to discuss the plan but said he will leave shortly for a tour of key centers to line up exchanges.

SHORT PRODUCT PLAYING BROADWAY

Week of September 11

CAPITOL
Glimpses of Peru ..... MGM

CENTRAL
His Pest Girl ..... Educational
Strike! You're Out ..... Educational

CRITERION
Queens of Harmony ..... Paramount
Postal Union ..... Vitaphone
The Lyin' Tamer ..... Vitaphone

MUSIC HALL
March of Time, No. 1 ..... RKO Radio

PARAMOUNT
Song of the Islands ..... Paramount
Morning, Noon and Night Club ..... Paramount

RIALTO
The Affairs of Pierre ..... Educational
Swing Wedding ..... MGM

RIVOLI
Mickey's Amateurs ..... United Artists
Comical Oddities of Ye Goode Olde Days ..... Carl S. Clancy

ROXY
Montague the Magnificent ..... Educational
Farmer Al Falfa in Trailer Life ..... Educational
Mexican Mural ..... Twentieth Century-Fox

STRAND
Long Bright Land ..... Vitaphone

Paralysis Cases Seen Decreasing

Exhibitors in areas swept with fear of infantile paralysis epidemics looked forward to a return to normal grosses within the near future after health officials this week reported a widespread decline in the number of new cases of the disease.

There were only a few places in Kansas where schools did not open on schedule and the State Board of Health allayed many fears by announcing that there were approximately 25 cases under quarantine whereas in 1930 about 60 new cases were being reported weekly.

Chicago exhibitors failed in their efforts to lift the ban on theatre attendance by children under 16 in conferences with health authorities who said precautions must remain, although the number of cases has declined.

Ontario health officials announced steady improvement in the poliomyelitis situation can be expected. The opening of schools has been deferred in several communities until September 20th and the ban against admission of children to theatres in London, Barrie and Simcoe is to be continued until the same date.

Because of loss of business, three houses in Omaha closed. Operators of the downtown houses reported business had dropped off 50 per cent.

Business has been affected similarly in Illinois and Wisconsin, according to James Coston, theatre zone manager for Warner Brothers.

Discovery of a single case of the disease in Muskegon, Michigan resulted in children being barred from theatres.

Wherever you go....



THE AIR RINGS WITH THE NEWS...

This year's **SMASH HITS** *are from*

UNITED ARTISTS

WE KNOW IT'S NOT POLITE TO BOAST...

We know it's rude to say "We told you so!"

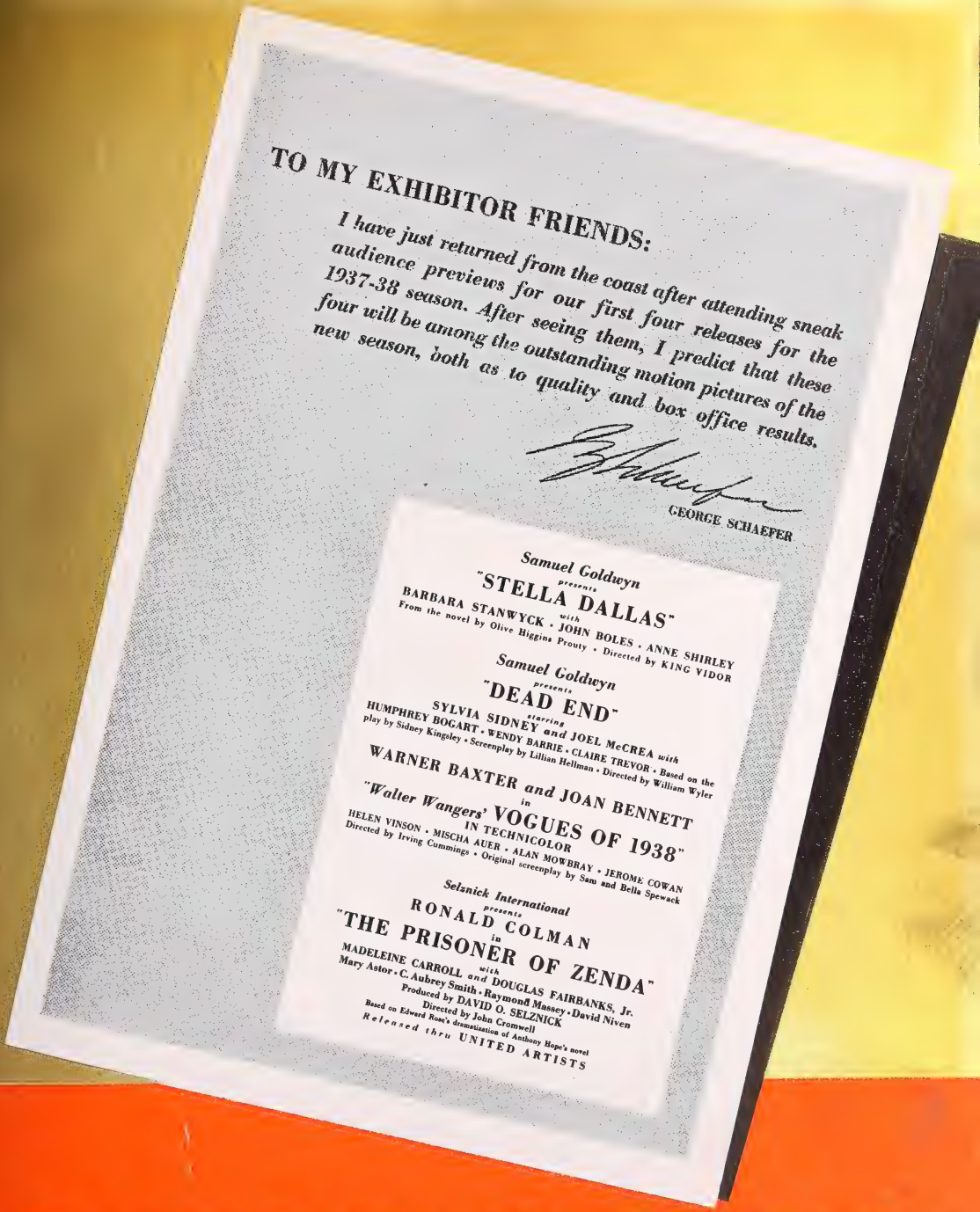
But...ten weeks ago we ran this advertisement. In it was a prediction of QUALITY and BOX-OFFICE RESULTS.

Today we give you the PROOFS IN PERFORMANCE!



COUNT THEM GENTLEMEN

Just as we said...



FOUR HITS IN A ROW...

The Boys are giving each other the glad low-down on AMERICA'S HOLD-OVER GIRL





Extended playing time in every single spot where she's been dated, including New York, Boston, Rochester, New Orleans, Niagara Falls, Houston, Pittsburgh, Atlantic City, Reading, Dayton, Los Angeles, Providence, Buffalo, Troy, Charleston, W. Va., Cleveland, Lawrence, Bridgeport, Pittsfield, Louisville, St. Louis and Dallas. In San Francisco the United Artists Theatre wasn't big enough so she's in day-and-date at the the Embassy too. Second week at both houses and breaking every known money record. Third smash week at the Liberty in Seattle! Third week Aldine in Philadelphia—already more than 472 extra playing days for "Stella," and she's just started!

SAMUEL GOLDWYN *presents*

STELLA DALLAS

with **BARBARA STANWYCK** • **JOHN BOLES** • **ANNE SHIRLEY**

ALAN HALE • BARBARA O'NEIL

Directed by KING VIDOR

Written by OLIVE HIGGINS PROUTY • Dramatization by HARRY WAGSTAFF GRIBBLE and GERTRUDE PURCELL

Screen Play by Victor Heerman and Sarah Y. Mason

They're Shouting from the Housetops...

At the Rivoli in New York the biggest first week since 1929. When 17,500 people buy tickets in a single day at a 2,000 seat house, you can do your own mathematics. Fourth week and still turning 'em away. In Chicago it topped any previous U. A. release by $7,000 for its first seven days at the United Artists Theatre where it's now in its second tremendous week. And the same success story repeated in Saratoga, Atlantic City, Chicago and Milwaukee. Its spectacular performance forced hold-overs too in Hartford, New Haven, Louisville, and thirty other cities.





SAMUEL GOLDWYN *presents*

DEAD END

Starring

SYLVIA SIDNEY • JOEL McCREA

with

HUMPHREY BOGART • WENDY BARRIE • CLAIRE TREVOR • ALLEN JENKINS

Based on the play by SIDNEY KINGSLEY • *As produced by* NORMAN BEL GEDDES • *Screen play by* LILLIAN HELLMAN • *Directed by* WILLIAM WYLER



That Roaring Ovation You Hear is for

Into the tills of Radio City Music Hall it clicked $105,359 in seven short days . . . with the second week hold-over figure not far behind the first victorious stanza. And it's set some stunning new styles in records at its pre-release runs in Saratoga — Atlantic City — Asbury Park — Denver. National release date September 17th . . . then watch it in other situations, large and small!

WARNER BAXTER • JOAN BENNETT

WALTER WANGER'S VOGUES OF 1938

IN TECHNICOLOR

with

HELEN VINSON • MISCHA AUER
ALAN MOWBRAY • JEROME COWAN
MARJORIE GATESON • ALMA KRUGER • POLLY ROWLES
VICTOR YOUNG and his orchestra • Directed by IRVING CUMMINGS
THE WALTER WANGER MODELS *"The Most Photographed Girls in the World"*



This year's SMASH HITS *are from*
UNITED ARTISTS

Business is Booming!



...even louder than it did when David O. Selznick gave you "A Star Is Born". For now you've got



HIT NO. 4

This year's **SMASH HITS** *are from* **UNITED ARTISTS**

RONALD COLMAN

in

THE PRISONER OF ZENDA

with

MADELEINE CARROLL

MARY ASTOR
C. AUBREY SMITH
DAVID NIVEN
RAYMOND MASSEY

DOUGLAS FAIRBANKS, Jr.

Based on Edward Rose's dramatization of Anthony Hope's novel • *Presented by Selznick International*

Produced by **DAVID O. SELZNICK** • Directed by JOHN CROMWELL

AT Radio City Music Hall its take of $21,400 on its first Sunday set a new Sunday record in both attendance and cash. And the next day its $22,109 established the all time record for a single day's receipts when a midnight show was not included . . . 'Way over $125,000 for the first week. Terrific business in Oklahoma City, Dallas, Atlantic City. Held over in every spot where it has opened so far. Destined to be one of the giant grossers of all time!

....RIGHT NOW 4 in a row...and immediately following them 3 MORE to prove again that...*This year's* SMASH HITS *are from* UNITED ARTISTS



Leslie HOWARD *Joan* BLONDELL

in

"STAND-IN"

with HUMPHREY BOGART

ALAN MOWBRAY • MARLA SHELTON • C. HENRY GORDON • JACK CARSON

DIRECTED BY TAY GARNETT • Screenplay by Gene Towne and Graham Baker

Based on the Sat. Eve. Post Story by Clarence Budington Kelland

A WALTER WANGER PRODUCTION



"52nd STREET"

with

IAN HUNTER • LEO CARRILLO • PAT PATERSON

ELLA LOGAN • SID SILVERS • ZASU PITTS

MARLA SHELTON • DOROTHY PETERSON

COLLETTE LYONS • AL SHEAN and

KENNY BAKER

Directed by Harold Young

A WALTER WANGER PRODUCTION



Carole LOMBARD *Fredric* MARCH

in

"NOTHING SACRED"

with CHARLES WINNINGER • WALTER CONNOLLY

Produced by David O. Selznick • *Directed by* William Wellman

Adapted by Ben Hecht from the Cosmopolitan Magazine Story by James H. Street

In Technicolor

PRINTED IN U.S.A.

Carl Brisson May Star In Danish Production

by KRIS WINTHER
in Copenhagen

Carl Brisson, Danish actor who has worked chiefly in England and United States, may star in a Danish picture, it was revealed upon the return from London of Arne Weel, producer associated with Asa Production Company.

Should negotiations be consummated, it is considered likely that the picture would be produced in cooperation with a Swedish producer, as Mr. Brisson is quite popular in Sweden.

NBC Time Sales Up 15% for August

Time sales of the National Broadcasting Company network for August increased 15 per cent over the same month last year and 2.9 per cent over the preceding month for this year.

This year's August sales totaled $2,784,977 as compared with $2,422,431 for August, 1936, and $2,707,450 for July, 1937. At the same time total sales for the first eight months of 1937 ran 21.6 per cent above the corresponding period last year.

Elliott-Ward Acquires Two More, Remodels Others

Elliott-Ward Enterprises of Lexington, Ky., has purchased the Palace and leased the Grand, both of Aurora, Ind., Anna Bell Ward of the company announces. The circuit has also purchased property in Shelbyville, Ind., on which it plans construction of an 800-seat house.

The company is also remodeling several of its other theatres: the Kentucky, Somerset, at a cost of $23,000; the Glenn, Georgetown, Ky., $7,500; the Lyric, Versailles, $5,000. It will also spend about $15,000 on the recently acquired Grand and Palace.

Andrea Leeds Gets Lead

Andrea Leeds, who had been loaned to RKO for "Stage Door" after a controversy with Samuel Goldwyn, has been assigned to the romantic lead in "The Goldwyn Follies." Miss Leeds had declined a role in "Woman Chases Man," Goldwyn production. Her first role under the Goldwyn banner was in "Come and Get It."

UA Plan Under Way

A new rental plan for accessories has been inaugurated by United Artists. Savings of from 35 to 50 per cent can be effected on the advertising matter that is included in the new plan, according to Harry D. Buckley, vice-president.

Theatres in Feud with Press

The battle between newspapers and theatres in Lincoln, Neb., is still raging with the latest offensive an eight-page throwaway called "Movie News," being distributed by the theatres for their publicity.

At the suggestion of Boyd Martin, motion picture critic of the Louisville Courier-Journal, United Artists' year book was placed in the library of the University of Louisville.

In Better Theatres Issue This Week

In a Monastery Garden of the 15th Century: *Art page on a unique British theatre.*

A Portfolio of Recent Theatre Designs: *Five theatres in various sections of the country, described and pictured.*

How Air Systems Should Provide for Proper Distribution.

Maintenance Tabs.

Equipment for Auditorium Down-Lighting.

A New Model Suprex Projection Arc Lamp.

A New Type Curtain Control Machine.

A Complete Sound System in Three Models.

Increased Efficiency in Copper Oxide Rectification Units.

Selection and Application of Acoustic Materials.

Philadelphia Educators To Adapt Films for Classrooms

An experimental adaptation of the motion picture to classroom-instruction of pupils in the early and mid-'teens will be tried out during the current academic year in three schools in the Philadelphia area. The program is sponsored by the Progressive Teachers Association and will be introduced at the Friends' Central School, Oak Lane School and the Cheltenham Township High School.

Selected sequences from regularly distributed motion pictures, it is announced, will be shown to "help adolescents solve their personal problems and develop a keen insight into human relations and needs."

Dietrich Ohio Censor

E. N. Dietrich, assistant state director of education, has been named head of the state censor board of Ohio. He succeeds E. L. Bowsher, who resigned to accept supervision of the Toledo public schools.

MGM Assigns Doyle

Larry Doyle, formerly known in Hollywood as Edward Flanagan, has been assigned to the romantic lead opposite Virginia Bruce in MGM's "Bad Man of Brimstone."

Jungle Film To Be Released

"Manhunters of the Caribbean," jungle drama which has been more than two years in production, is ready for release by Inter-Continent Film Corp., controllers of its distribution in this country.

Staff Increased

Charles Levy, Sidney Gans, and Elliott Stark, former newspapermen, have been added to United Artists exploitation force. Mr. Levy and Mr. Gans were recently associated with the New York American and Mr. Stark was with WNYC.

Academy Casting Directory Makes Fourth Appearance

The fourth issue of the Players Directory Bulletin, published every two months by the Academy of Motion Picture Arts and Sciences, includes the photographs and credits of 910 free lance artists in addition to the term contract players of the 19 studios participating in the current issue. All told there are more than 1900 photographs, representing about two-thirds of all artists currently engaged in production at both major and independent studios, says the foreword, by Donald Gledhill, executive secretary of the Academy.

Jack H. S. Fuld is New York representative of the Directory.

LeRoy Joins Ranks Of Color Producers

Mervyn LeRoy has announced that he is joining the ranks of producers who have turned to Technicolor, "Food for Scandal," which gets under way this month with Carole Lombard and Fernand Gravet in the top roles, will be the first of LeRoy's Technicolor pictures.

A. H. Blank Regains Paramount, Omaha

Following settlement of differences, control of the Paramount, Omaha, which has been closed and in receivership since last May, has returned to A. H. Blank Theatre Corporation, Harry Monsky, attorney, said last week.

The Omaha National Bank became receiver for the house last spring on the charge that the Blank Corporation of Omaha was in default on $250,000 in bonds, owed $7,500 in rent to Creighton University, owed $12,600 on back taxes and was $5,000 in arrears on the bond sinking fund.

Peskay Predicts High Sales for Grand National

Grand National observed its first anniversary last week with the prediction by Edward J. Peskay, vice-president, that the company's domestic sales for the 1937-38 season would total $10,000,000.

The concern expects to have half the season's 65 releases ready by December 1st, Mr. Peskay said. Work has been completed on the new studio at Santa Monica Boulevard, Hollywood, enabling the company to make eight pictures simultaneously.

Acquire Foreign Films' Rights

Arthur Mayer and Joseph Burstyn have acquired the American release rights to eight foreign pictures. The films will be offered during the first half of the '37-'38 season. The titles of six of the eight pictures are: "The Lower Depths," "Girls' Club," "Whirlpool," "Shadows of the Past" "War for Button," and "Sacred India."

Markey Is Associate Producer

Gene Markey will be associate producer for "Sally, Irene and Mary," which will be produced this month by Twentieth Century-Fox.

Imperial Pictures has named George Moesser sales head in Buffalo and Albany. He is former branch manager for United Artists in Buffalo.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Stage Door

(RKO Radio)

Human Interest

In MOTION PICTURE HERALD, August 14, in an article anticipating this production, was written:

"There is a formula which, when properly applied, presages—or so Hollywood believes—a successful motion picture. Its principal components are: a good story, a quality cast, skillful direction and intelligent production. RKO-Radio is compounding these elements into its screen version of the Broadway stage play, 'Stage Door.'"

Continuing, the article read:

"Thematically the photoplay deals with the drama, romance, humor, ecstasy and tragedy of girls who hitch their wagons to the star of theatrical fame. It crystalizes the struggles of 20 girls, rich and poor, talented and otherwise, all aflame with the desire to succeed. The spotlight is focused most sharply upon two."

Further it remarked:

"A few words may be appropriate in regard to Miss Hepburn's attitude toward her present assignment. Since 'Little Women,' and with the exception of 'Alice Adams,' she has appeared either as the suffering woman or in costume pictures. This time her role bears a marked resemblance to the one she had in 'Morning Glory,' which won her the 1933 Academy Award. A realization has come to Miss Hepburn that her popularity has ebbed; also has come a determination to recoup her lost prestige."

The observations were made at a time when the picture had reached about the halfway mark in production. They were made when a series of visits and conversations on the "Stage Door" set led to the conviction that a great picture was in the process of manufacture.

Tuesday evening, September 7, the same observer witnessed a public preview of "Stage Door" at the Pantages theatre, Hollywood. It must be reported that in composition the elements stated as necessary to a picture were included in a manner that precludes criticism. The plot is as described with one exception—the spotlight is focused upon a third girl, and Andrea Leeds, who, in addition to endowing the picture with a spiritual quality that reaches into the most sympathetic human emotions, emerges as a star who should win a high place.

The comment concerning Miss Hepburn becomes a concrete fact. Her inspired work in this film eradicates memory of all the flat, mechanical performances that have intervened since her first brilliant appearances.

Fine as is Miss Hepburn's work, Ginger Rogers' is equally good. Accepting this screening as a standard and an incentive, too, Miss Rogers needs no Astaire nor dancing shoes for companions of her future screen career. A dramatiste with a wastrel comedy flair, she has been born anew, as was Miss Hepburn, and with the same impressiveness that Miss Leeds arose to her opportunity.

"Stage Door" may be expected to prove a popular and profitable attraction for the simple reason that it includes the kind of understandable, believable human interest entertainment that the vast majority likes to see on the screen. That quality is its inherent showmanship. Not only is it what the sophisticates think they want, but it is what the common, ordinary folk know they want. Otherwise a preview audience, composed predominantly of common ordinary folk, would not have interrupted the flow of the film so many times with applause appreciative of some finely delineated lines of dialogue, situation or characterization. Nor would an audience of common, ordinary folk come so close to raising the roof with applause upon the finale had not the picture been what they knew they wanted.

Tersely, "Stage Door" approaches the essence of universal screen entertainment. It's not a prestige picture. Rather it is a combination of those elements which justify any exhibitor in announcing that he has an attraction which he is proud to present. Any exhibitor who knows why he is in the business should know how to sell it so that it will produce the maximum amount of audience satisfaction and the consequent expanded financial returns.—GUS MCCARTHY.

Produced and distributed by RKO-Radio. Produced by Pandro S. Berman. Directed by Gregory LaCava. Screen play by Morrie Ryskind and Anthony Veiller. From the play by Edna Ferber and George S. Kaufman. Photographed by Robert de Grasse. Musical director, Roy Webb. Art director, Van Nest Polglase. Set dressing by Darrell Silvera. Recorded by John L. Cass. Edited by William Hamilton. James Anderson, assistant director. P. C. A. Certificate No. 3486. Running time, 90 minutes when seen in Hollywood. Release date, October 8, 1937. General audience classification.

CAST

Terry Randall	Katharine Hepburn
Joan Maitland	Ginger Rogers
Anthony Powell	Adolphe Menjou
Linda Shaw	Gail Patrick
Catherine Luther	Constance Collier
Kayo Hamilton	Andrea Leeds
Henry Sims	Samuel S. Hinds
Judith Canfield	Lucille Ball
Harcourt	Franklin Pangborn
Bill	William Corson
Richard Carmichael	Pierre Watkin
Butch	Grady Sutton
Stage director	Frank Reicher
Hattie	Phyllis Kennedy
Eve	Eve Arden
Annie	Ann Miller
Mary Lou	Margaret Early
Dizzy	Jean Rouverol
Mrs. Orcutt	Elizabeth Dunne
Olga Brent	Norma Drury
Ann Braddock	Jane Rhodes
Susan	Peggy O'Donnell
Madeline	Harriett Brandon

Cast of stage play—
Katharine Alexander, Ralph Forbes, Mary Forbes, Huntley Gordon.

This Way Please

(Paramount)

Girl-Meets-Boy

In idea this is light, romantic, musical comedy. The major locale is a theatre featuring a stage show, where the usherettes are regimented with military precision. A girl, seeking a chorus job, lands in the service corps. The band leader-master of ceremonies sees her, his romantic inclinations are piqued and, noting that she has talent, he demands that she be given a chance. A sour-faced publicity director and a sympathetic head usherette skip in and out, and the result is that the girl is fired and the band leader quits. Business slumps, but the publicity man and the head usherette suggest the girl have an opportunity and they plan a stage wedding to reunite the pair for love and the theatre's financial welfare. But the boy and girl quarrel. It looks as though the stage wedding is going to be a bust, until the boy suffers a change of heart and lets love find its way.

For names, the film presents Charles "Buddy" Rogers, Betty Grable, Ned Sparks, Porter Hall, Lee Bowman and Mary Livingstone, who, in her debut, is not the picture's star. Assisting them are the radio personalities, Fibber McGee and Molly, Rufe Davis, whose vocal imitations of sound effects provoked the most spontaneous applause, Cecil Cunningham, Wally Vernon, Romo Vincent and Jerry Bergen.

Though the entertainment quality of the film is not of such high grade as to cause anyone to go around boasting, it is fairly amusing. Besides names, the show includes several potentially effective exploitation possibilities.

Previewed in the Paramount theatre, Los Angeles. The crowd, which had been watching "Souls at Sea," did not evidence much interest in the picture as a picture. If it expected something special from Mary Livingstone it did not get it. It did, however, appear appreciative of the efforts of Fibber McGee and Molly and Rufe Davis.—G. M.

Produced and distributed by Paramount. Produced by Mel Shauer. Directed by Robert Florey. Joseph Youngerman, assistant director. Screen play by Grant Garret, Seena Owen and Howard J. Green. Based on a story by Maxwell Shane and Bill Thomas. Music and lyrics by Frederick Hallander, Sam Coslow, Al Siegel and Jack and George Gray. Ann Bauchens, film editor. Photographed by Harry Fishbeck. P. C. A. Certificate No. 3533. General audience classification. Running time, 70 minutes when seen in Hollywood. Release date, September 17, 1937. General audience classification.

CAST

Brad Morgan	Charles "Buddy" Rogers
Jane Morrow	Betty Grable
Inky Wells	Ned Sparks
Fibber McGee and Molly	Jim and Marian Jordan
S. J. Crawford	Porter Hall
Stu Randall	Lee Bowman
Miss Eberhardt	Cecil Cunningham
Bumps	Wally Vernon
Trumps	Romo Vincent
Mumps	Jerry Bergen
Sound effects man	Rufe Davis
Maxine Barry	Mary Livingstone

Music for Madame

(RKO Radio)

Nino Martini Musical

Nino Martini's singing is the dominating entertainment and showmanship asset of this picture. Though well produced to include some novel twists in situations and dialogue, and to permit the delivery of several above average character performances, the story is a formula affair. Even at that it stacks up as satisfactory amusement for the masses as Martini's singing should prove attractive to the more intelligent strata.

The locales are Hollywood and environs. The plot concerns a young immigrant Italian singer and a girl and the experiences which befall both when they become romantically attached. Innocently involved in a jewel theft, with fear of gang vengeance preventing him from revealing his identity, the boy cannot sing without exposing himself. Meantime, the girl finds her efforts to win recognition as a composer blocked at every turn.

Treated in light, airy fashion, the show assumes a definite Hollywood background, yet

(*Continued on page* 44)

The

ONLY pictures to be held over for three weeks in the past year at Radio City Music Hall, N. Y.

were

DAVID O. SELZNICK'S PRODUCTION OF

A STAR IS BORN

and

DAVID O. SELZNICK'S PRODUCTION OF

The PRISONER OF ZENDA



Both released thru

UNITED ARTISTS

(*Continued from page 42*)

at the same time does not become a typical Hollywood picture. To help the girl attain her ambitions as a composer and for a screen career, the singer would willingly give himself up in order that the girl might claim the $25,000 reward offered for his capture and thus finance himself. But complications ensue which bring in a radio broadcasting vocal duel and an appearance at a Hollywood Bowl concert, before the singer clears himself, the girl's abilities are recognized and the real crooks captured.

Previewed in the Village theatre, Westwood. While handling of the sound control apparatus during the early reels of the film caused Martin's voice to sound distorted, the audience overlooked this and applauded all his numbers. Though impressed by the quality of production, the audience gave indication that the story did not always hold its attention. Nevertheless, the film should prove satisfactory in the majority of cases, especially if patrons are not led to expect too much.—G.M.

Produced and distributed by RKO-Radio. Jesse L. Lasky producer. Directed by John Blystone. Screen play by Gertrude Purcell and Robert Harari. Original story by Robert Harari. Music and lyrics by Rudolf Friml, Gus Kahn, Herbert Magidson, Allie Wrubel, Nathaniel Shilkret and Edward Cherkose. Nathaniel Shilkret, musical director. Van Nest Polglase, art director. Desmond Marquette, film editor. Edward Donahue, assistant director. Photographed by Joseph August. Special effects by Vernon L. Walker. P. C. A. certificate number 3500. Running time, 75 minutes when seen in Hollywood. Release date, Oct. 8, 1937. General audience classification.

CAST

Tonio Maretti	Nino Martini
Jean Clemens	Joan Fontaine
Nora Burns	Lee Patrick
Rodowski	Alan Mowbray
Tenor	Erik Rhodes
Rollins	Bradley Page
Harding	Frank Conroy
Fleugelman	Alan Hale
Krause	Billy Gilbert
District Attorney	Grant Mitchell
Goodwin	Lee Patrick

Baltic Deputy

(Amkino)

Melodrama

The emphasis upon scientific biography toward which Hollywood lately has been turning has crossed the Pacific to impress Russian minds in "Baltic Deputy." This picture, called Russia's greatest domestic success since "Chapayev" and reported to have been seen by 80,000,000 Russians since its release last spring, may be called the Russian "Zola" or "Pasteur." Although handicapped by the usual Asian technical defects, it is a moving and creditable biography of a Bolshevik scientist and a notable advance for the Soviet screen. Reversing their customary technique, the Soviet film-makers have subordinated propaganda to entertainment and, in doing so, have achieved better results. Propaganda is by no means absent, but it is done deftly and to dramatic advantage such as the telephone conversation the scientist has with Lenin, and the speech he makes before a Communist gathering upon being elected political delegate by the sailors of the Baltic Fleet.

"Baltic Deputy" is primarily a portrait of a scientist with whatever revolutionary messages to be delivered given through the personalized medium which biography affords. It is based on the life of Klement Timiriazev, Soviet plant physiologist, who joined the Revolution at the price of scorn from his colleagues and danger to his career. The picture is primarily episodic, carrying its chief character through his desertion by friends and students to recognition of his service by the Soviet state. In the portrayal of the 75-year-old scientist, the performance of 32-year-old Nikolai Cherkassov is distinguished, depicting a character more than twice his own age. The awe in which he, as a great scientist in his own right, is made to stand at the mention of Lenin's name injures the strength of the character, but political thought-controls are inevitable in Russian pictures.

"Baltic Deputy" is marred by a somewhat jerky and fitful continuity which seemed more the fault of editing than scenarists' treatment. The film is further damaged by inferior photography, which resembles early American efforts in many episodes.

The supporting cast responds well to the direction of Alexander Zarkhi and Joseph Heifeitz, hitherto unknown in Soviet film circles, and is nicely paced and intelligent. Particularly important to a foreign picture, the subtitling is good.

Reviewed at the Cameo Theatre, New York, which has an all-Russian film policy. An audience, composed of what seemed left-wing sympathizers, was attentive.—KERMIT KAHN.

Produced by Lenfilm and distributed by Amkino. Directors, Alexander Zarkhi and Joseph Heifeitz. From the story by Leonid Rakhmanov. Scenario by David Deli, Miss Rakhmanov, Mr. Zarkhi and Mr. Heifeitz. Musical score by Nikolai Timofeev. Release date, September 5, 1937. Running time, 94 minutes. General audience classification.

CAST

Professor Polezhayev	Nikolai Cherkassov
His wife	Martha Domasheva
Bocharov	Boris Livanov
Vorobiev, tutor in the university	Otto Zhakov
Kuprianov	Alexander Melnikov

Saturday's Heroes

(RKO Radio)

Football Story

Fall months without football pictures would be similar to and as unreal as a summer without sun. As the sports pages begin to feed their readers reams of detailed copy as to the heroes and goats, picture production hitches its wagon to the excitement. Most of the hitchings in past years have proved entertaining, a lot of them have made money. There doesn't seem to be any reason why this season's crop should fare otherwise.

RKO-Radio is first in the field with the annual topical feature. In most ways "Saturday's Heroes" is pretty much the same as its ancestors. The player who gets big headed, openly scalps tickets, and is tossed out of college, is there. So are the hard boiled coach, the girl who can't understand it all, the stock shots of spectacular plays in real games, and the finale in which the derided underdogs wallop the favorites. One thing is novel and timely. The film comes out boldly and begs colleges to cease being unethically respectable and pay the boys who draw the big gates.

Regardless of the merits of the players in the show, and those of some of them are commendable, the preachment looms as the most important exploitation lead. Intended to stir up controversy, those exhibitors who know how to stir up controversy have an ideal subject with which to deal. Properly treated, the argument that can be whipped up on the pros and cons of direct financial subsidization can attract more attention than any other element in the film.

Previewed at the RKO-Hillstreet theatre, Los Angeles, September 10. As soon as the audience saw the main title and first few shots, it knew what it was in for. It seemed to like what was delivered, for as far as this observer could notice, there was only one walkout and that was an old lady who, naturally, could not be expected to have much interest in football or what happened to any of Saturday's heroes.—G.M.

Produced and distributed by RKO-Radio. Produced by Robert Sisk. Directed by Edward Killy. Screen play by Paul Yawitz, Charles Kaufman and David Silverstein. Story by George Templeton. Photographed by Nicholas Musuraca. Frederic Knudtson, film editor. P. C. A. certificate number 3560. General audience classification. Running time, 59 minutes when seen in Hollywood. Release date: Sept. 23, 1937. General audience classification.

CAST

Val	Van Heflin
Frances	Marian Marsh
Red Watson	Richard Lane
Burgeson	Alan Bruce
Doc Thomas	Minor Watson
Dubrowsky	Frank Jenks
Sam	Willie Best
Coach Banks	Walter Miller
Baker	Crawford Weaver
President Hammond	George Irving
Calkins	John Arledge
Freshman	Dick Hogan
Andy Jones	Al St. John
President Mitchell	Charles Trowbridge

The Mutiny of the Elsinore

(Argyle-ABP British)

Sea Melodrama

Jack London's novel is extremely well known, has been filmed in silent film form, and its subject matter is colorful and offers action plus. In these facts and the further one that the producers of this British adaptation have achieved very fine pictorial effects by the use of a genuine "windjammer" are the main box-office values.

The pictures of the ship under full sail in fine weather, and fighting its way through a gale while its crew furl sail, are impressive and beautiful. Clever camera work also shows just what work was done in the rigging and at the masthead of these sailing ships. Dramatically, the production does not reach anything like a comparable level and the sea-brutes whom London described seem very much tamer on the screen.

Jack Pathurst, a novelist, takes a trip on the sailing ship *Elsinore*, in search of local color for his next book. He finds it in plenty when, after a sailor has gone mad, the Captain is mysteriously stabbed, the hard-driving first mate, Pike, is shot, and the writer is left in charge of the ship, and the captain's daughter, with only one or two loyal men to help him against a crew in mutiny, and encouraged by the second mate, old enemy of Pike's. Of course, he wins through, after pistol battles with the crew and surprise and counter-surprise in abundance.

Over and above the fighting, there is special interest in the characterization by Michael Martin-Harvey of a "sea lawyer" among the crew. Lyn Harding's Pike is a very mild version of the tough described by London. Paul Lukas is the novelist and Kathleen Kelly the girl.

Viewed at a trade show, Piccadilly Theatre, London. Some unintentional humor was found, but the pictorial values were enthusiastically recognized.—BRUCE ALLAN.

Produced by Argyle British Productions and distributed in U.K. by Associated British Pictures. From the Jack London novel. Directed by Roy Lockwood. Screen play by Beaufoy Milton. Camera, Bryan Langley. Recordist, Frank Midgley. Running time, 77 mins. General audience classification.

CAST

Jack Pathurst	Paul Lukas
Pike	Lyn Harding
Margaret West	Kathleen Kelly
Bert Rhyne	Clifford Evans
Charles Davis	Michael Martin-Harvey
O'Sullivan	William Devlin
Mr. Mellaire	Ben Soutten
Captain West	Conway Dixon
Murphy	Pat Noonan
Shorty	Tony Sympson
Twist	Hamilton Keene
Benson	Alec Fraser
Wada	Jiro Soneya

Orphan Boy of Vienna

(General Foreign Sales)

Musical Drama

A simple, spontaneous and softly sentimental note is struck by the Vienna Choir Boys in this cinematic recital of their internationally famed musical talents. The historic background of this scholar cantorum and the educational training of the youthful choristers are impressive. Originally founded in the year 1498 by royal edict of the Emperor Maximilian of Austria for the purpose of enhancing religious services, the institution has nurtured the training of many gifted musicians, among them Franz Schubert. Suspended for the period of the World War, the school resumed its existence and reputation under the sponsorship of Dr. Joseph Schmidt, philanthropist, and since has won worldwide recognition. It is reported that the group of singers contemplate a concert in the United States next January.

In their high, fresh voices the boys sing the music of Mozart, Schubert, Haendel and Brahms with an effective accompaniment by the Vienna Philharmonic Orchestra. Moreover, the acting of the children is as effective and as ef-

(*Continued on page 46*)


Will be
back soon
Just had
to see
"52nd St."
Love
Butch

(*Continued from page 44*)

fortless as their vocal renditions. Seen in their school and on their vacation trip in the Tyrolean Alps, the students are revealed in a series of situations that are disarmingly appealing in their natural revelations of child character. Particularly captivating are the two youngsters, Toni, who plays the title role, and Hansi, who acts as his faithful, tiny friend and who will remind American audiences of "Spanky" McFarland. The juveniles are given superlative assistance in the understanding and adult performances of Ferdinand Meyerhofer, Hans Olden and Julia Janssen.

The orphaned boy Toni is adopted by a puckish vagabond street singer, who discovers the boy's singing ability. The lad is enrolled by his guardian in the Vienna Choir Boys School. Here he begins his training and here he finds in the motherly ministrations of Sister Maria the parental affection that his lot had forestalled. Accompanying his companions on a holiday jaunt to the wonderland of the Tyrol, the young Toni is the happiest he has ever been. It is in this portion of the story that the film reaches its best moments of song and beauty. When Sister Maria misses some money from the accounts, Toni's blessed state vanishes. In his youthful spirit of devotion, he bravely strives to protect his beloved foster-mother by assuming the blame. Dismissed from the school, the lad runs away and in his escape tumbles into a roaring mountain stream. Rescued and nursed back to health, Toni learns that the money has been found, and soon he is well enough to join the choir as they embark on a concert tour of the United States.

Particular interest points to musical groups and Catholic Church societies for whom the strong religious feeling, the portions of the Mass sung inside a Cathedral and in the fields and the wayside shrines carry additional meaning. A series of English titles is readable for the story's outline but hardly adequate. There is also simple appeal for the average audience.

Seen at a trade showing in New York.—Joseph F. Coughlin, New York.

Produced by Meteorfilm, Vienna. Distributed in the United States by General Foreign Sales Corp. Director, Max Neufe'd. Musical score, Dr. George Gruber. Photographed by Hans Theyer. Story, Hermann Heinz Ortner. Running time, 90 minutes. Release date, September 8, 1938. General audience classification.

CAST

The Rector.....Ferdinand Meyerhofer
Bluemel.....Hans Olden
Brunner.....Franz Schafheitlin
Sister Maria.....Julia Janssen
Schmidt.....Otto Hartmann
Stepfather.....Rudolph Teubler

and

THE VIENNA CHOIR BOYS, ACCOMPANIED BY THE VIENNA PHILHARMONIC ORCHESTRA
Excerpts from Mozart, Schubert, Haendel, Brahms

Doctor Syn

(Gainsborough-Gaumont British)

Period Adventure Melodrama

Russell Thorndike, in the opinion of many English readers, has come closer to the atmosphere of Robert Louis Stevenson than any other modern writer in the stirring novel of smuggling in the days of knee-breeches, piracy and wigs which is adapted in this production of the G.-B. Gainsborough unit. The film, like the book, has the authentic atmosphere of blood-curdling adventure, the plentiful sensational incident and well maintained suspense and the refreshing freedom from sex and modernity which makes one feel young again in a world of lurid but happy make-believe. Anyone who can still relish "Treasure Island" should find "Doctor Syn" screen entertainment of a very stimulating kind.

With George Arliss exceptionally well cast as a village clergyman who was once a famous pirate, story values which offer many chances for stunting, and an exceptionally realistic atmosphere of England in the days when smuggling was a major industry, "Dr. Syn" appears an offering which, in the right localities, can be sold as a really original and colorful picture from England.

A detachment of sailors, acting as revenue officers under the command of a hard-bitten sea Captain, who has fought his frigate against the French, comes searching for smugglers in the historic village of Dymchurch, on Romney Marsh in Essex. Real head of the smuggling organization is the saintly Doctor Syn, vicar and benefactor of the village, which he has raised from poverty and endowed with schools out of his share of the profits of illegal liquor.

The love interest is subsidiary. The murder of the village schoolmaster, to prevent him betraying the smugglers, is one of many sensational incidents, apart from the main plot. There is good comedy relief by Graham Moffatt, G.-B.'s youthful discovery, as a village simpleton. Backgrounds of the old village, its inn, the marshes and the ancient church are admirably convincing.

A very typically English picture and for that reason likely to interest the American public which wants something different from London.

At a London Piccadilly theatre trade show its rapid incident, originality and authenticity of atmosphere and strong suspense value held throughout and the final applause was hearty. B. A.

Produced by Gainsborough Pictures. Distributed by Gaumont-British. From the novel by Russell Thorndike. Directed by Roy William Neill. Scenario, Roger Burford. Dialogue, Michael Hogan. Camera, Jack Cox. Recording, A. Cameron. Running time, 81 mins. General audience classification.

CAST

Doctor Syn.....George Arliss
Imogene.....Margaret Lockwood
Denis.....John Loder
Captain Collyer.....Roy Emerton
Jerry Jack.....Graham Moffatt
Rash.....Frederick Burtwell
Mipps.....George Merritt
Squire Cobtree.....Athole Stewart
Doctor Pepper.....Wilson Coleman
The Bos'un.....Wally Patch
The Mulatto.....Meinhart Maur
Mrs. Waggetts.....Muriel George

Radio Patrol

(Universal)

Serial

There should be juvenile jubilation when once it is noised around that the popular, syndicated newspaper comic strip as designated in the title of this serial has been given rich and exciting handling in film form.

The elaboration of the plot is done with a sense of what will appeal to the discriminating and exacting standards of the country's legion of youthful action fans. There is fast movement, a baffling mystery supplied by a missing scientific formula and a spy counter-spy motif, a hard fisted and nimble footed officer, and not too much of the young lady heroine. Most important of all, there are a faithful and clever dog and a young lad, just the age of the most ardent serial followers, who figures prominently in the plot manipulations. The action, well seasoned with thrill packed situations easily calculated and followed, begins with the murder of a scientist who has just devised a formula for the manufacture of flexible steel. Various groups implicated number a wily band of dark hued rascals, an unscrupulous industrialist, the heroine's brother and even that little lady herself. It is the problem of the Radio Patrol to unravel the whole mess. Grant Withers shoulders this assignment. He is assisted by Mickey Rentschler, as the son of the murdered inventor and his dog pal, Silver Wolf. Catherine Hughes is the misunderstood girl. Each chapter approximates 20 minutes.—Release date, Oct. 4, 1937.

Popular Science, No. 1

(Paramount)

Excellent

The "Popular Science" subjects in this new series continue their high grade of excellence, presenting interesting material pleasingly illustrated and photographed in beautiful color. In California a new industry, angora rabbit ranching, is viewed with the camera recording the shearing, weaving and the finished product as illustrated by girl models. Other subjects treated are the newest achievements in maritime safety devices for a modern passenger liner, kitchen gadgets ranging from a hard boiled egg opener to a cocktail shaker rolling pin, cultivation of roses by a man who has developed 256 new varieties, and the removal of foreign objects from human bodies. A comic presentation of a patented hair restorer winds up the reel. Running time, 11 minutes.

Stranger Than Fiction, No. 40

(Universal)

Interesting

A further supply of odds and ends, calculated to draw from the spectator words of surprise, shows, for one thing, the weird house of George Raynor who at no extra cost but much effort and ingenuity has built his home from the salvage of an automobile graveyard. New York's Borough of Brooklyn plays into the wits' hands by having a fire hydrant in the middle of the floor of a retail liquor store. Also, it seems that there is a parrot by the name of Jimmy down in Atlantic City that likes his beer, and a pet hen (name unknown) who delights in riding on the handle bars of her master's bicycle. Finally, to vindicate homo sapiens, clever Mr. Gunnar Ugland exhibits his delicately done wood carving, and Mrs. Lillian Greneker is credited with the ingenious invention of useful gadgets to be fixed to the finger tips for varied uses from beautification to bottle opening. Running time, 9 minutes.

Paramount Pictorial, No. 2

(Paramount)

Very Interesting

Unveiling some interesting statistics about the horse, the camera, to the accompaniment of Ward Wilson's narrative, visits all manner of breeds in all kinds of endeavors. A pictorial study of plunging surf against the rugged coastline of Nova Scotia is enhanced by the ever pleasing voice of David Ross. And finally in the field of science and industry the camera follows step by step the making of a gramophone record. Duke Ellington and his orchestra provide the rhythm that is perpetuated in wax. Running time, 10 minutes.

Hawaiian Capers

(Universal)

Uninteresting

A generally haphazard and weakly interesting collection of vaudeville turns has been incorporated into the makeup of this short subject. Spotted in a night club setting, the talent parades its usual song and dance act routine. Jean Sargent and Ralph Kirbery, both from the radio waves, sing some uninspired tunes. There is a portion of anaemic comedy supplied by Harry Savoy. Marshall Montgomery and his ventriloquistic dummy foil will not alienate many of "Charlie McCarthy's" devoted public. The Leslies, together with Marion Wilkins and Jack Walters, offer none too distinguished dance steps. Lei Keli, with an undulating grass skirt, and the softly strumming Tahitians, are the local color necessary for the title's caption. Running time, 17 minutes.

Peeping Penguins

(Paramount)

Polar Cartoon

Four inquisitive penguins come upon a deserted house in the polar regions and against the warnings of an older penguin they enter the house through the chimney, and run into plenty of trouble. The climax comes when a box of fireworks is set off. Ducking and hiding from the bombardment the four penguins find haven in a stove, only to have a rocket come through the pipe and carry them through the roof. They wind up in the snow. A moving object attracts their attention. On investigation the object proves to be a huge bear, and the penguins are inquisitive no more. Running time, 10 minutes.

RCA LOSES ROUND IN PHILCO TILT; PATENT PACT STANDS, SAYS COURT

Chancellor's Ruling Bars Radio Corporation from Terminating License Agreement with Storage Battery Company

by GEORGE L. PATZER
in Wilmington

An opinion prohibiting the Radio Corporation of America from terminating a licensing agreement with the Philadelphia Storage Battery Company, parent organization of the Philco Radio and Television Corporation, whereby the storage battery concern has the use of basic patents in the radio industry held by RCA, was handed down by Chancellor Josiah O. Wolcott in United States district court last week end.

The decision was of utmost importance to the future of PSB, Philco, and Transitone Automobile Radio Corporation, involving an investment of upwards of $14,000,000 and employment of more than 11,000 persons. Termination of the agreement would have put PSB out of business, and been a blow to Philco, which distributes its products through subsidiaries in New York, Illinois and California, and also through Transitone.

In the 70-page opinion covering both the original suit and crossbill, the chancellor ruled there was no breach of contract in the organization of Philco as a sales subsidiary of PSB, as had been charged by RCA, that Philco was not an agent of PSB, that the parent company received no dividends nor shared in the benefits of Philco, and that PSB does not have to pay royalties on complete radio receiving sets. The basis on which royalties should be computed was one of the larger issues of the action. The chancellor ruled royalties must be paid on the PSB selling price to Philco and not Philco's sale price to the distributor. RCA had charged PSB with organizing Philco in order to reduce royalty payments to RCA.

Accounting Ordered

Chancellor Wolcott also ordered an accounting of the manufacture of radio sets by PSB which was requested by both PSB and RCA.

Ruling on RCA's claims that Philco and PSB were the same entity, organized for the purpose of reducing the basis on which royalties should be computed, Chancellor Wolcott declared that Philco and PSB are not "in reality one" although the assembly work is done in the PSB plant in Philadelphia, salaries of officials were the same, relations with distributors were identical as were contracts with distributors, conferences and meetings were held jointly and selling prices were determined through joint conferences.

"My conclusion is that Philco is neither an agent, instrumentally, alter ego, or sales department of PSB, subject to its control and domination. Therefore royalty is not computable on the selling price which Philco Radio and Television Corporation receives from its distributors. It is to be computed on PSB's selling price to Philco."

"I am unable to see wherein it can be said to be a fraud on the licensor if the licensee fixes a price he conceives to be most helpful to his business," the chancellor wrote.

Ruling on the question as to whether PSB is guilty of any breach of contract, of having committed any default of payment of royalties, Chancellor Wolcott declared, "There is no contention that any apparatus has been sold to any purchaser who has owned a controlling interest in PSB. Therefore the clause of the paragraph preceded by "(1)" may be ignored."

The paragraph is paragraph 3 of the supplemental license agreement of Oct. 31, 1930 which reads:

"8. In the event that any apparatus licensed under said License Agreement as hereby modified shall be sold either (1) to a corporation, firm or association which, or individual who, shall own a controlling interest in your corporation by stock ownership or otherwise, or (2) to a corporation, firm or association in which you or the stockholders of your corporation shall own a controlling interest by stock ownership or otherwise, the royalties to be paid under said License Agreement in respect of such apparatus shall be based upon the invoice price at which such purchaser resells such apparatus rather than upon your invoice price."

"You" and "your" in the paragraph refer to the storage battery company.

"It is understood by RCA, however," the Chancellor said, "that the clause preceded by "(2)" has been violated.

Traces Organization

"In 1932, PSB organized PRT (Philco) with an authorized and issued capital of 250 shares, PSB owned all but three of the shares which qualifying shares were held by directors. It really owned the entire issue. So long, therefore, as that situation obtained it is plain that the base on which PSB was required to pay royalties was the invoice price at which PRT resold the purchased apparatus. PRT was organized as the sales subsidiary of PSB for home radio sets. Transitone was organized as a subsidiary of PSB, but not wholly owned, to sell automobile radio sets. So long as that relationship continued, PSB paid royalties on PRT's selling price, thus complying with the requirements of paragraph eight of the supplemental agreement. But in the case of Transitone, from Jan. 1, 1932, to July 30, 1934, it paid royalties on the basis of its sales to Transitone, which were at cost, and not on the latter's sales to the trade. PSB finally paid on the basis of Transitone's sales during those years, after demand by RCA but under protest."

Suit Brought in May, 1935

Ruling that PSB is not required to make royalty payments on complete radio receiving sets, Chancellor Wolcott said, "RCA contends that from 1928, when the Murdock license was granted, down to the present date, the original agreement and its subsequent modifications are to be interpreted as requiring the licensee to pay royalties on the selling price of complete radio receiving sets. I do not so interpret the writings. The phrase 'complete set' does appear in RCA's letter of Oct. 29, 1929, in relation to cabinet allowances; and in its letter of May 29, 1931, it speaks of a chassis and loud speaker as an 'incomplete set.' But the phrases are RCA's. These expressions do not appear in any agreements to which PSB subscribed. What 'complete set' may mean is open to misunderstanding. In one sense a receiver and speaker constitute a complete set. *** A complete radio receiving set includes the cabinet and its accessories. A complete radio receiving set may also be spoken of as a complete set. Thus 'complete set' is susceptible to more than one meaning. It is of ambiguous import. If it occurred in the language of the contract and was shown to be the language of RCA, the general rule would require that it be construed most strongly against its author.

"But it does not appear in the contract."

"I look to the language of the contract for interpretative guidance," the chancellor said.

Philco Made Separate Company

PSB brought suit against RCA in May, 1935, asking for a restraining order to prevent RCA from terminating the licensing agreement which allowed PSB to use RCA patents. RCA, in a cross-suit, maintained PSB violated the agreement since July 30, 1934, when Philco, until then a 100 per cent subsidiary of PSB, was organized as a separate corporation and charged PSB with dividing patent rights with Philco.

RCA asked the battery company be adjudged as having failed to pay royalties in accordance with the agreement, that it is in default and that it be required to account for the full amount of royalties up to the date on which the agreements might be terminated. The defendant corporation at the time, PSB charged, had declared its intention of exercising its right to forfeit the agreement within 30 days.

PSB asked the court to decree that it had not violated any of the provisions of its license agreement in the manufacture and sale of radio apparatus to Philco and Transitone and that RCA be made to account for all money paid to it "under protest and duress" because of the threat of cancellation of the agreement.

Chancellor Wolcott later issued a rule on the defendant corporation directing it to appear to show cause why a preliminary injunction should not be issued. In the meantime the court issued an order restraining RCA from taking any further steps towards cancelling the agreement.

FOREIGN BUSINESS FOR 1936 SETS RECORD

Motion picture export business set a record for 1936 with foreign revenues estimated at $110,000,000 as compared with $80,000,000 for 1935, the Department of Commerce reports.

Last year represented a favorable trade balance of $104,000,000 over foreign producers. American payment for the use of foreign films increased from $5,000,000 to $6,000,000 over the 1935 level.

Butterfield To Rebuild

Plans to rebuild the Garden theatre at Flint, Mich., are announced by E. C. Beatty, president of the W. S. Butterfield Theatres, Inc. A new long-term lease was signed by the circuit with A. M. Davison, owner of the property. Work on the theatre will begin in March.

Yiddish Operettas Planned

Six Yiddish film operettas are being planned by Eron Pictures Corporation, formed by Arthur Block and Samuel M. Segal. Sidney M. Goldin will direct.

Merian C. Cooper, who did "Grass" and "Chang," will produce "They Seek a Country," Francis Brett Young's historical novel of the Boer trek, for Metro-Goldwyn-Mayer.

IN THE CUTTING ROOM

All American Sweetheart

(Columbia)

College Heroics

There is not a great deal of glamour associated with college boat racing, although of recent years the public has become more familiar with the excitement of the water sport. In this production, Columbia is endeavoring to include those elements and make them desirable entertainment. The pattern hews quite closely to that adapted in the topical football pictures.

There's the star oarsman who would rather study than row, the girl who does a lot of underhanded things to force him to, the college navy that meets one debacle after another, the weakling who causes trouble, the gamblers who try to get this 100 per cent amateur sport in their clutches, the big fight, and, of course, the spectacular regatta in which the stroke who should have been in the hospital flashes his shell to sensational victory to confound the gamblers, reinstate himself in the girl's affections and win the undying gratitude of the student body and alumni.

The production is based on a story by Robert E. Kent for which Grace Neville, Fred Niblo, Jr., and Michael Simmons, all of whom have been associated with the writing of Columbia Pictures' stories, did the screen play. Lambert Hillyer is directing.

Scott Colton is the hero and Patricia Farr the campus queen. Other principals are Gene Morgan, James Eagles, Arthur Loft, Joe Twerp, Ruth Hilliard, Donald Briggs, Louis DaPron and Frank C. Wilson.

Release date Oct. 15, 1937.

Tim Tyler's Luck

(Universal)

Jungle Adventure

Based on Lyman Young's cartoon strip with which King Features Syndicate serves many newspapers, this production is being aimed directly at the youngsters but is not being made in such a juvenile fashion that it might prove unattractive to adults.

Highly imaginative, it is, thematically, of adventures in the jungle encountered by Tim Tyler. Other than having to contend with fierce beasts whom he eventually makes his friends and allies, Tim is up against the villainies of a lot of jungle bad men, black and white. But in the end he is a proper hero; not only finding his missing father, who dies in his arms, but being the central figure of an army which rounds up a regiment of diamond thieves and ivory safari robbers, and discovering the fabulous long lost burial ground of the elephants.

Production technique will vision the spectacular quality of the cartoon and the action and dialogue of the screen play, prepared by Wyndham Gittens, Norman Hall and Ray Trampe, will closely follow the character of the cartoon story.

Frankie Thomas, accomplished adolescent stage player, previously seen in RKO-Radio's "Wednesday's Child" and "A Dog of Flanders," will appear as Tim. Other players are Frances Robinson, Norman Willis, Anthony Warde, Earl Douglas, Alan Gregg, Edward Parker, Kenneth Harlan, Jack Mulhall, William Benedict and Al Shean. Forde Beebe and Wyndham Gittens are directing.

Release date Oct. 29, 1937.

Thrill of a Lifetime

(Paramount)

Comedy, Music, Dancing

The Yacht Club Boys, Judy, Anne and Zeke Canova and Ben Blue, who were in "Artists and Models," will be in "Thrill of a Lifetime." That should establish the production's entertainment character and cue the type of exploitation. Also in the player roster are Betty Grable, presently featured in "This Way Please," Johnny Downs, Eleanor Whitney, Leif Erikson and Larry Crabbe. Their presence suggests there will be no lack of romance.

Being spun out of girls, gags, music and dancing, with several specialties tossed in for good measure, the production comes under the production guidance of Fanchon, who made "Turn Off the Moon."

The action takes place in a summer camp and all that happens promises to be fresh and lively. The persons attending the summer camp all have definite reasons for being there. Some have an eye to business; others either want to get married themselves or have someone else married. The show culminates with the presentation of a musical comedy show which lands everybody on Broadway.

The piece is based on a story by Seena Owen and Grant Garrett, who had the assistance of Paul Gerard Smith in transcribing it for screen purposes. The group is noted for its ability to concoct gay, airy situations and dialogue. Not all the music credits are in yet, but several of Paramount's foremost composers and lyricists had a hand in preparing the tunes. George Archainbaud is directing.

Release date: To be determined.

Madame X

(MGM)

A Favorite Tearjerker

Twice, at least, "Madame X" has been the subject of motion picture attention. The legitimate stage has seen it innumerable times. Great actresses have appeared in the title role in metropolitan productions. In stock, in the Little Theatre movement and as a vehicle for amateurs, everyone who aspired to be a great tragedienne has been eager to have a whack at being the woman who suffered so much for an innocent escapade.

Now MGM is unveiling the hardy old perennial again. It may be, at the moment, that the seemingly ageless story will be timely. Maybe, by the time this re-creation is ready for release, the public will have wearied of the round of musicals and comedies and once again will be in the mood to hear and see a melodrama of suffering.

With pathos as its keynote, "Madame X" is an exposition of the axiom that it's the woman who pays. Directly it is the story of a woman who lived a life of sin though with a spark of honor and decency glowing however faintly. That the happiness of those she loved should not be shattered, she paid the supreme sacrifice, went to death an unknown woman.

It appears that MGM has placed responsibility for a quality reproduction of Alexandre Bisson's play in capable hands. Sam Wood, who is directing, has done other things than make the recent Marx Brothers' films. His flair for melodrama is demonstrated by his direction of "Within the Law," "The Unguarded Hour" and "Stamboul Quest." The adapter, John Meehan, is no novice in the field of vivid human interest. His treatments of "The Divorce," "A Free Soul" and "Strangers May Kiss" did much to elevate Norma Shearer to peerdom on the screen.

The problem of casting, likewise, appears to have been solved. As "Carrie" in "Valiant is the Word for Carrie," Gladys George proved that she is adept in handling the role of a woman who finds all the cards stacked against her. Her role in "They Gave Him a Gun" fitted her to become the latest in the long line who have played "Madame X." The parts of "Fleuriot" and "LaRoche" will present Warren William and Henry Daniel. John Beal is her son. Others in the list are Reginald Owen, William Henry, Phillip Reed, Lynne Carver, Emma Dunn, Luis Alberni, George Zucco, Cora Witherspoon and Jonathan Hale.

With due respect to the significance of all credits, creative or interpretative, "Madame X" always has been and probably again will be a woman's picture, which requires the application of special showmanship technique.

Release date: Oct. 27, 1937.

I Met My Love Again

(UA-Wanger)

Woman Trouble

Women are difficult for men to understand. Aware of the psychological condition, women take advantage of it. Yet most of man's symbols, Peace, Justice, Truth, even the Statue of Liberty, are represented by women. Only the villain, Mars, is of the male gender.

A man's inability to understand women and the manner in which he is imposed upon is the thematic substance of this quadrangular romance. Although the subject is being given a light treatment which should assure considerable comedy content, it is also being made to include several serious moments ere the problem of untangling four lives is resolved.

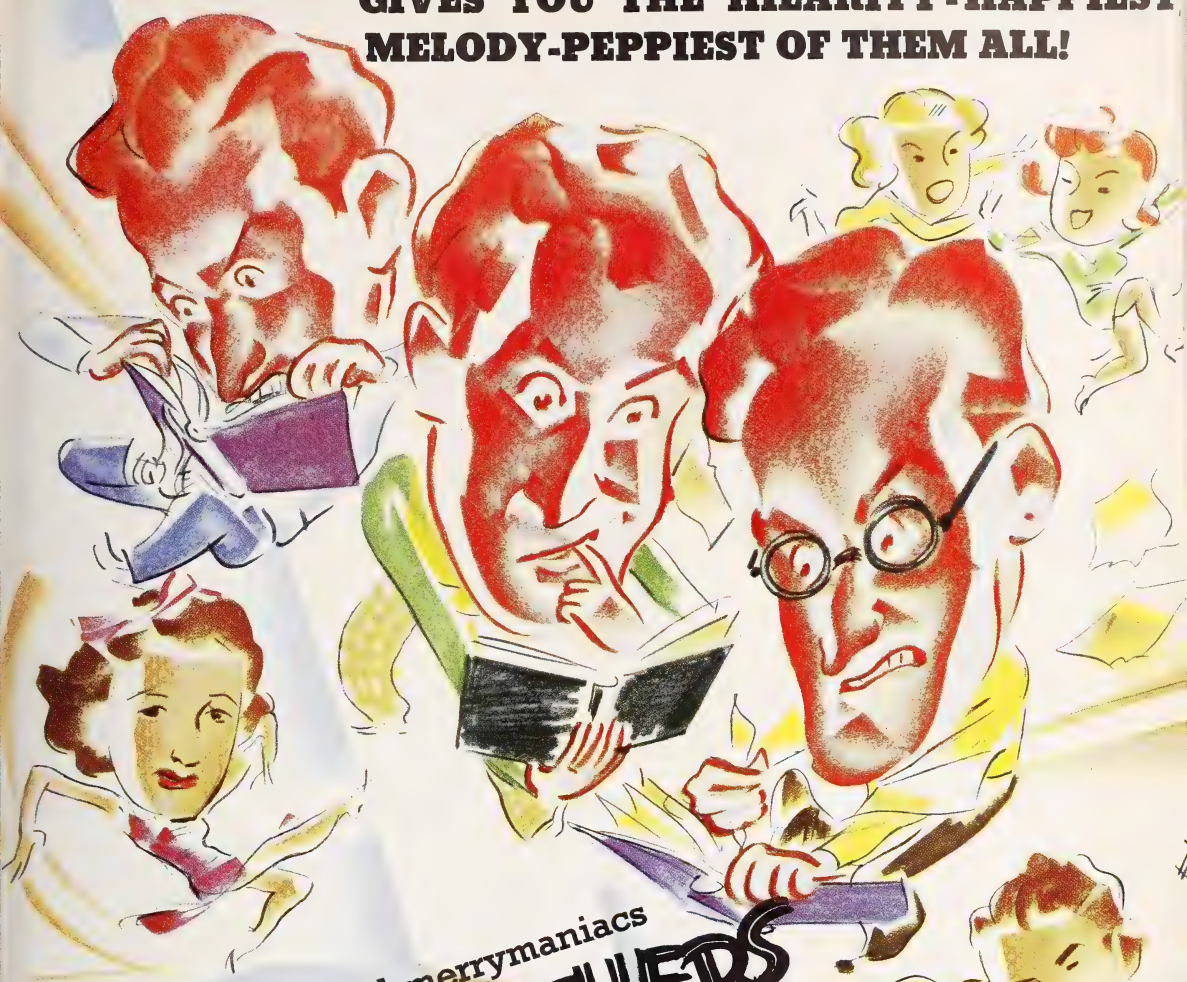
The production is based upon the story "Summer Lightning," which ran serially in a popular magazine and has been published as a book. Author of the novel is Allene Corless. The screen play was prepared by David Hertz and Arthur Ripley and Joshua Logan shared responsibilities of direction.

Featured players are Joan Bennett, presently in "Vogues of 1938;" Henry Fonda, last in "Slim;" Alan Marshal, featured in "The Garden of Allah" and "The Firefly;" Louise Platt, one of Walter Wanger's younger contract players, and Dame May Whitty, who was seen in "Night Must Fall." Minor but nevertheless important players are Alan Baxter, Tim Holt, Dorothy Stickney, Florence Lake, Gene Hall and Alice Cavenna.

Release date: Oct. 8, 1937.

(Continued on page 53)

20th .. MAKER OF YOUR MUSICAL HITS .. NOW GIVES YOU THE HILARITY-HAPPIEST MELODY-PEPPIEST OF THEM ALL!



Those mad merrymaniacs

The RITZ BROTHERS

in their first starring picture

"LIFE BEGINS IN COLLEGE"

with a big-name sparkling joy-jubilant cast!

THE FUNNIEST, FASTEST, TUNIEST EVER LET LOOSE ON A LAUGH



Whoops! Look what the Ritzes brought with them . . . that universal-jointed, slug-nutty siren songstress of "Thin Ice" . . . JOAN DAVIS!

TUNES THAT MAKE LIFE BEGIN ANEW:

"Why Talk About Love"
"Big Chief Swing It"
"The Rhumba Goes Collegiate"
"Our Team Is On The Warpath"
"Fair Lombardy"

by Lew Pollack and Sidney D. Mitchell

LOVE BEGINS IN COLLEGE, TOO!

LAFFA-PALOOZA
TER-LOVING WORLD... EVEN BY 20TH!



The RITZ BROTHERS in "LIFE BEGINS IN COLLEGE"

...and this glo-roarious cast of fun-makers:

JOAN DAVIS • TONY MARTIN • GLORIA STUART

FRED STONE • NAT PENDLETON
ED THORGERSEN • DICK BALDWIN
JOAN MARSH • DIXIE DUNBAR
JED PROUTY • MAURICE CASS
MARJORIE WEAVER • J. C. NUGENT

Directed by William A. Seiter

Associate Producer Harold Wilson. Screen play by Karl Tunberg and Don Ettlinger. Suggested by a series of stories by Darrell Ware. Ritz Brothers Specialty Routines by Sam Pokrass, Sid Kuller and Ray Golden.
Dances staged by Nick Castle and Geneva Sawyer.

20th CENTURY FOX

Darryl F. Zanuck
in Charge of Production

THOSE RAVING RITZES AND THEIR FUN-FRENZIED CREW WILL STOP AT NOTHING SHORT OF NEW RECORDS FOR YOU!



20th's flair for brilliant laugh-and-music hits at its boxoffice best! A perfect pandemonium of uproarious, furorious fun . . . such as only 20th can concoct! Campaign it with extended runs in mind . . . and give it the best dates on the calendar. It's that kind of show!





"LIFE BEGINS IN COLLEGE"

FOOTBALL all balled-up, screwier by far than in "Pigskin Parade". If you're in a gridiron-crazy town at the gridiron-crazy time, *play it up!* There's a special section of press-book ads just for that!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

PRINTED IN U. S. A.

Six Distributors In Product Deals With 24 Circuits

Distributors' deals with circuits for 1937-38 product made during the last two weeks include the following:

COLUMBIA—Jefferson Amusement Company, Texas, covering 12 situations.

MONOGRAM—The Rapf - Rudin - Lederer-Harris circuit, covering 11 situations in the New York area. Interstate circuit, Texas, covering 12 situations. Schine circuit for 10 situations in upstate New York. Smalley circuit for 10 situations for upstate New York. E. K. Taylor-C. W. Simons circuit covering seven situations in Montana and Idaho. Warner Brothers, upstate New York, covering five situations. Harris-Voeller circuit, covering four theatres in Idaho. DeMordaunt-Drennan circuit covering three houses in Idaho. Schrieber circuit in Detroit and the United Detroit Theatres circuit in Detroit and Birmingham.

REPUBLIC—Publix-Kincey circuit for all 30 situations, largely in North Carolina. Gibraltar circuit for 40 situations in the Denver territory. G. W. Haynes circuit for all 17 situations from Philadelphia to Louisville. Anderson Theatre circuit for all nine situations in North Carolina. Southwestern Theatres, Oklahoma, for all four situations.

RKO-RADIO—Loew's for seven situations, five in Connecticut and two in Massachusetts.

UNITED ARTISTS—Durkee circuit, Baltimore, Kincey circuit, in the Carolinas, and Interstate circuit, Texas, covering 77 situations in all.

WARNER—M. A. Lightman circuit, in Arkansas, Mississippi and Tennessee, for all 47 situations. Minnesota Amusement Company for all 83 situations in Minnesota, South Dakota, North Dakota and Wisconsin. Shea circuit for all 45 theatres in Massachusetts, New Jersey, New York, Ohio and Pennsylvania, Maine and New Hampshire circuit for all 29 theatres in New England. Wilmer and Vincent circuit for all 20 theatres in Pennsylvania and Virginia.

Circuit Acquires Theatre

Farrar and Turner, Illinois circuit, has purchased the Grand, Sparta, and recently opened the Grand, Vienna.

The circuit is not planning to build a theatre in Marion, Ill., as previously reported.

Schine Acquires House

The Shreffler theatres in Shelby, Ohio, have been acquired by the Schine Theatrical Company. The Castawaba Theatre is now being remodeled and enlarged and will be opened soon under Schine operation.

National Screen Opens Branch

National Screen Service has opened an office in Des Moines to relieve the Chicago branch in coverage of the midwest.

Jack Benny has been signed to a four-year contract by Paramount under which he is reported to make two pictures annually at $100,000 a picture.

IN THE STUDIO CUTTING ROOM

(*Continued from page* 48)

Ebb-Tide

(Paramount)

South Sea Adventure

For its first attempt in Technicolor production, Paramount has chosen a story of rugged adventure in the South Seas. The story concerns desperate and dangerous men on a perilous mission, also a hero and a heroine.

Based on a story by Robert Louis Stevenson, whose sea yarns have thrilled successive generations, but with certain modernizing touches applied by Lloyd Osbourne, the production will feature a limited cast. It is of more than ordinary interest from a personal showmanship point, as it will mark the American screen debut of Oscar Homolka, who created the memorable character of "Oom Paul" Kruger in "Rhodes." The other important players are Frances Farmer and Lloyd Nolan, both of whom were outstanding in "Exclusive," Ray Milland, last seen in "Easy Living," and Barry Fitzgerald, an Abbey player seen in "Parnell."

The screen play is by Bertram Millhauser, recently credited with the screen play of "The Crime Nobody Saw," "The Magnificent Brute," and authorship of "Under Cover of Night." Direction is in the hands of James Hogan, who did "The Last Train from Madrid" and "Bulldog Drummond Escapes."

Melodramatic in character although not without a romantic story of a boy and girl whose love was born in fear and peril, the picture has been given the benefit of a healthy production budget that should enable it to take its place in Paramount's group of better films.

Release date: Oct. 29, 1937.

Bad Guy

(MGM)

Melodrama

When the cast of a production is not overly strong in name value, it becomes necessary for showmanship-minded exhibitors to look for other angles on which to build exploitation. This is particularly true when a picture like "Bad Guy" is included in B classification. The two elements most readily presenting themselves for consideration are character of story and quality of sustaining production, with some little notice taken of the personnel behind the venture.

For name value the picture will offer Bruce Cabot, Edward Norris, Virginia Grey, Jean Chatburn, Charley Grapewin, Warren Hymer and John Hamilton, all of whom have roles synchronizing with their known screen characters.

In theme the story is action melodrama, with thrill and suspense, to appeal to the masses. The action centers interest on a "bad guy." An electrical trouble-shooter is sentenced to death, but his term is commuted to life imprisonment and he is paroled for an act of heroism when he prevents breaking high tension wires from causing mass electrocution of fellow convicts. Not above two timing his pal when on the outside, he is rearrested for parole violation. Plotting to escape by melting the jail bars with electricity, he is a victim of his own dangerous idea when he is trapped in an inferno of flaming power.

Based on a screen play on which Earl Felton, Harry Ruskin, Leonard Lee and Walter Wise collaborated, the film is being directed by Eddie Cahn, who gained prominence with his "Crime Doesn't Pay" series of short subjects.

Release date: August 20th.

Guild to Take Action Similar To Strike Call

Although expressing an antipathy for the term "strike," Mrs. Florence Marston, eastern head of the Screen Actors' Guild, has drafted plans for action against eastern studios that do not sign closed shop agreements by Monday.

Mrs. Marston emphasized the point that the deadline is "very, very tentative," but added that the course of action to be followed if signatures are not forthcoming, while not being named a strike, would be tantamount to one. All Guild members employed in the studios involved, she said, would be instructed to cease working.

"Members will be liable to suspension if they continue to work after the order is issued," she explained.

Mrs. Marston said she expects no serious difficulties. She planned to confer with a number of the smaller producers and expressed the opinion that the majority of them would sign the contract. "They have had two months to mull over the contracts," Mrs. Marston said, "and I have told them that when the time arrives for the Guild to take action they may not receive more than 24 or 36 hours' notice."

Originally the deadline for contract signing by producers was set at August 1st but it was postponed until September 1st, at which time it was put off indefinitely. Last week Mrs. Marston was reported as stating she had decided upon September 17th as the deadline. She amplified the statement this week by explaining that she had said action would be taken in "about ten days." The statement was made September 7th.

Mrs. Marston said that the Guild is now recognizing paid up cards of the Associated Actors and Artistes of America, which embraces Actors Equity Association, Chorus Equity, the American Federation of Actors and the American Federation of Radio Artists.

Extras employed in Hollywood received more than 10 per cent above the 1936 rate of pay during June and July, the first two months of Screen Actors Guild shop rule, according to guild figures.

In June Central Casting made 22,226 placements among major studios using its services. Total wages paid were $239,906.36, making the average daily wage $9.32, which is 12.8 per cent more than they received in 1936. A total of $32,751.36 of this amount was paid in overtime and adjustments.

Placements in July totaled 29,786, while wages aggregated $310,844.18, making an average daily rate of $10.43. Of the total $32,873.18 was for overtime and adjustments.

Less than $200 complaints have arisen under the guild contract and of these a number has been adjusted and conciliated. Fewer than 100 claims were referred to the arbitration machinery as provided for in the pact.

Scripps-Howard Picks "Good Earth"

"The Good Earth" has been selected by the Scripps-Howard newspapers as their choice for the best release for August.

SHAW SAYS PUBLIC PREFERS THE FILM

"Flats, Cinemas and Garages" Preferred, National Theatre Needs Subsidy, Writer Says

The public prefers "flats, cinemas and garages" to the theatre of the stage, and the one method to obtain a national theatre is to float it with a state subsidy, George Bernard Shaw declared in London this week. Last winter, in an exclusive interview in the 1937 edition of "Fame, the Box Office Check-Up," the British playwright characterized motion picture adaptors as "office boys."

The dramatist's latest verbal fling was in a letter to the London *Times*, challenging objections voiced by its dramatic critic, Charles Morgan, to a site recently purchased in the "museum district" for a national theatre.

"The South Kensington site is an ideal one," Mr. Shaw wrote, proposing that the neighboring museums and leading art galleries be razed and their sites occupied by "piles of residential flats and shops, with conversion of the almost disused city churches into garages and cinemas."

As in the "Fame" interview, Mr. Shaw took occasion to refer to Shakespeare. He told a "Fame" reporter that he had not refused offers to film his plays but that he had refused "offers for the use of my name to attract audiences to demonstrations of how some crude and nameless amateur thinks my plays ought to have been written. . . ."

Called Adaptors "Bunglers"

He characterized adaptors as "unqualified and unknown bunglers who do not know the A. B. C. of the art of telling a story dramatically."

In answer to a query as to whether the big producing companies would permit such things, Mr. Shaw retorted:

"Look around you. They never do anything else. They will go to any expense to secure the most skillful camera artists, electricians, painters, scene-builders and film stars. If the machinery breaks down they do not send for the office boy to repair it; they send for the appropriate expert. But it has not yet occurred to them that drama is a skilled trade.

"When anything is needed in that department, for instance when a play of Shakespeare's is to be adapted to the screen, they send for the office boy. The office boy, not being Shakespeare, takes great pains to spoil Shakespeare's work in the conviction that he is improving it . . . "

In answer to the next question, he qualified his classification of adaptors: "It is too often evident that the adaptor could not hold down a job as office boy for a week. I perhaps should have said the bell boy."

Says State Must Pay for It

In his letter to the *Times*, the playwright declared the public is not willing to "give a brass farthing" for the national theatre, that the project must be carried out with state aid. An unspoken but inferred comparison of Shakespeare and himself foliowed in the words " . . . the national theatre won't be able to create a Shakespeare or a—well, leave it at that."

Mr. Shaw proceeded to develop his cherished thesis that the British public is opposed to the fine arts, particularly the theatre, and that culture has to be imposed upon it.

Pleading for the drama as an institution of culture, Mr. Shaw continued: "For that we must have a visible national monument as imposing as our architects can make it, in a fitting situation; and the state must support it, even if it be attended by only one dreaming boy or girl in the gallery, let in for nothing. I haven't forgotten how often I was alone in the Dublin National Gallery when I was a dreaming boy."

In connection with his proposal that churches be converted into "garages and cinemas," Mr. Shaw declared:

"There is a good deal to be said for such a transformation. The British nation does unquestionably want flats, cinemas and garages. It is equally unquestionable that it does not want a national theatre, though no doubt if one opened freely a few people could always be depended on to stroll in, as they do into the national gallery."

The proposed theatre has created wide discussion since purchase of the Kensington site from the government for $365,000 was announced. This leaves only about the same amount in the treasury, considerably less than will be required to build the theatre. The committee plans a new fund raising drive, but with reaction unfavorable, it is considered likely that a state subsidy will be requested as Mr. Shaw proposed.

Alley Flies to Shanghai To Aid "U" Cameramen

Norman W. Alley, who has been in charge of the Hollywood office of Universal Newsreel, has taken the *China Clipper* for Shanghai to consolidate the work of George Krainukov and Howard Winner, Universal cameramen covering the Sino-Japanese war.

Samuel Savitt, formerly in charge of the Chicago office, will manage the Hollywood office in Mr. Alley's absence.

Ed Sullivan Succeeds Skolsky in Hollywood

Ed Sullivan, Broadway columnist of the New York Daily *News*, has succeeded Sidney Skolsky as Hollywood columnist of the publication. Dan Walker, who at various times has covered theatre, concert, opera and radio for the *News*, takes over the Broadway column.

Mr. Skolsky declined an assignment to return to New York in a transfer with Mr. Sullivan, and has signed a contract for a series of radio broadcasts beginning October 6th.

Sylvan Drown, former editor of Zit's, has joined the publicity staff of Artists Management Bureau, succeeding Ed Hurley, resigned.

Mexico to Expand Turkish Exchanges; Trade Brisk There

by JAMES LOCKHART
in Mexico City

Turkey is the latest country to favor Mexican-made pictures. Gratified at the report of its consul in Ankara that the Turkish citizenry are showing partiality to Mexican films, the government is taking steps to set up exchanges in Stamboul and other key cities to assure wider distribution of Mexican product.

▽

A copyright dispute has arisen for the producers of "Ora Ponciano" ("Come On, You Ponciana"), Producciones Soria, A. en P. The company has asked the Mexican Composers' Union to discipline Lorenzo Barcelata and Ernesto Cortaza, noted composers and showmen, for alleged infringement by selling to RCA Victor and Brunswick recording companies disc rights to part of the score which they composed for the film. The composers contend that the contract does not grant the producer exclusive rights to the score of the picture.

▽

An exploitation novelty for Mexico, commercial plugs over the radio, is being tried in connection with "La Paloma" ("The Dove") and is attracting American tourists to the film. The radio announcements are being made over XEW, owned by the management of the Alemeda, where the picture is playing.

Winnipeg Builds Central Exchange

The new film exchange building which will house the eight Winnipeg branches of large Canadian distributors is under construction.

Construction, which is being financed by the Hudson Bay Company, will be at a cost of $100,000. When completed, it will be the headquarters for the eight distributors' exchanges servicing Manitoba and Saskatchewan. The building is being erected at Colony Street and Memorial Boulevard, in Winnipeg, by the Carter-Halls-Aldinger contracting firm.

Two new neighborhood theatres are soon to be erected in Winnipeg. Irvine Brown plans one in the suburb of Norwood at a cost of $30,000 and another will be built by H. Triller, veteran operator, at a cost of $60,000.

Hicks Sails for England To Discuss Production

John W. Hicks, Jr., Paramount vice-president in charge of foreign distribution, sailed for England on board the *Normandie* to confer with Adolph Zukor and J. C. Graham on the company's British producing plans.

While in England he will conduct the company's annual foreign sales convention, which will be held in London September 25th and 26th. Mr. Zukor is planning to return to New York on board the *Queen Mary*, which sails September 29th.

THE NEWEST OF 20TH'S SMASH PARADE STARTS SHOWERING GOLD AND GLORY UPON THE NATION'S BOXOFFICES!★

★ *Unanimously forecast by every show-wise critic who viewed it!*

"Best picture of the week!"
—Jimmie Fidler

"A cinch to clean up at any boxoffice!"
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"Audience response prophetic of box-office profits!"*—Motion Picture Herald*

"Absolutely screams boxoffice!"
—Los Angeles Examiner

"An achievement in which 20th may take profound pride!"*—Daily Variety*

"Will play to fat grosses in all runs!"
—Hollywood Reporter



You too will hail it the gayest, smartest comedy in years!

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WARNER BAXTER
VIRGINIA BRUCE
in
WIFE DOCTOR and NURSE
JANE DARWELL • SIDNEY BLACKMER • MAURICE CASS
MINNA GOMBELL MARGARET IRVING
Directed by Walter Lang
Associate Producer Raymond Griffith
Screen Play by Kathryn Scola, Darrell Ware and Lamar Trotti
Darryl F. Zanuck in Charge of Production

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

TELEVISION TO BE INTEGRAL PART OF PROGRAM IN LONDON THEATRE

Odeon to Use Scophony System As Part of the Regular Show; Exhibit Indicates Reduction in Price of Receivers

by BRUCE ALLAN
in London

The advent of television as commercial entertainment was forecast in an announcement by Oscar Deutsch, chairman and managing director of Odeon Theatres, Ltd., that television would be an integral part of the program at the new Odeon, Leicester Square, which will open in October. If the plan is successful, Mr. Deutsch told the press at a luncheon at which he was host, it will be adopted for all theatres in the circuit.

The circuit executive also said Odeon would invest in Scophony, Ltd., owners of a television system, of which he has been a director for some time. The indication that the Scophony system would be used at the Leicester Square house was of particular interest in view of the fact that the company has pioneered in large screen television. This summer, in a laboratory demonstration, a picture five feet wide and of fair cinema quality was shown and engineers have promised a picture 16 feet square for the near future.

Demonstration of television receiving sets by over a dozen manufacturers at Radiolympia, recent annual radio exhibit, foreshadowed major reductions in the price of the sets to the public this winter.

The cheapest receiver, a miniature showing a picture six inches wide and for which sound is supplied through any standard radio receiver, was priced at £35, and the price range in general ranged from £60 to the £100 which was the approximate average previously.

Television demonstrations were a popular feature of the exhibit, programs being shown three times daily in one hour sessions. These included regular afternoon transmissions through the Alexandra Palace Station of the British Broadcasting Company from the London Zoo, horse riding displays, power boat racing, fire fighting demonstrations and an open air meeting of the Women's Health movement. Newsreels and cartoons, including Mickey Mouse subjects, were evening features and variety acts, orchestral programs and dancing and skating displays were offered as evidence of the program fare which will be offered next winter.

An interesting combination of straight television and film technique is to be demonstrated from the B B C's Alexandra Palace station on September 28th. Under the title "Turn Round," a comedy will be presented, against the background of the arrival at and departure from Southampton of the liner Empress of Britain.

A series of film shots already have been made aboard the liner. They will be televised with linking scenes transmitted direct from the studio. It will be the first occasion on which film scenes will have been matched with directly transmitted studio scenes.

A further association between television and film production will be reflected in a series of transmissions from September 30th to October 5th. These will show the Pinewood studios in operation, introducing such stars as Jessie Matthews, Maurice Chevalier and Adele Astaire at work on the floor under the direction of Rene Clair, Lonnie Hale and others and covering the make-up and wardrobe departments.

CBS Plans Studio

Construction in New York of an experimental television studio operating under conditions of daily production will be begun shortly by the Columbia Broadcasting System. The new studio will be located in the Grand Central Terminal Building and will operate in conjunction with the powerful new CBS television transmitter to be located in the tower of the Chrysler Building.

Studio designs for the new television center have already been completed. The new quarters will be the largest of any television studio, measuring 225 feet in length and 60 feet in width. Provision has been made for the cutting and editing of motion picture films.

Announcement of the new studios came simultaneously with the appointment of Gilbert Seldes, noted critic and newspaper columnist, as director of the new television experiment. Mr. Seldes, who has already assumed his new duties, will be in charge of establishing television at the same standard of other amusement forms. He will shape up televised shows, using talent both from the outside and from the CBS artist roster.

The broadcasts will not be announced, but conducted on the same basis as the television broadcasts of the National Broadcasting Company, also experimental in nature.

Reports of television progress abroad were outlined by Dr. P. C. Goldmark, chief television engineer for CBS, on his return from a five-week tour of Europe recently.

Dr. Goldmark said that engineers in England are experimenting with the use of color in television with some amount of success. The British Broadcasting Company, he said, has developed panchromatic television which performs fairly well.

New French Standard

In France, Dr. Goldmark found television in a more experimental stage than in England. Broadcasts on the old 180-line standard have been abandoned and preparations are being made to transmit 441-line images over the Eiffel Tower transmitter recently completed.

In Germany, the price of television receivers is beyond the reach of the average consumer, with the exception of one set which was selling for $200, Dr. Goldmark said.

Television demonstrations have been featured at the Paris Exposition and the annual radio trade exhibition in London, the Radiolympia, which closed last week. At the Paris show, transmission over a 60-mile radius was reported, with images said to be small but clear.

Returning to the domestic television scene, a press demonstration of a new type of television—that designed for motion picture theatres—was held recently by Kolorama Laboratories, Irvington, N. J.

While not pretending that perfection had been reached, the Kolorama method gave indications of the greatest potentialities for large-screen reproduction, necessary for theatre use.

Although most television to date has been best reproduced on small screens, the new entry appears more suitable for large-screen presentation. Exhibition on a comparatively large screen—four feet by five—was the highlight of the exhibition. The need for much improvement is admitted, however, before it can become practical for commercial use.

The corporation is owned by New York and New Jersey men who deny that motion picture interests are financially involved. The possibility that such might be the case was suggested by the avowed purpose of the company to apply its new system primarily to theatre usage.

A. E. Kern, vice-president, is active manager of the concern and Frank Goldbach, formerly with DeForest, is chief engineer.

The ultimate need for wire relays in order to transmit televised programs into rural homes was seen last week by Joseph J. Weed, president of Weed & Company, station representatives.

"Big cities," he said, "will be the first to be equipped with transmitters.

"Hence there's the possibility that coaxial relays, perhaps under telephone company subsidy will 'pipe' the sight-and-sound programs directly into homes in various towns and villages where subscribers would necessarily have to pay a fee. This would be dependent, of course, on bringing down the now prohibitive cost of coaxial wire manufacture."

NEWS SERVICE SET FOR TELEVISION

Transradio Press Service has formed a subsidiary to make sound on film transcriptions of news events for the use of radio stations. Development of service which will supply two transcriptions daily to stations is planned and the ultimate aim of the company is to be prepared to supply complete sound films for television transmission when that medium is commercially available.

Incorporators of the new company are Herbert Moore, Transradio president, and Dixon Stewart and Wallace G. Quisenberry, vice-presidents.

NBC TO EXPERIMENT WITH TELEVISION

The National Broadcasting Company is planning to experiment with television, it was disclosed with the filing of an application with the Federal Communications Commission for a construction permit for an experimental station in the New York City-Camden area.

The new station will conduct experiments in two television channels. It will use 400 *watts power for pictures and* 100 *watts for the accompanying sound.*

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SHOW BID FOR THE BEST
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Expect record business for as long as you play it!.. Hollywood Reporter voices the word that's spreading like wildfire, with:

"Director La Cava has made a new Hepburn, has guided Ginger Rogers to a top spot she never even approached before, created a new star in Andrea Leeds, has given the screen a new Lucille Ball, helped Adolphe Menjou in another of his great roles, and has come out with A PICTURE THAT WILL BE THE TALK OF THE MOVIE UNIVERSE!"

RKO RADIO PICTURES

LITHO U.S.A.

THE HOLLYWOOD SCENE

Finish 15; Start 13

As Hollywood approached the fall production season 13 new pictures went into work and 15 came off the active line. One who cares to give himself an idea as to the quality and importance of pictures that will be available for presentation within the next few months should find the list of completed pictures interesting. A season in which "The Adventures of Marco Polo," "Hurricane," "Life Begins in College," "Ali Baba Goes to Town" and "Hi Fliers," probably the last Wheeler and Woolsey picture, are due to appear, cannot be considered usual.

Universal finished three. "Courage of the West," a Trem Carr production, will present Bob Baker, Lois January, J. Farrell MacDonald, Fuzzy Knight, Carl Stockdale, Harry Woods and others. Joseph H. Lewis directed. "A Girl with Ideas," formerly "Mightier Than the Sword," features Wendy Barrie, Walter Pidgeon and Kent Taylor with Henry Hunter, George Barbier, Dorothea Kent, Hobart Cavanaugh, Samuel S. Hinds, Horace MacMahon. S. Sylvan Simon directed. "Merry Go Round of 1938," a B. G. DeSylva production which Irving Cummings directed, will present Joy Hodges, John King, Bert Lahr, Billy House, Mischa Auer, Jimmie Savo, Alice Brady, Barbara Reed, Louise Fazenda, Richard Carle, Howard Cantowine and Dave Apollon and his orchestra.

Finish Astaire Film

Two pictures were completed at RKO-Radio. Fred Astaire's solo picture, "A Damsel in Distress," will also include Joan Fontaine, Gracie Allen and George Burns, Ray Noble, Reginald Gardiner, Constance Collier, Montague Love, Harry Watson and Jack Carson. George Stevens directed. In Wheeler and Woolsey's "High Fliers," Lupe Velez, Marjorie Lord, Jack Carson, Charles Judels, Frank M. Thomas, George Irving, Margaret Dumont and Herbert Clifton will also be seen. Eddie Cline directed.

"City Hall Scandal" and "Blossoms on Broadway" were completed for Paramount. John Barrymore, Lynne Overman, Louis Campbell, Charles Bickford, Elizabeth Patterson, Evelyn Brent, Cecil Cunningham and Barlow Borland are in the cast of the first. The second, a B. P. Schulberg production, will present Edward Arnold, Shirley Ross, John Trent, Rufe Davis, Weber and Fields, William Frawley, Frank Craven, Kitty Kelly, John Arthur, Edward Brophy, Charles Halton, the Radio Rogues and Frederick Clarke. Richard Wallace directed.

Samuel Goldwyn completed two for United Artists. Principals in "Hurricane" are John Hall, Dorothy Lamour, Raymond Massey, Mary Astor, C. Aubrey Smith, Thomas Mitchell, Jerome Cowen, Kulei De Clercq, Mamo Clark and Movita. John Ford directed. Gary Cooper and Sigrid Gurie are the stars of "The Adventures of Marco Polo." Others who will be seen are Ernest Truex, Binnie Barnes, Basil Rathbone, George Barbier, Lotus Liu and Ferdinand Gottschalk. Archie Mayo directed.

The important players in MGM's "Live, Love and Learn" are Robert Montgomery, Rosalind Russell, Robert Benchley, Helen Vinson and Rita Johnson. George Fitzmaurice directed.

"All American Sweetheart," Columbia, will present Patricia Farr, Scott Colton, Gene Morgan, Jimmy Eagles, Arthur Loft, Joe Twerp, Ruth Hilliard, Donald Briggs, Louis DaPron, Allen Brook and Frank C. Wilson. Lambert Hillyer directed.

Cantor Picture Cutting

Eddie Cantor's first picture for 20th Century-Fox moved on to the cutting rooms. Directed by David Butler, June Lang, Roland Young, Louise Hovick, Tony Martin, John Carradine, Alan Dinehart, Douglas Dumbrille, Virginia Field, George Regas, Douglas Wood, Stanley Fields and Warren Hymer will also be seen.

Warners completed "Larger Than Life" in which Frank McHugh, Cora Witherspoon, Jane Wyman and Diane Lewis are the important personalities. Lewis Seiler directed.

The Grand National production group started three pictures. The cast of "He Wanted to Marry," which Ray Cannon is directing, will include Wallace Ford, Ray Mayer, Isabel Jewel, Mary Treen, Tully Richards and Max Hoffman, Jr. "Mr. Boggs Buys a Barrel" will present Stuart Irwin, Helen Chandler, Toby Wing, Walter Byron, Spencer Charters and Milburn Stone. Gordon Wiles is directing. In "Tex Rides with the Boy Scouts" will be seen Tex Ritter, Snub Pollard, Horace Murphy, Heeber Snow, Charles King, Forest Taylor and Marjorie Reynolds. Ray Taylor is the director.

Universal started two films. Alice Faye, George Murphy, Charles Winninger and Andy Devine head the cast of "Young Man's Fancy." Others are Ken Murray, Oswald, Larry Blake, Harry Stockwell, Diamond Brothers, Casper Reardon, Marian and Irma and Frances Hunt. David Butler is directing. Stars of "Renegade Wranglers" are Bob Baker and Joan Barclay. Joseph H. Lewis is the director.

Warners Start Two

Two pictures started at Warners. "Too Much of Everything" will feature Dolores Costello, John Briggs and Bonita Granville. Arthur Lubin is directing. Cast for "Swing Your Lady" are Humphrey Bogart, Dorothy McNulty, Eddie Acuff, Louise Fazenda, Frank McHugh, Allen Jenkins, The Weaver Brothers and Elvira and Daniel Boone Savage. Ray Enright is directing.

Paramount also started two films. Harry Sherman's "Men Must Fight" features William Boyd, George Hayes and Russell Hayden with Gwen Gaze, Hilda Plowright, John Warburton, Al Bridge, Al Hill, Earl Hodgings and John Beach. Les Selander is directing. In "True Confession," which Wesley Ruggles is directing, Carole Lombard, Fred MacMurray, John Barrymore, Porter Hall, Edgar Kennedy, Richard Carle, John Murray, William Collier, Sr., Fritz Feld, Una Merkel and Tom Dugan will be seen.

Columbia's new production "Carnival Lady," will present Charles Quigley, Rita Hayworth, Donald Kirk, Dwight Frye, Marc Lawrence, Arthur Loft and Marjorie Main. C. C. Coleman, Jr., is the director.

"Navy Blue and Gold" was started at MGM with Sam Wood in the director's chair. Cast names are Robert Young, James Stewart, Tom Brown, Lionel Barrymore, Billie Burke, Barnett Parker and Alyn Curtis.

RKO-Radio started "Female of the Species" in which Miriam Hopkins, Ray Milland and Walter Abel are the featured players. Leigh Jason is directing.

Republic began work on "The Duke Comes Back." With Irving Pichel directing, Allan Lane, Heather Angel, Genevieve Tobin and Fanny McKim are the leading players.

DISNEY STUDIO ADOPTS MULTIPLANE CAMERA

Used without fanfare in production of the Silly Symphony, "The Old Mill", and approved on the basis of observations made, a multiplane camera process developed within the Walt Disney studio for the purpose of achieving an illusion of depth, or third dimension, has been adopted for further use and will be applied in production of "Snow White and the Seven Dwarfs".

Casting Voices

Lots of persons have been curious to know why in the Walt Disney studio, where all the picture characters come out of a bottle of ink or pot of paint, there should be such a thing as a casting department.

Advance news concerning the forthcoming "Snow White and the Seven Dwarfs" prompted us to ask the question, "What do you need a casting department for?"

In this particular studio, the proper voices are just as important as the proper physical types of actors are to regular motion picture companies. It took two years to find the perfect voice for the character of "Snow White" in the first Disney feature length production. In the search for voices fifty radio stations were combed for the heroine's voice. Hundreds of auditions were held for all the other characters. No voice was chosen until the voice casting director and everyone actively connected with the making of the film unanimously agreed that it was perfect.

Where regular casting departments look for pulchritude and personality to a great extent, it doesn't matter to Disney if a woman has cross eyes and a club foot or if a man has a face that would sour a pan of milk, as long as the voice is suitable.

In the case of such favorites as Donald Duck, Goof, Pluto and Clara Cluck, the individuals who lend their voices to these characters have been under contract since they first saw celluloid. Walt Disney himself is the voice of Mickey Mouse.

—

Republic will soon produce a serial to feature John Carroll, singer, whose sole film appearance to date has been in RKO's "Hi, Gaucho." The serial will be in 12 episodes and will be called "Zorro Rides Again." It will be directed by William Whitney and Jack English and supervised by Sol Siegel.

BROADCAST TAX SEEN AT THE NEXT CONGRESS

Treasury, Seeking New Income Sources, Also Looks to Radio; FCC Probe Would Hint Levy

by FRANCIS L. BURT

in Washington

Likelihood that special taxes will be levied on broadcasting stations at the next session of Congress is seen as the result of the desperate need of the Treasury Department for additional means of revenue.

Several plans for the taxing of broadcasting have been suggested in recent years, some by the Federal Communications Commission, and tax experts are understood to be giving attention to the proposals in their study of new sources of income.

Broadcast imposts are further seen to be inevitable in the event that the threatened investigation of the FCC is actually undertaken. In addition to the need for additional increment, the tax is justified by some on the ground of public welfare, there being an impression that a tax study would show that stations are making remarkable returns. It is also charged that many stations are over-capitalized and that the questionable sale of licenses, long a target, has resulted in huge profits to certain interests.

If the taxes serve no other purpose, it is advanced, they will at least put the FCC on a self-supporting basis, relieving the Treasury of many millions annually in administrative expense. It is further argued that the broadcasters should be required to bear, at least, the cost of regulation.

One plan for the taxation of broadcasters was introduced in the House of Representatives as recently as last April by Congressman Boylan, of New York. It is now before the Ways and Means Committee. Also in the Congressional files are reports made by the FCC, outlining tax schedules based on power, frequency and radio time from which revenues of from $1,000,000 to $5,000,000 could be raised.

The Boylan Bill, embodying the suggestions of FCC members, would impose upon broadcasters taxes of $1 per watt for the first 1,000 watts of power authorized, $2 per watt for the next 9,000 watts and $3 per watt for all power in excess of 10,000 watts.

Under this tax rate, the Crosley station, WLW at Cincinnati, using 500,000 watts, would be taxed $1,489,000 annually. A 50,000-watt station would pay $139,000 and a 10,000-watt transmitter $19,000.

The rates prescribed in the Boylan bill are described in broadcast circles as entirely too high and widely prohibitive. If the measure is enacted, radio executives say that the smaller stations will be forced to suspend operations, leaving the field exclusively in control of the larger networks who alone can afford payment of such levies.

ARKANSAS "BANK NIGHT TAX" COLLECTIONS

Remittance of $1,077.77 in Arkansas "bank night" taxes during August increased total collections from that source since the law became effective last March to $4,214.41, N. E. Shuffield, department of revenue cashier, revealed last week.

Declaring that the cost of collection was "almost nothing," the cashier said, "As soon as we get all these merchandising schemes and 'free money' propositions catalogued, the tax should net the state between $1,500 and $2,000 a month."

Consolidated Change Blocked by Court

A proposed amendment to the certificate of incorporation of Consolidated Film Industries, Inc., was declared null and void in an opinion handed down Wednesday by Josiah O. Wolcott, chancellor of the chancery court in Wilmington. The action was brought by Norman Johnson, of New York City, a preferred stockholder. The chancellor ruled that a decreee be entered in favor of the complainoant, declaring the proposed amendment to be beyond the power of the corporation to adopt. The amendment would have increased the preferred stock issue and would have given preferred stockholders one-half of all dividends in excess of accumulated dividends.

Alfred Hitchcock Returns to England

Alfred Hitchcock, director for Gaumont British, has returned to England on board the Georgic after a two weeks' vacation in New York City. He was accompanied by his wife, the former Alma Reville; his assistant, Miss Joan Harrison, and his nine-year-old daughter, Pat. On his return to London, he plans to complete the editing of "The Girl Was Young," in which Nova Pilbeam is starred.

Ohio Board Reviews 575 Films for August

The Ohio censors reviewed a total of 575 reels for the month of August, from which 27 eliminations were ordered.

This compares with 485 reels and 15 deletions for July. In August, 1936, there was a total of 542 reels reviewed and 27 eliminations ordered.

Skouras Acquires 6 Springer Houses

Six theatres in New York City, formerly operated by the Springer interests, have been taken over by Skouras Theatres. They include the Seventy-seventh Street Theatre, the Stoddard, the Symphony, the Thalia, the Carlton and the Olympia.

EXHIBITORS STUDY TAVERN SHOWINGS

Exhibitor leaders have undertaken an investigation in Chicago to determine where tavern owners are obtaining films which they show in their establishment with portable projectors.

One theatre manager reported he informed police of the practice but that no action had been taken. A representative of the motion picture operators' union was expected to visit the taverns to determine conditions regarding union operators and fire hazards.

Estimate CBS Net Near $2,600,000

The Columbia Broadcasting System net income for the six months ended June 30th is expected to be reported at $2,600,000 after all charges, equal to about $1.50 a share on the 1,707,950 shares of the combined Class A and Class B stock. The figure would compare with a net income of approximately $2,150,000 for the corresponding period in 1936.

Directors of the company are planning to issue a six months interim statement to stockholders.

Cumulative billings of the network for the first eight months of 1937 amounted to $18,746,957, an increase of more than 36 per cent over the billings of $13,711,138 reported for the corresponding period a year ago. Time sales for August totaled $1,955,280, marking the highest August in CBS history, and representing an increase of more than 58 per cent over the $1,232,588 figure reported for the like month in 1936.

86 More Canadian Theatres in 8 Months

An increase of 86 Canadian theatres from January 1st to August 21st has been reported by the Canadian Film Boards of Trade.

During the period, 88 new houses were opened, 11 houses were reopened and 13 theatres were closed. There were 65 changes in ownership.

New Jersey Allied To Meet

Allied of New Jersey has deferred the start of its annual convention one day and will open the three-day meeting September 22nd at the Ritz-Carlton, Atlantic City, instead of a day earlier, as originally planned.

Laemmle to Make "Fight Back"

"Fight Back," an original story by Richard Schayer and Jerry Horwin, will be produced by Carl Laemmle, Jr., as his first picture under a recently signed contract with Metro-Goldwyn-Mayer.

Major Closes New York Office

Major Productions is closing its New York office at 42 West 45th Street. Ernie Gann, talent scout for the company, will remain east.

Quota Act a Boon To U.S. Theatres, Says Fligelstone

The proposed British Quota act is a well-intentioned measure which will prove of ultimate benefit to the American exhibitor, in the opinion of Theodore H. Fligelstone, president of the Cinematograph Exhibitors Association, who returns to London this week after a five-week visit.

Mr. Fligelstone's argument was that the measure insures production of quality films of American standard, giving theatres here a wider selection of product.

"It can't possibly be a matter of competition as anyone knows who has seen Hollywood's superiority first-hand," he said.

Mr. Fligelstone spent nine days in Hollywood inspecting studios. He was impressed, he said, with Hollywood's efficiency and certain outstanding differences between British and American theatre policy. One of the most obvious differences is the American effort to make the patron feel his own importance, a point which British exhibitors would do well to imitate, he said.

"When I return, I plan to use the same means to achieve the same results," he said.

Mr. Fligelstone was both "amazed and pleased" at the good-will of American producers toward England. The one suggestion he had to make for the improvement of Anglo-American film relations was a plea for greater consideration of the needs of the English market. "There should be greater understanding between the foreign market and domestic production," he said. He added that 75 per cent of the pictures shown in his theatres were of American origin, a typical proportion.

Mr. Fligelstone, who was visiting Grand National's offices in the RKO Building in New York when interviewed, expressed the importance of the independent picture in England.

"In England, as in your country, there is always a shortage of good films," he said. "There is a great market in England for independent pictures."

Criterion Negotiations End

Paramount's negotiations to acquire a partnership interest in the Criterion theatre in New York have been dropped. The company had planned to use the house for extended runs, pictures to be shown there after business at the Paramount indicated that additional first-run time was warranted.

Bell Heads Screen Club

Chester Bell, Paramount exchange manager in Denver, has been elected president of the Rocky Mountain Screen Club, succeeding Harry Golub. Joseph H. Dekker was elected vice president and Frank Culp second vice president.

Signed for Yiddish Film

Arthur Block, president of Eron Pictures, has signed three members of the Yiddish Art Theatre for leading parts in "The Cantor's Son," Jewish film operetta, which will star Moihe Oysher, cantor. The picture, now in production, will open on Broadway late in September.

STAGE REVIVAL AIDED BY NATIONAL THEATRES

40 to 50 Houses Opened for Presentation of Plays, Musical Comedies and Concerts

The long awaited and frequently predicted revival of vaudeville has gained impetus from within the motion picture industry with the announcement from National Theatres, a Twentieth Century-Fox subsidiary, that it will open from 40 to 50 of its houses to plays, musical comedies and concerts.

Frank Gillmore, head of Affiliated Actors and Artists of America and one of vaudeville's leading champions, immediately acclaimed the move as one of the most important in theatrical developments in recent years. "I'm tickled to death," he declared. "I think they (National Theatres) are perfectly right. It's certainly very significant. It's fine."

The announcement was greeted generally as being indicative of a closer union between the motion picture industry and the stage.

Aubrey Schenck, assistant film buyer for National, will head the organization's road show and concert department. He explained the new policy was first tried out and proved successful in the Northwest. "There'll be a revival of legitimate shows," he declared.

In support of the statement he asserted residents of communities in which the company's theatres are located, already have expressed a desire for first-class concerts. Under the new policy, National Theatres will cooperate with the United Booking Office for the presentation of plays and musical comedies and with the National Broadcasting Company and the Columbia Broadcasting System for concerts.

"In many of the small towns where we have theatres there are no auditoriums and the people have turned to our theatres," he continued. We feel that being a community institution in those towns, we should open the doors to road shows and concerts on nights when it would not conflict with the presentation of films. For example, instead of running a double feature on both Wednesday and Thursday, we might present a stage show on Thursday."

The booking will be chiefly one night stands. Additional theatres will be added to the stage show circuit, Mr. Schenck said, if the plan is successful.

Among the shows which already have been booked are Billy Rose's "Show of Shows," "Anthony and Cleopatra," starring Tallulah Bankhead, and "The Ziegfeld Follies."

The Warner Brothers circuit, which announced plans two weeks ago, for the addition of about six houses to the five or six in which stage shows are now presented, took the first step in the plan by arranging for stage shows in the Capitol Theatre, Steubenville, Ohio, every Sunday during the Fall and Winter. The unit shows playing the company's house in Pittsburgh, will travel to Steubenville by bus for the Sunday shows.

The Grand Theatre in Albany started a new policy of presenting stage shows this week. The opening program offered "Major Bowes' International Revue" and the picture was "The Life of the Party."

QUESTION NEED FOR KANSAS CENSOR BOARD

Seconding the proposal of the Topeka State Journal *to abolish the Kansas State censorship board, the Hutchinson (Kan.)* News *editorializes: "The elimination of the board would be a commendable action for the legislature to take at its next session.*

"Only five states join Kansas in maintaining . . . boards of censorship. Probably the only reason any of them continue is that nobody has gone to the trouble of eliminating them. . . . The day of state boards of censorship is gone. Today they serve no more useful purpose than would a commission for the regulation of livery stables, ferry boats and toll roads."

Griffith Officials Meet Adams

Officials of the Griffith Amusement Company of Oklahoma City, and managers from 13 cities in which Griffith and affiliated theatres operate, conferred with Vernon Adams, RKO executive in the production of "March of Time," at Ardmore last week. The news reel is being booked into the Griffith and affiliated theatres, totaling more than 125.

Seeks Sessue Hayakawa

Negotiations are under way between Paramount and Sessue Hayakawa, Japanese actor formerly in American films, to have him play in "East of Shanghai," which will be the first Anna May Wong picture to be produced by the studio. Mr. Hayakawa is now appearing in French productions.

Rites for May Dean

Funeral services were held last week for May Dean, stage actress since childhood and recent player in motion picture shorts, in Queens, New York. Born in Peoria, Ill., she had been on the stage as dancer and comedienne for 41 years, starting her career at the age of six. She was the original "colored mammy" for Aunt Jemima pancake flour advertisements. Surviving is her widower, Robert Bernard.

Rites for Harry Schott

Funeral services were held last weekend for Harry Sayre Schott, vice president of the National Carbon Company, at his home in Montclair, N. J. Mr. Schott died the previous Tuesday in Mountainside Hospital, in that city.

Actor Heads Course

J. Farrell Macdonald, actor, will have charge of the University College cinematographic acting and expression course of the University of southern California. The University College is the evening course extension division of the university.

IATSE CLAIMS FULL STUDIO JURISDICTION

Film Editors Charge Usurpation, Threaten Appeal to Regional Board; Directors To Act

A drive launched last week by the International Alliance of Theatrical Stage Employees, to extend its labor jurisdiction to include all studio craft employed in the production of films, met with opposition this week when the Society of Film Editors threatened to bring before the Regional Labor Board what it described as an attempted usurpation of jurisdiction.

In addition, leaders of the Screen Directors' Guild answered the IATSE announcement by drafting plans for a joint meeting with the Writers' Guild for a possible united front against the movement.

The film editors have called a mass meeting for Monday night to discuss further action to be taken.

The claim of full jurisdiction in all branches of production was made in a letter sent to producers by William Bioff, IATSE head on the Coast, last Saturday. On Monday, Mr. Bioff conferred with E. J. Mannix and Victor Clark, of the producers' labor relations department, for four hours with the result that he announced organization of minor employees would start immediately. The inclusion of other studio workers is to be delayed until the return to Hollywood of Louis B. Mayer, vice-president in charge of production for Metro-Goldwyn-Mayer, and Joseph M. Schenck, chairman of the board of Twentieth Century-Fox, Mr. Bioff said.

Mr. Bioff's announcement to producers was accompanied by a demand that the emblem of the IATSE be used on pictures to "insure protection throughout the country by our projectionists."

The Committee for Industrial Organization has appointed Rudolph Kohl as organizer for the film industry and, at the same time, announced through C. H. Jordan, secretary of the Los Angeles Industrial Council, that the organizing move was "merely educational and the CIO is not attempting to disrupt the film industry labor situation." Mr. Kohl was business agent of the A F of L Motion Picture Painters' Local during the recent strike.

The Screen Writers Guild has been granted a hearing September 27th on its petition to the Regional Labor Board to be declared bargaining agent for all film writers. Screen Playrights already holds a bargaining agreement for writers.

Wage Terms Discussed

Representatives of Local 306, Motion Picture Operators Union, met in New York last week with officials of the large circuits to discuss wage terms for the next two years but no agreement was reached and the meetings were resumed this week.

New agreements with the International Alliance of Theatrical Stage Employees have been made for all Loew's theatres outside of New York except for a few Poli houses in New England. Some of the contracts are for one year while others are for two and three years.

The IATSE is now seeking a uniform contract for service employees at all exchanges. Representatives are expected to confer with officials of the leading distributing companies in the near future.

FOOTBALL PLAYERS JOIN ACTORS GUILD

About 100 students at the University of Southern California have been unionized.

The students, including the University's football squad, were engaged to play in the Paramount picture, "Hold 'Em, Navy," which is a football story.

Since the Screen Actors' Guild demands that all persons who appear before cameras must be guild members, the students joined the guild.

A discussion as to whether there should be a union affiliation was held when Radio News Editors and Writers met at Hotel Sherman, Chicago.

N L R B Names AFL Unit

In Washington, the National Labor Relations Board ruled the Commercial Artists and Designers Union, AFL affiliate, had the right to act as exclusive bargaining agent for employees of the Max Fleischer Studios in New York. The ruling, the board announced, was based on the results of an election held August 16th over the protest of Mr. Fleischer.

Seeking to "solidify the forces of the theatre and to correct certain abuses existing in the ranks of the 'front office' workers," the Theatrical Managers, Agents and Treasurers Union is planning to merge with the IATSE, Theodore Mitchell, president, said. Both organizations are affiliates of the A F of L Mr. Mitchell said. The plan is to merge in New York City first and then throughout the country.

Although the situation on the labor front in Toronto became calm with the signing of an agreement by Famous Players Canadian Corporation and IATSE operators, trouble developed in Montreal and in Winnipeg. The Montreal issue centers aboun the replacing of operators in five theatres by members of the All-Canadian Congress of Labor, the All-Canadian Operators' Union being in opposition to the Montreal local of the IATSE. At Winnipeg, the International and All-Canadian operators are at odds with the "One Big Union."

The Motion Picture Projectionists' Union in Vancouver has threatened to call a strike unless theatre owners come to terms with the organization.

Union Rivalry Blamed

Labor rivalry was blamed by police for the exploding of stench and tear gas bombs in 21 New York City theatres Sunday night. Three separate investigations have been launched in police and the district attorneys' offices of the Bronx and Manhattan.

The houses affected included several in which one union's members are employed and others in which rival projectionists work. The unions are Local 306 and the Empire State Union.

Samuel J. Foley, Bronx district attorney, said that information gathered by his office indicated that no members of the rival unions were directly involved and that the men who set off the devices were "imported" from another city.

The investigations were under way only one day when two other attempts to fill theatres with acrid fumes were made.

Fifty persons suffered minor injuries in the Sunday night explosions, being sprayed with slivers of glass.

Bleachers Outside For Zola Premiere

When Warner Brothers presented "The Life of Emile Zola" at the Carthay Circle theatre in Los Angeles, bleachers erected opposite the theatre provided ease for the "fans"—and for the police. (Pictures in the pictorial section.)

George Jessel served as master of ceremonies for the broadcast of the premiere and, to insure continuity in the program, short speeches had been prepared for guests.

Adhering to its policy of dignity in the presentation of the Paul Muni film, Warner Brothers undertook no special exploitation with the exception of installing a special lighting system and the offering of music by the Vitaphone orchestra.

Among those attending the opening were Mr. and Mrs. Jack L. Warner, H. M. Warner, Mr. and Mrs. Hal B. Wallis, Mr. and Mrs. Ernst Lubitsch, Mr. and Mrs. Mervyn LeRoy, Mr. and Mrs. Irving Berlin, Mr. and Mrs. David Selznick, Al Lichtman, Charles Rogers and Robert Riskin.

Loew-GB Deal Is Called "Dormant"

The proposed Loew-Twentieth Century-Fox-Gaumont British deal was described as "dormant" by David Bernstein, vice-president and treasurer, on his return last week from a two-month vacation abroad.

Mr. Bernstein said that the English situation was not discussed by MGM and Loew officials who went abroad recently in connection with British production activities. He said that Loew's plans no theatre expansion in England and that business was encouraging.

Mr. Bernstein, who visited London, Paris and Vichy, added that Louis B. Mayer will return from England in a few weeks.

Executives, Stars At Ampa Opener

Associated Motion Picture Advertisers, Inc., launched its "fall season with a luncheon Thursday at Sardi's restaurant, New York.

Among the invited guests were Walter Wanger, producer; Stuart F. Doyle, theatre circuit executive; Barbara Stanwyck, Gertrude Berg of the "Rise of the Goldbergs" radio program, and Agnes Meollo and Walter Cosden, winners of the "Harvest Moon" dancing contest of the New York *Daily News*.

Eight one-reel travelogues, depicting scenes in Ohio, have been released without rental or transportation cost to leading Ohio theatres, according to B. A. Aughinsbaugh, director of visual education.

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BRITISH INDEPENDENTS FEAR INVASION OF STUDIOS BY AMERICAN COMPANIES

Films Act Opponents Say Close Government Control Is Needed to Prevent Seizure of Production by Hollywood Groups

by BRUCE ALLAN
in London

British independent producers, among them a large number whose energies are concentrated on the production of short subjects and documentary films, are uniting in strong opposition to what they believe is a threatened invasion of British studios by Hollywood stars, directors and technicians. Their objections, it is believed, will crystallize in demands for a greater measure of control over the industry by the Government than that outlined in the recent White Paper which detailed proposals for new Films Act legislation.

The argument, which to this extent is in line with the policy of the Cinematograph Exhibitors' Association, is that a Films Act which incorporated the Board of Trade's suggestion that the present Advisory Committee be continued, would simply establish branch production organizations of Hollywood companies in England and place effective control of the British studio field in American hands.

This viewpoint has been most forcibly expressed by Mr. John Grierson, leader in the documentary field in this country and universally recognized as a gifted producer, and also as a militant controversialist. Mr. Grierson, in a letter published in the *Times* on August 21st complained that the White Paper made no differentiation between "foreign films made in Britain and British films made in Britain; place of manufacture and the employment of junior staff are sufficient to qualify a film for protection."

Following publication of the White Paper, said Mr. Grierson, "the first reaction of certain American companies has been to stage an invasion of producers and director which must, almost certainly, take creative control of a large part of British production."

Pointing out that the Minimum Cost clause will compel makers of short features to apply for Quota qualification to the Board of Trade (inasmuch as their expenditure will not reach the official minimum) Mr. Grierson asserted that this would give greatly increased importance to the Advisory Committee, upon which would rest, he said, the responsibility of "making the British film a bright and powerful medium of national expression."

He strongly criticized the Government rejection of the Moyne Committee's proposal for a Films Commission, saying, "No proposal in the White Paper is more calculated to dishearten those whose interests in the British cinema lie outside the combines."

The composition of the Advisory Committee was also attacked. Independent producers, he said, would be so placed that they would have "to beg a Quota pass from the very men with whom they might then be negotiating terms of business, ask a certificate of quality from the very men whose outlook has driven them into independence, and make a case on national or aesthetic standards before trade representatives who, in these or any other discussions, have seldom been accused of possessing either."

Mr. Grierson, in place of the present Advisory Committee composed of delegates of producing, exhibiting and distributing organizations, suggested a body "of the same authority and distinction as, say, the Exports Credits Advisory Committee."

Complaint of the "miserable pittance" of a 5 per cent quota of shorts exhibited, proposed in the White Paper, was another point made by Mr. Grierson, who asserted that makers of British shorts are "facing a dumped market in which American short films are 'thrown away with the feature.'"

This complaint was supported by Mr. H. Bruce Woolfe, known for his "Secrets of Nature" and other series, who in a *Times* letter on August 26 emphasized the fact that many theatres do not show shorts at all and said that the interest of the producers of British shorts should be represented on the Advisory Committee.

The fact that the British documentary is unique in the world and has "created something that is vainly copied in other countries" also was emphasized by Mr. Woolfe. He complained that "increasing numbers of foreign technicians find employment in the British film business because of the lack of first class British personnel, while the most suitable training ground of the future—the production of short films—lies neglected."

These expressions of opinion are regarded, in knowledgeable quarters of the British trade, as of considerable importance. They appear to indicate that the independent section of the British production industry will make common cause with exhibitors in demanding Government control of the industry as the only means by which to prevent Americanization of the studios. In view of the fact that this step was, in fact, proposed by the Government's own "Moyne" Committee, and that the CEA has already lined up a large number of Members of Parliament to advocate it during the discussions on the Films Act in the fall, it appears that an easy Parliamentary passage for that measure is less than ever a probability.

Oppose Higher Admissions

Daily press forecasts of an increase in cinema admission rates have been plentiful during the last few days. They appear to have had their immediate inspiration in a "Silly Season" trade press story which in its turn was inspired by stories coming from Hollywood and New York about greatly increased production costs and the necessity of recouping them somewhere, somehow.

That any definite policy of increasing admissions had even been considered by the exhibition side appeared to be very uncertain, on a reading of these stories. Now a statement from Mr. W. R. Fuller, general secretary of the Cinematograph Exhibitors Association, makes it plain that they have no official foundation whatever.

"There are several reasons," said Mr. Fuller, "why prices should not be increased, except in the very ultimate and last result. What is worrying exhibitors is the increase in film rentals. . . . Wherever one goes today amongst exhibitors there is really only one topic."

"This problem goes in a cycle," he added. "One day film rentals are normal, comparatively or actually. Exhibitors next begin to pay a little bit extra to beat their opposition. Gradually the price creeps up until everyone is groaning that business is not worth while.

"The limit of economies on the exhibition side has been reached. It would be deplorable to try to reduce wages and employees in order to send more money to the U. S. A. The present fine weather, which looks like continuing, is a very good time to start a fresh campaign on the subject of film rentals. When there is very little business at the box-office, it can be considered in its true aspect."

Mr. Fuller concluded with a forecast that ventilation of the problems at the next meeting of the CEA General Council, in September, would create absorbed interest and possibly a new and definite campaign for the reduction of film prices on the part of the Association.

The average rental paid by the British exhibitor for his program has been estimated at 40 per cent as a minimum. The greater percentage of first features are played on percentages ranging from 25 to 50, or even 60. Second features and shorts are commonly bought on "straight" rentals, or supplied with the first feature, but there are cases where the exhibitor pays a percentage of takings for each of two features. Rentals have shown an upward tendency ever since percentages was introduced with the talkies.

Legal Quota Exceeded

British exhibitors showed 27.4 per cent of British films in the quota year ended Sept. 30, 1936, it is revealed in Board of Trade figures released this week. They showed 25.5 per cent in 1935. The legal quota is 20 per cent. The footage total was 39,735 million feet, of which 10,896 million feet were British.

Film Imports, Exports Drop

Figures for film imports and exports for the month of July, 1937, show a decrease under both headings.

The comparative export figures are:

JULY	FEET	VALUE
1937	1,714,423	£10,066
1936	1,893,546	£16,307
1935	2,545,122	£15,399

Here are the import figures:

JULY	FEET	VALUE
1937	1,608,168	£12,828
1936	2,011,256	£17,966
1935	1,937,175	£18,571

Imported blank film and re-exported film showed increases.

Taking features alone exhibitors showed 10,571 million British feet of a total of 35,900 million feet. The British percentage was 29.4 against 28.1 in 1935.

The figures already are being widely quoted

(*Continued on following page*)

FILM APPARATUS FOR 200 ENGLISH CHURCHES

Approximately 200 Eglish churches will be equipped with motion picture projectors before the end of October under the plan sponsored by the Religious Film Society in cooperation with Gaumont British.

Special studios for religious production will be opened September 28th at Norwood with the aim of accumulating a library of religious films.

Among the films to be made available under the new service are Bible readings, the Lord's Prayer, benedictions, "The Wandering Jew" and other appropriate subjects.

BRITONS OPPOSE RAISING ADMISSIONS

(Continued from preceding page)
by British production interests as showing the baselessness of fears of a product shortage under the proposed new Films Act, in which the exhibitor's quota is less than the distributors instead of an even figure as at present.

British Lion's £14,016 Loss

A loss of £14,016 was shown in the ninth annual report and accounts of British Lion Film Corporation, of which S. W. Smith is managing director and N. L. Nathanson, Andrew Holt and I. Charles Flower directors. British Lion handles the Republic output in England as well as its own Beacsonsfield made British films. Last year there was a net profit of £12,093, after a reconstruction of capital, but no dividend was paid.

The balance sheet showed sundry creditors at £57,413 and notes that $250,000 was due to be deposited with the Chemical Bank and Trust Company of New York as security for the Republic contract. There were certain contingent liabilities in connection with this contract. On the credit side was recorded the deposit of another $250,000 with the Chemical Bank and Trust Company. Films were valued at £77,017 and "Advances and payments on films to be recovered from owners' share of gross receipts" were figured at £60,805. The Beaconsfield studio was valued at £86,065 and sundry debtors were £53,272. The gross trading profit was given at £55,216 but expenses amounted to £54,527 and legal charges, depreciation, etc., brought the debit total to £69,232. Cash in hand and at the bank was only £236. Last year it was £29,977 and the profit and loss account at that date showed a credit of £26,449. During the year British Lion produced eight British films, three of them in conjunction with other interests.

Obligations of the company to Republic were the subject of a series of questions at the annual meeting. Mr. Smith, the chairman, told shareholders the $250,000 deposited in New York was to guarantee payment by British Lion of the proportion of British distribution receipts due Republic. It would revert to British Lion if the contract terminated. The second $250,000 he said had not been deposited but had been set aside in the event it should be requested.

Rotha Plans Showing Documentaries in U. S.

Through the instrumentality of the Rockefeller Foundation, Mr. Paul Rotha, a leader in the notable British field of "Documentary" film production, is to be in the United States for five months, on a special mission in connection with the Film Library at the Museum of Modern Art, New York. He leaves London on September 22nd.

Mr. Rotha will have with him a collection of films representative of the technique and social purpose of the Documentary film, which may be described as a production sponsored by a public or business organization and serving a propaganda purpose by means, usually, of exceptionally interesting and original methods of using the camera and sound track. The Documentary is, in the opinion of many, the most significant type of film at present made in England. In many respects it is regarded as ahead of the entertainment product and as holding out the best hopes of the development of a distinctive British film idiom.

Films which Mr. Rotha will have with him will include "The Future's in the Air," a just completed survey of air routes, sponsored by Imperial Airways; "Today We Live," a survey of the unemployment problem in British "distressed areas"; "We Live in Two Worlds," which deals with international communications, "Cover to Cover," which illustrates book production, "Air Outpost," shot on the Persian Gulf, and "Trade Tattoo," a Len Lye color film. These subjects are fairly representative of the Strand Film Co. and the G. P. O. Film Unit, the two organizations mainly responsible for the documentary type of film.

Mr. Rotha will lecture on these films. He will also cooperate on production in New York of a film entitled "The Technique of the Cinema," which will illustrate technical and artistic progress, using scenes from such subjects as "Dr. Caligari" and "The Covered Wagon" in the Film Library's store.

Mr. Rotha has been production supervisor of Strand Film Company for 18 months. He is the author of the books, "The Film Till Now," "Celluloid," "Documentary Film" and "Movie Parade," and produced or directed most of the films he will show in New York. During his absence his duties at Strand Film Company will be performed by Stuart Legg and Alexander Shaw.

New Release Plan

The opening of the new Odeon theatre, Leicester Square, in October will inaugurate a new release policy, Oscar Deutsch, managing director of the Odeon circuit, told the press at a luncheon. All United Artists films shown at the new house will be released immediately in other theatres of the circuit in provincial cities.

The policy is regarded as an important development in the British industry in which the prevailing practice is that general release does not occur until six months after West End presentation or trade showing. It is possible the move will begin a general trend in the direction of universal immediate release, since it is understood that UA films released through Odeon will be available on corresponding dates to other circuits providing reciprocal privileges are granted.

Mr. Deutsch saw in the immediate release principle aid to the British producer not merely by a speedier return of his investment but by an increase in attendance, because films intensively publicized in the general press on their West End presentation would be available to those who read about them in all parts of the country while they were new and news.

At the luncheon three Odeon theatre managers were presented with checks for new patron-winning ideas. They were R. C. Overs of Ashford; A. J. Harvey, Shirley, and L. Selway, York.

Alex Gottlieb, publicity director for Walter Wanger for the last eight months, has resigned.

CHINESE OFFER TO BUY NEWSREEL SHOTS

An offer was made to Universal Newsreel last week by a group of Chinese in San Francisco for the purchase of Shanghai war scenes for fund-raising purposes.

Charles Ford, editor, refused sale of the "shots" because of the company's desire to remain impartial in the international dispute, but replied that they may be rented in the usual manner.

Sound Films Made Of Body's Interior

Sound films of the interior of the human body were announced as a reality this week at the opening in Chicago of the Fifth International Congress of Radiology.

The discovery is hailed as a great aid to the treatment and diagnosis of disease and in assisting the instruction of medical students.

The new application of the motion picture technique is the result of the combined efforts of Dr. Russell Reynolds, of the Charing Cross Hospital, London, and Dr. W. H. Stewart of Columbia University. Dr. Reynolds' contribution was the adapting of motion picture principles to the interior of the body and Dr. Stewart added sound by applying the technique of the stethoscope to recording.

It remained for Dr. G. Schwartz of Vienna to add the essential "fast motion" principle, providing a picture of the slow functional processes at accelerated speed.

Saunders Forms Checking Service

A checking service for motion picture percentage bookings, traffic surveys, outdoor advertising displays and enumeration in general has been organized by Claud Saunders. New York offices have been opened at 8 West 40 Street, the company operating under the name of Claud Saunders Service. Checking of theatre admissions will be handled through the facilities of the Postal Telegraph & Cable Company and arrangements have been made for national coverage through representatives.

Mr. Saunders was formerly connected with the Ross Federal Checking Service as departmental head and co-operated in the organization of that company's early theatre checking service. Saunders also was exploitation director of Paramount.

Chicago Trade Board Plan Receives Setback

Plans for continuation or revival of the Film Board of Trade in Chicago were destroyed when one major company pulled out of the proposed setup on the board after agreeing to the continuance.

Four major companies and two independents had voted to continue the board, but the latest report is that no board will be established in Chicago after September 1. It is understood that the major companies were somewhat reluctant to have a board in Chicago while there is none in other cities, as a result of the considerable publicity which has occurred over the possible establishment of a Chicago board.

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 85

Question No. 85 *was*: *(A) What part does cool headedness and expert knowledge play when unexpected trouble bobs up during a show? (B) How would you compare the probability of rapid clearing up of some trouble, as between the man who has studied his profession (said study based upon text books, projection literature and manufacturer's instruction books) and the man who does not believe in that sort of thing, but depends wholly upon "practical experience"?*

The following made acceptable replies, some of them very good indeed. S. Evans and C. Rau; G. E. Doe; J. R. Prater; C. Oldham; M. and J. Devoy; H. Edwards; O. H. Schmitt; T. F. Bochert; P. and L. Felt; C. L. Loft; W. H. Edmonds; T. W. Redhouse; G. L. Goss; M. Dey and H. Lathrope; F. H., S. and P. Dalbey; C. Lonie; J. A. Zachritz; C. Champney; H. B. Smith; R. R. Lee; D. and W. Porter; M. and E. F. Wentworth; S. R. Hewitt; T. L. Strobey; H. Bunker; S. G. Billings; J. K. Robinson and R. E. Bullard; R. S. Welch; B. B. Hornstein and R. R. Jacobs; T. Lavenmurg; T. and W. Turk; M. L. Daniels; D. Morgan; H. T. Abernathy; S. N. Lochhard and O. S. Mallaby; S. S. Brant; H. T. Plum; D. A. Shea; M. O'Connell and J. H. Morton; H. T. Todd and L. E. Dodson; K. N. Alberts; W. L. Morehouse; L. M. Roberts and W. C. Bant; T. A. Johnson and G. Johnson; A. D. Lonby; L. N. Schofield; S. T. Lomax; G. L. Trilon and L. N. Rasmon; A. H. Bradley; W. D. Hemmington; T. N. Kent and B. L. Cooper; H. D. Maxwell; F. H. Bolton; W. A. Kendal and V. F. Nutan; M. Samuels; D. Davis and E. M. Brown; W. C. Bant and L. M. Roberts; A. C. Greene; L. M. Grahame; E. Exline; W. M. Henderson; R. D. Hicks and P. F. Maxwell; O. L. Goldstein and J. H. Manheimer; S. N. Baxter and P. B. Marshall; G. T. Jones and A. Leonard; F. D. Scanlon; J. R. Davidson and W. R. Matthews; L. F. and G. Brown; W. Winkler and R. R. Bobbins; L. A. Beachwood and M. F. Robinson; S. R. Cuddy; A. E. Burlson.

J. R. Prater replies to section A thus: "When unexpected trouble bobs up while a show is running, cool headedness and expert knowledge means getting the show going quickly and normally again as against extended delay with possibility of having to dismiss the audience. The two qualities must go together because expert knowledge is of small value to the man who is or becomes too rattled to use it expertly. Nor is cool headedness of much value except when accompanied by expert knowledge. Without those two qualities in generous proportions a man has small chance of overcoming trouble quickly and well. True, the man without both these qualities might get the show going again and quickly. But also he might, and in fact would be as apt as not, to start doing that which would cause plenty more damage and delay."

M. and J. Devoy answer this way: "The man who lacks cool headedness is unreliable. Lack of cool headedness means excitability, and what a man who is excited will do only the Creator knows. We may therefore conclude that cool headedness is essential for men handling a show in which inflammable material passes through a high degree of heat, if on no other grounds.

"But that attribute is highly essential in a theatre projection room for other reasons. There is the possibility of show stoppage and loss of money.

"As to proceeding wholly along the lines of practical experience without study of text books and other projection publications, that we regard as about the top hole of foolishness. That man does not live who can become truly efficient that way in a profession now so complicated as is motion picture visual and acoustic projection. Such a man would merely learn to perform a certain rote of actions, often without even the most elementary knowledge of what lies behind those actions.

"Surely even the dumbest one would not presume to pronounce that as representing efficient work! To become efficient, as our "Dad" (may his shadow never grow less) has so often told us, we must combine intelligent study with practical work. Practical experience is necessary. One *can* get along with it after a fashion. But one cannot become a truly efficient motion picture-sound projectionist without study, and *plenty of it*, regardless of how long or how varied his practice may be. Study *Better Theatres*. It is good! Study the *International Projectionist*. It is worth its small price! Study Richardson's *Bluebook of Projection;* it is justly termed the 'Bible of Projection'."

(B) J. R. Prater submits an answer I feel I must use. First I favored the one by J. A. Zachritz, but his answer to both A and B, should, I feel, be combined in my "Comments" in *Better Theatres* where it will appear a bit later. Mr. Prater says: "The man who has studied his profession through good textbooks, projection literature, and manufacturers' instruction books is ready to either correct or temporarily get around nearly any trouble which may occur. He knows the purpose served by every piece of equipment and its effect on other parts of the system. He not only knows what to do to repair or eliminate the trouble, but also what is even more important in emergency work—what *not* to do. If it is impossible to carry on the show without replacements, he can tell the manager just what is needed and why.

"The man who does not believe in study but depends wholly upon 'practical experience,' is able to work with only those situations with which he has actually had experience, under which condition he very often does not know why something should be done, but merely that 'it worked that way before.' When a new situation arises he must begin like a bull in a china shop, trying this and that to see what happens. A fuse may blow or a thousand dollars' worth of equipment be completely ruined, but the least likely result is that the show will be restored promptly. Frankly, I know of no better way for projectionists to prepare themselves in advance for any emergency which may arise than to study your Bluebooks and to follow your Bluebook School and Comments in *Better Theatres,* Dad."

BLUEBOOK SCHOOL QUESTION NO. 90

(A) Explain the difference between variable density and variable area sound track recording, and explain what it is in each that raises and lowers volume. By that last I mean: What is it in the recording itself that controls volume?

(B) What does the photocell "see" and why would not the human eye see the same thing were it in the same position?

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

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QUIGLEY BOOKSHOP

Rockefeller Center New York

Exhibitor Electrocuted Turning Off Fan

Cecil W. Cannon, owner-manager of the 250-seat Orpheum theatre in Elsberry, Missouri, was electrocuted last week when he attempted to turn off an electric fan while standing on a wet floor. A fire that started in the film rewinding room, had just been extinguished when Mr. Cannon attempted to turn the switch. The floor was wet from water used to extinguish the blaze.

Luncheon for Long

The staffs of the Loew theatres in Cleveland and Toledo tendered a luncheon last week at the Mayfair Casino, Cleveland, in honor of Colonel Harry E. Long, Loew division manager, to celebrate his 47th birthday.

Western Electric Dividend

A dividend of 75 cents per share on Western Electric common stock was declared Tuesday at a meeting of the directors.

IN COURTS

RKO Files Denial To Newburgh Charges

RKO and Big "U" Exchange have filed denials in U. S. District Court to a $225,000 multiple-damage suit brought by Orange County Theatres, operators of the Academy, Newburgh, N. Y.

The plaintiff charges conspiracy on the part of major producers to discriminate against it in favor of other Newburgh exhibitors. Named as defendants in the suit are: RKO, Paramount, Twentieth Century-Fox, Big Universal Film Exchange, United Artists, Joseph Lee, Eugene Levy, George Walsh and Netco Theatre Corporation.

"Henry the Eighth" Suit Ends in a Settlement

Settlement ended the suit of Francis Hackett, biographer of "Henry the Eighth," against United Artists, Alexander Korda and London Films, for alleged copyright infringement in the film, "The Private Life of Henry the Eighth," which starred Charles Laughton.

Hearings on the suit were discontinued following the settlement, whose amount was not disclosed.

Orpheum Decision Reversed

Robert T. Patterson, judge in the United States federal district court in New York, has reversed the order of Oscar W. Ehrhorn, referee, expunging the $8,609 claim of Electrical Products Company, Inc., against the Orpheum Circuit, Inc. The claim was sent back to the referee for a new hearing.

Action Dismissed

Vincent L. Leibell, federal judge, has dismissed a copyright infringement action brought by George A. Cogniat, who does business as the United Music Company, against Universal Pictures, Gem Pictures, Loew's, Inc., Consolidated Amusement Enterprises, Don Malkames, Morris I. Tropp, George Cochrane, Universal Film Exchanges, Big U Exchange, 981 Eighth Avenue, Inc., and the Woodside Operating Corporation.

Kay Francis to Get Reply

Warner Brothers began preparation of replies last week to the suit filed by Kay Francis for cancellation of her contract on the charge that she had been persuaded to renew her contract in 1935 by the understanding that she would be given the lead in "Tonight's Our Night," adapted from the stage play, "Tovarich." The role was instead given to Claudette Colbert, borrowed from Paramount. Under her new contract, Miss Francis is receiving $3,000, pyramiding to $5,000 over a four-year period.

Plagiarism Suit Filed

Phillip T. Clancy filed suit this week in U. S. district court against MGM and Robert Pirosch, writer, asking $250,000 damages and an accounting of profits of "A Day at the Races" on the charge that the film was plagiarized from his story, "Nuts to You."

Orpheum Review Opened

Hearings opened last week on the petition to review the order denied Philip J. Snyder, as principal creditor in the Orpheum Circuit, Inc., to compel intervention of Marcus Heiman, Orpheum trustee, in the mortgage foreclosure proceedings of a Seattle theatre and office building.

Mr. Snyder claims that a foreclosure decree on a Seattle theatre was granted in June, 1935, but that the theatre has not yet been sold. He feared a speedy sale would be made in order to enable Orpheum bondholders to share in the $700,000 dividend which is to be declared shortly for Orpheum creditors.

Grant Temporary Injunction

Federal Judge Robert T. Patterson granted last week a motion seeking to restrain American Color Films from disposing of the color invention known as the Wolff-Heide process pending trial of the suit. The original motion, which sought permanent injunction, was denied. Infringement of patent is charged by the plaintiffs, Emy and Ada Klamt, against the defendants, Bernhard Deltschaft, Albert Mueller, Harold and Paul Abbott, Richard G. Ausfitzer and the American Color Film Company.

Infringement Suit Dismissed

Declaring there was no basis for a claim of "literary larceny," John M. Woolsey, federal judge, dismissed a copyright infringement suit brought against RKO by Samuel Shipment and Clara Lipman. They claimed infringement of their play "Depend on the Woman," in the picture "I Dream Too Much."

To File Petition

Milton C. Weisman, equity receiver of the Fox Theatres Corporation, has been authorized by the United States District Court to file a voluntary petition for the reorganization of the Colwood Company in the Michigan Federal Court.

Inheritance Suit Settled

Settlement ended last week the three-year litigation in which Marion H. Kohn, former San Francisco exchange operator, sought inheritance from the will of his father, George H. Kohn. In the settlement, Mr. Kohn will receive $200,000 from the $1,000,000 estate left by his father to Attorney Jerome B. White and certain charities.

Loew, Ryan Case Settled

An action brought against E. M. Loew, a Boston exhibitor, by George S. Ryan, attorney, has been settled out of court. The lawyer had sued for legal services rendered during Mr. Loew's recent anti-trust litigation against Paramount.

Harry Moses

Harry Moses, co-producer of "Grand Hotel" on the stage, died last Tuesday at his home in New York of a heart ailment. He was 64. A native of Chicago, Mr. Moses was a manufacturer of pajamas until the age of 57, when he first became professionally interested in the theatre. For many years previously, he and Mrs. Moses had been active patrons of various amateur groups in Chicago and organizers of the Chicago Art Theatre. His widow, a son, John, and a sister, Mrs. Rose Jacobi, of Chicago, survive.

OBITUARIES

Joseph M. Johnston Dies; In Industry 25 Years

Joseph Maurice Johnston, 54, active in the industry for 25 years as producer and theatre operator, died Saturday at his home in Cincinnati after a week's illness.

Mr. Johnston was part owner of the Lyric, New Boston, Ohio, and at one time had an interest in Fisher Pictures Corporation, Cincinnati. He is survived by the widow and three daughters.

Rites for Charles Stalder

Funeral services were held Friday for Charles P. Stalder, for 18 years manager of the Nixon, Akron. Mr. Stalder died last week following complications from an operation. Surviving are his widow and three children.

Lynne Rodney

Lynne Rodney, young actress and stand-in for Grace Moore, was killed early this week when her automobile crashed into a tree in Los Angeles.

Arthur Coward

Arthur Coward, father of Noel Coward, playright and actor, died this week at his farm near London. He was 81. Mr. Coward was originally in the music trade in London. More recently he had been writing extensively for English publications.

Adeline Shard

Adeline Shard, 72, mother of Elmer Shard, operator of several Cincinnati theatres, died last week at her home there.

Frank Ferguson

Frank Ferguson, 74, actor, playwright and lecturer, died last week at the Home for Incurables, New York. Mr. Ferguson was well known as a lecturer at Columbia University, playwright of one-act plays and dramatic critic.

Harry McCoy Dead

Harry McCoy, 43, actor, director and composer, died September 1st in Hollywood of a heart attack. At the time of his death, Mr. McCoy was associated with the Walt Disney studios. He was Mabel Normand's first leading man.

Mrs. L. C. Pardee, mother of Walter Trumbull, assistant to Will H. Hays, died last week at her home in Winnetka, Ill. Mrs. Pardee was about 75.

Frederick Paulding, 78, actor, writer and lecturer on the drama, died September 6th at his home in Rutherford, N. J., of a heart attack.

W. T. Mitchell, operator of the Lincoln and Roxy, Petersburg, Ind., died recently after a year's illness.

Mrs. Olive Burkhart, operator of the Crescent, Jasonville, Ind., succumbed to a short illness.


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"PLUTO'S QUINPUPLETS"
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"WYNKEN, BLYNKEN AND NOD"

WALT DISNEY PRODUCTIONS

IN Technicolor

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SCENE FROM "HAWAIIAN HOLIDAY"

IN THE BRITISH STUDIOS

by BRUCE ALLAN
in London

Laughton's "Ruggles"

That Charles Laughton, with the cooperation of producer Erich Pommer and director Bartlett Cormack, is aiming to make his first Mayflower feature a bigger and better British "Ruggles of Red Gap," is the story that comes over from St. Tropez, on the French Riviera, where first exterior shots of "Vessel of Wrath" have been completed. Elsa Lanchester plays opposite her husband in this Somerset Maugham comedy. Scenes are being made at Golfe Juan as well as at St. Tropez, where the Mediterranean shore, with the addition of a palm tree or two, has taken on the semblance of a tropic isle.

"Vessel of Wrath" is Cormack's first directorial effort; he is known of course as author of "Fury" and many another screen success.

That Laughton, joint managing director of Mayflower with Pommer, as well as its chief star, will develop into one of the most considerable of British producers is one of the possibilities inherent in the constitution of this new company. Pommer himself, who ranks in any first six of world producers, has gone on record that Laughton has all the qualifications to be one of those men behind the films who are regarded as Britain's main need at this stage.

"Citadel" Purchase

Purchase of the screen rights in Dr. A. J. Cronin's "The Citadel" by London Films is seen as one of the biggest current achievements of British production. For once, in a way, Hollywood has been beaten in a bidding contest which undoubtedly ran up to a very big total.

The auction started immediately after the sensational success of the Cronin novel, an exposure of medical graft, which has sold editions as fast as they can be turned off the press. Several large American companies were after it at once, and the price mounted with the sales of the book, which simultaneously was serialized by the *Express*. The story, obviously, was and is international in its appeal, though "Harley Street" happens to be the specific background. Victor Saville will both produce and direct at Denham.

Joan Gardner Chosen

London Films has cast Joan Gardner for the lead in "The Challenge," melodrama turning upon the first conquest of the Matterhorn, Alpine peak. A unit, directed by Milton Rosmer, already has been busy for three weeks in Switzerland.

Gunther Stapenhorst, producer, has received a complete sequence showing the famous ascent in which Hudson, Hadow and Lord Douglas lost their lives. They are portrayed by Frank Birch, Moran Caplat and Geoffrey Wardell. Edward Whymper, hero of the episode, is played by Robert Douglas. Swiss guides, born and bred within sight of the Matterhorn, play their counterparts of the last century. Benitz, specialist in Alpine photography, has supervised the shooting of these sequences.

Four weeks work on the floor at Denham will begin in November to complete the picture, which is from a story by Emmeric Pressburger and Patrick Kirwan. At a later stage Mary Clare will have an important part.

Hans Schwartz has completed night exteriors for "The Return of the Scarlet Pimpernel," at Denham. A sequel to Barry K. Barnes' showing in the title role is that he has a long-term London Films contract.

"The Drum," all-Technicolor, is on the floor, both Welsh and Indian exterior units having finished their work.

Louella Parsons and husband, Doctor Martin, Rouben Mamoulian and Lawrence Weingarten have been visitors to Denham sets this week.



Harold Schuster, director, and David Niven take a brief rest after production of New World's "Dinner at the Ritz," starring Annabella. The Robert T. Kane production, first titled "Follow the Sun" and later "Riviera," is now in the cutting room at Denham.

Thames Scenes

The first shots for the new GB Jessie Matthews vehicle, "Sailing Along," were taken at the London docks. Most of the first sequence is concerned with Jessie's adventures in charge of a barge, and where the background hasn't been plain River Thames it has been provided by a wharf near Greenwich. This has created the situation, new in British production, of a location unit setting out by water for its day's work. Every morning the star, with Barry Mackay, Roland Young and director Sonnie Hale, embarks at Westminster Bridge, just below the Houses of Parliament, in a steamer which is to be their hotel, dressing room and only home for a week or two. The catering orders are for 50 per meal. Leslie Laurier, son of the famous comedian Jay Laurier, plays a dock-hand whom Jessie throws into the river.

For "Owd Bob," currently in production for GB at the Gainsborough studio, they claim to have found a British Rin-Tin-Tin in "Storm," a 20-month-old black Alsatian, cast to play the savage four-footed companion of the old shepherd portrayed by Will Fyffe.

"A Shilling for Candles," now retitled "The Girl Was Young," is in the cutting room.

"Bank Holiday," Carol Reed directing a cast headed by Margaret Lockwood, is on location at Hastings and will go on the Gainsborough floor at once.

"The Rat" in Rafters

For the Ruth Chatterton-Anton Walbrook vehicle, "The Rat," for Herbert Wilcox, the set in use represents a garret among the roofs of Paris in which the "King" of the underworld, played by Walbrook, has his lair. At Pinewood it has been built high up among the gantries, with a bird's eye view of the floor. The roofs by which it is surrounded provide the scene of some of the most important episodes in the film.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"I Married an Artist"	Screen play, Gladys Lehman, Delmer Daves. Director: Marion Gering.	Luli Desto, John Boles, Helen Westley, Frances Drake, Thomas Mitchell, Jacqueline Wells.	Shooting
"Carnival Lady"	Original story, Milton Raison. Screen play, Lambert Hillyer, Arthur T. Horman. Director: C. C. Coleman, Jr.	Rita Hayworth, Charles Quigley, Marc Lawrence, Arthur Loft.	Shooting
GRAND NATIONAL			
"Tex Rides with the Boy Scouts"	Original screen play, Edmund Kelso. Director: Ray Taylor.	Tex Ritter, Snub Pollard, Marjorie Reynolds, Horace Murphy.	Shooting
"He Wanted to Marry"	Original story, Percy Rowland. Screen play, Clarence Marks. Director: Raymond Cannon.	Wallace Ford, Isabel Jewell, Ray Mayer, Mary Treen, Cully Richards, Rex Lease.	Shooting
"Mr. Boggs Buys a Barrel"	From the story by Clarence Budington Kelland. Screen play, Richard English. Director: Gordon Wiles.	Stuart Erwin, Helen Chandler, Toby Wing, Walter Byron, Spencer Charters, William Moore.	Shooting
METRO-GOLDWYN-MAYER			
"Live, Love and Learn"	Original, Helen Grace Carlyle. Screen play, Marion Parsonnet, Charles Brackett, Vincent Lawrence. Director: George Fitzmaurice.	Robert Montgomery, Rosalind Russell, Robert Benchley, Helen Vinson, Harlan Briggs, Maude Eburne, Monty Wooley, Charles Judels, E. E. Clive, June Clayworth, Ann Rutherford.	Shooting
"The Last Gangster"	Original, Robert Carson, William Wellman. Screen play, John Lee Mahin. Director: Edward Ludwig.	Edward G. Robinson, Andrea Marion, James Stewart, Lionel Stander, Louise Beavers, Sidney Blackmer, Douglas Scott.	Shooting
"Rosalie"	Original story, William Anthony McGuire, Guy Bolton. Screen play, William Anthony McGuire. Director: W. S. Van Dyke.	Eleanor Powell, Nelson Eddy, Ray Bolger, Alma Massey, Frank Morgan, Reginald Owen, Edna May Oliver, Virginia Grey, Ronald St. Clair, C. Aubrey Smith, Judy Garland, Mickey Rooney, Sophie Tucker, Forrester Harvey.	Shooting
"Thoroughbreds Don't Cry"	Original, J. Walter Ruben, Eleanore Griffin. Director: Alfred E. Green.		Shooting
PARAMOUNT			
"Wells Fargo"	Story, Stuart N. Lake. Screen play, Paul Schofield, Gerald Geraghty, Fred Jackson. Director: Frank Lloyd.	Joel McCrea, Frances Dee, Bob Burns, Lloyd Nolan, Mary Nash, Ralph Morgan, Porter Hall.	Shooting
"Blossoms on Broadway"	Original, George Auerbach. Director: Richard Wallace.	Edward Arnold, Shirley Ross, John Trent, William Frawley, Weber and Fields.	Shooting
"Thrill of a Lifetime"	Screen play, Seena Owen, Grant Garrett, Paul Girard Smith. Director: George Archainbaud.	Eleanore Whitney, Johnny Downs, Betty Grable, Leif Erickson.	Editing
"The Buccaneer"	Producing Director: C. B. DeMille.	Fredric March, Franciska Gaal, Akim Tamiroff, Ian Keith, Margot Grahame, Douglass Dumbrille, Beulah Bondi.	Shooting
"Hold 'Em Navy"	Original, Albert Shelby Le Vino. Screen play, Erwin Gelsey, Lloyd Corrigan. Director: Kurt Neumann.	Lew Ayres, John Howard, Mary Carlisle, Benny Baker, Elizabeth Patterson.	Shooting
"True Confession"	Original story, Louis Verneuil, Georges Berr. Screen play, Claude Binyon. Director: Wesley Ruggles.	Carole Lombard, Fred MacMurray, John Barrymore, Porter Hall, Edgar Kennedy, Una Merkel, Richard Carle, Fritz Feld.	Shooting
REPUBLIC			
"Manhattan Merry-Go-Round"	Original screen play, Harry Sauber. Director: Charles Reisner.	Phil Regan, Leo Carrillo, Ann Dvorak, James Gleason, Tamara Geva, Cab Calloway-Ted Lewis and their Orchestras, Henry Armetta, Joe Di Maggio.	Shooting
RKO RADIO			
"Damsel in Distress"	Original, P. G. Wodehouse. Screen play, P. G. Wodehouse, Ernest Pagano, S. K. Lauren. Director: George Stevens.	Fred Astaire, Joan Fontaine, George Burns and Gracie Allen, Ray Noble, Reginald Gardiner.	Shooting
"Hitting a New High"	Story, Robert Harari, Maxwell Shane. Screen play, Gertrude Purcell, John Twist. Director: Raoul Walsh.	Lily Pons, John Howard, Jack Oakie, Eric Blore, Erik Rhodes, Edward Everett Horton.	Shooting
TWENTIETH CENT.-FOX			
"Borrowing Trouble"	Screen play, Karen De Wolf, Robert Chapin. Director: Frank Strayer.	Jed Prouty, Spring Byington, Florence Roberts, Shirley Deane, Billy Mahan, George Ernest.	Shooting
"Second Honeymoon"	Director: Walter Lang.	Loretta Young, Tyrone Power, Stuart Erwin, Lyle Talbot, Phyllis Brooks.	Shooting
UNITED ARTISTS			
"The Adventures of Marco Polo"	Screen play, Robert Emmett Sherwood. Director: Archie Mayo.	Gary Cooper, Sigrid Gurle, Ernest Truex, Binnie Barnes, Basil Rathbone, George Barbier.	Shooting
"The Adventures of Tom Sawyer"	From the book by Mark Twain. Screen play, John V. A. Weaver. Director: Norman Taurog.	Tommy Kelly, Jackie Moran, Walter Brennan, May Robson, Ann Gillis, Victor Jory, David Jack Holt, Cora Sue Collins, Charles Richmond, Mickey Rentschler, Spring Byington, Victor Kilian, Margaret Hamilton, Nana Bryant, Hugh Chapman.	Shooting
"Goldwyn Follies"	Music, George and Ira Gershwin. Screen play, Ben Hecht. Director: George Marshall.	Adolphe Menjo, Phil Baker, Ritz Brothers, Helen Jepson, Edgar Bergen and "Charlie McCarthy," Bobby Clark, Ella Logan, Virginia Verrill, Charles Kullmann, Zorina, George Ballachine and his American Ballet, Goldwyn Girls.	Shooting
UNIVERSAL			
"A Girl With Ideas"	Original, Bruce Manning. Screen play, Bruce Manning, Robert T. Shannon. Director: S. Sylvan Simon.	Wendy Barrie, Walter Pidgeon, Kent Taylor, Dorothea Kent, Hobart Cavanaugh, Samuel Hinds.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Tonight's Our Night"	From the play by Jacques Deval. Screen play, Casey Robinson. Director: Anatole Litvak.	Claudette Colbert, Charles Boyer. Basil Rathbone, Melville Cooper, Anita Louise, Isabelle Jean, Allan Conrad, Morris Carnovsky, Gregory Gaye, Montague Love, Kurt Bois, Christian Rub, May Boley.	Shooting
"Hollywood Hotel"	Original, Jerry Wald, Maurice Leo. Screen play, Jerry Wald, Maurice Leo, Richard Macauley. Director: Busby Berkeley.	Dick Powell, Benny Goodman and his Swing Band, Frances Langford, Ted Healey, Edgar Kennedy, Lola Lane, Rosemary Lane, Hugh Herbert, Johnnie Davis, Mabel Todd, Alan Mowbray, Allyn Joslyn, Eric Stanley.	Shooting
"Gold Is Where You Find It"	From the Cosmopolitan serial story by Clements Ripley. Screen play, Clements Ripley. Director: Michael Curtiz.	George Brent, Olivia de Havilland, Claude Rains, Margaret Lindsay.	Shooting
"Accidents Will Happen"	Original, George Bricker. Screen play, Anthony Coldeway, George Bricker. Director: William Clemens.	Ronald Reagan, Gloria Blondell, Dick Purcell, Hugh O'Connell, Sheila Bromley, Kenneth Harlan.	Shooting
"Return from Limbo"	From the Saturday Evening Post story by A. H. Carr. Screen play, Horace Jackson. Director: Stanley Logan.	Kay Francis, Pat O'Brien, Gordon Oliver, Herbert Rawlinson, Alan Mowbray, Ralph Forbes.	Shooting
"The Patient in Room 18"	Director: Bobby Connolly.	Patric Knowles, Ann Sheridan, Rosella Towne, Cliff Clark, Eddie Acuff, John Ridgley.	Shooting



THE RUBBER WALLS BUST!

Flash from Exhibitor Klinger playing "BROADWAY MELODY OF '38" at the Rialto, Lewistown, Pa.

"TO M-G-M:

I note that one of the major distributors advertise currently in the trade press the fact that one of their pictures played to one out of every four persons in a town in New York state and that the theatre must have had rubber walls.

Thought that you might be interested in knowing that "BROADWAY MELODY OF 1938" played to more than one-half the entire population of this town, breaking a fifteen year house record during its five day run.

This during five of the hottest days of the summer, too!"

PAUL O. KLINGER
The Rialto
Lewistown, Pa.

HILARIOUS "BROADWAY MELODY" HOLD-OVERS!
(More Every Minute)

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New Orleans
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Wilmington • Buffalo
Salt Lake City
San Francisco
Pittsburgh • Louisville
Washington, D. C.
Nashville
Philadelphia
Los Angeles
Cincinnati
Spokane • Seattle
etc., etc.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended September 11, 1937, from 105 theatres in 17 major cities of the country was $1,472,474, an increase of $326,468 over the total for the preceding week ending September 4, 1937, when 100 theatres in 17 large cities aggregated $1,146,006.

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Theatres	Seats	Price	(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937) Average Receipts Per Week	Current Week Picture	Current Week Gross	Previous Week Picture	Previous Week Gross
Boston							
Boston	3,246	25c-65c	$17,700	"The Life of the Party" (RKO).... (stage: Ethel Merman) (25c-75c)	28,000	"The Man Who Cried Wolf"..... (Univ.) and "Way Out West" (MGM)	8,000
Colonial	1,643	55c-$1.65	9,600	"The Life of Emile Zola" (W.B.)..	8,500	.....	
Fenway	1,382	30c-50c	5,300	"Blonde Trouble" (Para.) and..... "King Solomon's Mines" (GB)	5,000	"Artists and Models" (Para.) and.. "She's No Lady" (Para.)	5,000
RKO Memorial	2,907	25c-65c	13,600	"Thin Ice" (20th Cent.-Fox) and.. "Annapolis Salute" (RKO)	26,500	"Make a Wish" (RKO) and..... "Hot Water" (20th Cent.-Fox)	13,000
Loew's Orpheum	2,970	35c-65c	14,500	"The Good Earth" (MGM).....	17,000	"Topper" (MGM) and..... "Between Two Women" (MGM)	18,000
Loew's State	3,537	35c-65c	13,100	"The Good Earth" (MGM).....	15,000	"Topper" (MGM) and..... "Between Two Women" (MGM)	15,000
Metropolitan	4,332	35c-75c	26,200	"Souls at Sea" (Para.)..... (plus stage show)	27,500	"Confession" (F.N.) ..... (stage: Harriet Hayes)	16,000
Paramount	1,793	25c-50c	8,000	"Blonde Trouble" (Para.) and..... "King Solomon's Mines" (GB)	7,000	"Artists and Models" (Para.) and.. "She's No Lady" (Para.)	8,000
Buffalo							
Buffalo	3,489	30c-50c	14,000	"Thin Ice" (20th Cent.-Fox).....	18,500	"Artists and Models" (Para.).....	14,766
Century	3,000	25c	7,000	"Make a Wish" (RKO) and..... "Big Shot" (RKO)	12,700	"Four Aces" (Ind.) and..... "Off Again—On Again" (RKO)	5,123
Great Lakes	3,000	25c-40c	10,100	"Souls at Sea" (Para.).....	14,700	"Broadway Melody of 1938" (MGM) (2nd week)	6,285
Hippodrome	2,500	25c-40c	9,000	"Love Under Fire" (20th Cent.-Fox) and "Wild Money" (Para.)	8,500	"Stella Dallas" (U.A.).....	6,950
Lafayette	3,300	25c	8,300	"Lost Horizon" (Col.).....	15,820	"King Solomon Mines" (GB) and.. "Girls Can Play" (Col.)	5,500
Chicago							
Apollo	1,400	35c-75c	7,100	"The Good Earth" (MGM).....	6,800	"Trader Horn" (MGM)	6,800
Chicago	4,000	35c-75c	35,500	"Artists and Models" (Para.)..... (stage: Jack Denny and Orch.) (2nd week)	35,000	"Artists and Models" (Para.)..... (stage: Jack Denny and Orch.) (1st week)	45,800
Erlanger	1,200	50c-$1.50	11,000	"The Life of Emile Zola" (W.B.).. (2nd week)	15,500	"The Life of Emile Zola" (F.N.).. (1st week)	14,800
Garrick	900	35c-75c	6,800	"Captains Courageous" (MGM)....	6,500	"You Can't Have Everything"..... (20th Cent.-Fox) (2nd week)	6,000
Oriental	3,490	35c-55c	17,500	"Wine, and Women and Horses".. (W.B.) (plus vaudeville revue)	16,000	"It's All Yours" (Col.) ..... (stage: Jack La Rue-Vince Barnett)	18,000
Palace	2,509	35c-75c	19,900	"The Life of the Party" (RKO).. (plus vaudeville revue)	19,000	"Make a Wish" (RKO) ..... (stage: Red Norvo and Band)	20,000
Roosevelt	1,591	35c-75c	13,000	"Varsity Show" (W.B.).....	18,000	"Captains Courageous" (MGM) .... (2nd week)	11,500
State-Lake	2,776	20c-40c	14,800	"On Again—Off Again" (RKO).... (plus stage show)	13,200	"Reported Missing" (Univ.) ..... (plus stage show)	13,200
United Artists	1,700	35c-75c	17,500	"Dead End" (U.A.).....	23,000	"The Good Earth" (MGM)..... (3rd week)	10,000
Cleveland							
Allen	3,300	30c-42c	5,700	"Lost Horizon" (Col.)..... (30c-55c)	12,000	"You Can't Have Everything".... (20th Cent.-Fox) (2nd week)	5,500
Hippodrome	3,800	30c-42c	12,700	"Varsity Show" (W.B.)..... (30c-55c)	15,000	"Lost Horizon" (Col.).....	16,000
Lake	800	25c-35c	....	"Borneo" (20th Cent.-Fox).....	2,500	.....	
RKO Palace	3,100	30c-60c	17,800	"Make a Wish" (RKO)..... (plus Lillian Roth and vaudeville) (30c-75c)	19,000	"It's All Yours" (Col.)..... (stage: Roscoe Ates and vaudeville)	16,500
State	3,400	30c-42c	17,200	"Artists and Models" (Para.)..... (30c-55c)	18,500	"Broadway Melody of 1938" (MGM)	19,000
Stillman	1,900	30c-42c	5,200	"Broadway Melody of 1938" (MGM) (30c-55c)	7,800	"The Good Earth" (MGM).....	7,500
Denver							
Aladdin	1,500	25c-50c	3,400	"Thin Ice" (20th Cent.-Fox).....	5,000	"Lost Horizon" (Col.)	5,000
Broadway	1,500	25c-40c	2,300	"Lost Horizon" (Col.)	4,000	"Platinum Blonde" (Col.) and..... "A Dangerous Adventure" (Col.) (3 days)	800
						"Love Under Fire"..... (20th Cent.-Fox) (4 days)	2,000
Denham	1,500	25c-40c	6,700	"Souls at Sea" (Para.).....	8,500	"Blonde Trouble" (Para.).....	3,500
Denver	2,500	25c-50c	9,600	"Walter Wanger's Vogues of 1938" (U.A.) (plus stage band)	17,000	"Thin Ice" (20th Cent.-Fox)..... (plus stage band)	18,000
Orpheum	2,500	25c-40c	7,300	"Broadway Melody of 1938" (MGM) and "Border Cafe" (RKO) (5 days-2nd week)	7,000	"Broadway Melody of 1938"..... (MGM) and "Border Cafe" (RKO) (1st week)	12,000
Paramount	2,000	25c-40c	3,400	"Wild and Wooly" (20th Cent.-.. Fox) and "Under the Red Robe" (20th Cent.-Fox)	3,500	"One Mile from Heaven" (20th.... Cent.-Fox) and "Armored Car" (Univ.)	3,500

24 SCRIPPS-HOWARD PAPERS PICK THE WINNER!



N.Y. WORLD-TELEGRAM—SEPTEMBER 8, 1937

"Good Earth" Best August Film, Say Scripps-Howard Critics

They All Unite in Praising the Picture Itself and Acting of Paul Muni and Luise Rainer

With an almost unanimous vote Scripps-Howard movie reviewers picked the August picture of the month—"Good Earth."

Bringing together "the greatest efforts of a great writer, Pearl Buck; an incomparable actress, Luise Rainer, and a magnificent character actor, Paul Muni, this picture stands alone" among August releases.

Here is what some of the reviewers said:—

Word from Columbus.

William S. Cunningham, of the Columbus Citizen:—"This is the cinema at its peak. There is power ahd majesty and beauty in its realistic re-creation of rural Chinese life. Thefe are superb performances by Luise Rainer and Paul Muni."

Edward Klingler, the Evansville Press:—"From every standpoint this film is a cinema achievement. It would be less than useless to undertake to enumerate the fine points that go to make this picture a triumph."

Laurie March, the Akron Times-Press:—"Luise Rainer, for the second time, becomes one of the screen's incomparable actresses; Paul Muni improves upon all recent characterizations; the film is faithful to the book, which was great also; the photography is exceptional; the sets are faithful, and the direction by Sidney Franklin is masterly."

Ray E. Glenn, the Birmingham Post:—"'Good Earth'" as a well-nigh perfect motion picture stands alone among August releases and rates not only the movie-of-the-month title but is a strong candidate for movie-of-the-year honors. Aside from the magnificent performances of Paul Muni and Luise Rainer, which were to be expected from two such distinguished luminaries, 'Good Earth' offered also an air of honesty and authenticity rare in a picture dealing with a matter so foreign to the lives of the American movie-goer. Its staging, from beginning to end, really merits the use, for once, of the ballyhooer's pet adjective—COLOSSAL!"

An Almost Perfect Film.

James Thrasher, Indianapolis Times:—"As nearly perfect a picture as ever came out of Hollywood. 'Good Earth' is my choice for the August hit picture performance. Direction and photography are of the highest order, and the spirit and style of the book have been captured completely."

AN INTERESTING NEW ANGLE!

Intelligent handling of War News from China enables showmen to indicate to patrons that "THE GOOD EARTH" shows China in all phases of peace and military activity, making comprehension of news from the Orient easier for the public. One more angle to exploit this remarkable production.

[THEATRE RECEIPTS--CONT'D]

Theatres	Seats	Price	Average Receipts Per Week	Current Week — Picture	Current Week — Gross	Previous Week — Picture	Previous Week — Gross
Hollywood							
Chinese	2,500	30c-55c	11,600	"Thin Ice" (20th Cent.-Fox) and.. "Hot Water" (20th Cent.-Fox)	21,698	"Love Under Fire" (20th Cent.-Fox) and "Wild and Wooly" (20th Cent.-Fox)	12,427
Pantages	3,000	30c-65c	8,100	"The Life of the Party" (RKO).. and "Annapolis Salute" (RKO)	11,000	"Make a Wish" (RKO) and..... "Flight from Glory" (RKO)	6,000
W. B. Hollywood	3,000	30c-65c	10,400	"Varsity Show" (W.B.) and..... "Wine, Women and Horses" (W.B.)	11,100	"Stella Dallas" (U.A.) and..... "Talent Scout" (F.N.) (2nd week)	9,800
Indianapolis							
Apollo	1,100	25c-40c	4,400	"Thin Ice" (20th Cent.-Fox).....	9,000	"Borneo" (20th Cent.-Fox) and.... "Hot Water" (20th Cent.-Fox)	2,500
Circle	2,800	25c-40c	6,300	"Make a Wish" (RKO) and..... "Hideaway" (RKO)	5,000	"Souls at Sea" (Para.) and..... "Blonde Trouble" (Para.)	7,000
Loew's	2,800	25c-40c	8,200	"Lost Horizon" (Col.) and..... Louis-Farr Fight Film	11,000	"Dead End" (U.A.) and..... "It Can't Last Forever" (Col.)	10,000
Lyric	2,000	25c-40c	9,300	"Footloose Heiress" (W.B.)..... (plus stage show)	10,100	"Confession" (F.N.) ..... (stage: Eddy Duchin and Orch.)	16,000
Kansas City							
Empress	1,500	25c	....	"Marihuana" (Roadshow Att.)..... (8 days)	8,700	"Backstage" (GB) and..... "The Great Hospital Mystery" (20th Cent.-Fox) (6 days)	1,800
Fox	2,200	25c-40c	7,400	"Thin Ice" (20th Cent.-Fox)..... (plus stage show)	15,900	"Love Under Fire"..... (20th Cent.-Fox) (plus stage show)	11,000
Mainstreet	3,100	25c-40c	9,300	"Souls at Sea" (Para.) and..... Louis-Farr Fight Film (8 days)	11,700	"Confession" (F.N.) and..... "Mr. Dodd Takes the Air" (F.N.) (6 days)	4,700
Midland	4,000	25c-40c	12,000	"Dead End" (U.A.) and..... "It Can't Last Forever" (Col.)	13,800	"Topper" (MGM) and..... "Men Are Not Gods" (U.A.)	12,500
Newman	1,900	25c-40c	7,300	"Make a Wish" (RKO) and..... "Flight from Glory" (RKO)	6,300	"The Great Gambini" (Para.) and "Dance, Charlie, Dance" (F.N.) (5 days)	3,200
Uptown	2,000	25c-40c	4,500	"Love Under Fire"..... (20th Cent.-Fox)	2,800	"Wild and Wooly" (20th Cent.-Fox) and "Borneo" (20th Cent.-Fox)	4,000
Los Angeles							
Carthay Circle	1,518	50c-$1.50	11,800	"High, Wide and Handsome"..... (Para.) (6 days-4th week)	3,400	"High, Wide and Handsome" ..... (Para.) (3rd week)	4,000
Four Star	900	50c-$1.50	4,000	"The Firefly" (MGM)..... (5th week)	7,600	"The Firefly" (MGM)..... (4th week)	8,400
Grand International	750	35c-40c	2,100	"An Orphan Boy of Vienna"..... (General Foreign)	2,700	"Under Falsk Flagg"..... (Scandinavian)	1,700
Hillstreet	2,700	30c-65c	8,000	"The Life of the Party" (RKO).. and Annapolis Salute" (RKO)	12,500	"Make a Wish" (RKO) and..... "Flight from Glory" (RKO)	6,400
Loew's State	2,500	30c-55c	14,700	"Thin Ice" (20th Cent.-Fox) and.. "Hot Water" (20th Cent.-Fox)	25,421	"Love Under Fire" (20th Cent.-Fox) and "Wild and Wooly" (20th Cent.-Fox)	12,561
Paramount	3,595	30c-55c	18,400	"Souls at Sea" (Para.)..... (stage: Senator Murphy) (2nd week)	19,800	"Souls at Sea" (Para.)..... (stage: Senator Murphy) (1st week)	24,500
W. B. Downtown	3,400	30c-65c	10,700	"Varsity Show" (W.B.) and..... "Wine, Women and Horses" (W.B.)	10,800	"Stella Dallas" (U.A.) and..... "Talent Scout" (F.N.) (2nd week)	11,800
Minneapolis							
Century	1,600	25c-40c	5,200	"Stella Dallas" (U.A.)	7,000	"Artists and Models" (Para.).....	3,000
Minnesota	4,000	25c-55c	12,200	"Souls at Sea" (Para.).....	11,000	"Thin Ice" (20th Cent.-Fox).....	13,000
RKO Orpheum	2,900	25c-40c	7,200	"You Can't Have Everything".... (20th Cent.-Fox)	11,000	"Married Before Breakfast" (MGM) (stage: Rudy Vallee and Orch.) (5 days) (35c-55c)	21,000
State	2,400	25c-40c	5,600	"Thin Ice" (20th Cent.-Fox).....	5,000	"The Case of Stuttering Bishop".. (F.N.) and "Wild Money" (Para.)	5,500
World	400	25c-35c	2,700	"Damaged Lives" (Weldon).....	2,300	"King Solomon's Mines" (GB)....	1,700
Montreal							
Capitol	2,547	25c-60c	9,300	"The Road Back" (Univ.).....	9,000	"You Can't Have Everything" (20th Cent.-Fox) and "Think Fast, Mr. Moto" (20th Cent.-Fox)	9,500
Loew's	3,115	25c-40c	11,000	"Gangway" (GB) and..... "Take My Tip" (GB)	7,000	"Midnight Madonna" (Para.) and.. "North of Nome" (Col.)	4,500
Palace	2,600	25c-65c	10,500	"Artists and Models" (Para.).....	11,000	"The Good Earth" (MGM)..... (2nd week)	5,500
Princess	2,272	25c-65c	7,600	"King Solomon's Mines" (GB) and "Take My Tip" (GB)	7,000	"The Toast of New York" (RKO).. and "On Again—Off Again" (RKO)	6,500
New York							
Astor	1,142	55c-$2.20	15,600	"The Firefly" (MGM)..... (2nd week)	13,585	"The Firefly" (MGM)..... (4 days-1st week)	6,844
Capitol	4,700	25c-85c	33,400	"The Broadway Melody of 1938".... (MGM)	40,000	.....	
Criterion	1,700	25c-75c	12,000	"Bulldog Drummond Comes Back" (Para.)	12,000	"Dance, Charlie, Dance" (F.N.)....	5,000
Globe	1,400	55c-$2.20	17,800	"Souls at Sea" (Para.)..... (5th week)	7,500	"Souls at Sea" (Para.)..... (4th week)	6,500
Hollywood	1,430	55c-$2.20	....	"The Life of Emile Zola" (W.B.).. (4th week)	26,500	"The Life of Emile Zola" (W.B.).. (3rd week)	20,000



BETTE DAVIS
and
HENRY FONDA
in
"THAT CERTAIN WOMAN"

with
Ian Hunter • Anita Louise
Donald Crisp
Written and Directed by
Edmund Goulding
Music by Max Steiner
A First National Picture

Didn't you notice in today's film ads that there is not a remote sign of a dramatic performance that can approach this one coming this week from WARNER BROS.?

(The Sensational News is Now Being Nationally Advertised with a 250,000-Line Newspaper Campaign!)

JUST GOES TO SHOW!

Fox, Frisco premiere beats 'Green Light', 'Galahad' and every Warner picture that ever played there!

[THEATRE RECEIPTS--CONT'D]

Theatres (Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)	Seats	Price	Average Receipts Per Week	Current Week Picture	Current Week Gross	Previous Week Picture	Previous Week Gross
New York (Continued)							
Paramount	3,700	25c-99c	36,100	"Double Or Nothing" (Para.) (stage: Shep Fields and Orch.)	61,000	"Artists and Models" (Para.) (stage: Phil Spitalny's Girl Orch.) (4th week)	32,000
Rialto	594	25c-55c	7,700	"Borneo" (20th Cent.-Fox)	8,000	"Bad Guy" (MGM)	10,000
Rivoli	2,200	25c-99c	23,100	"Dead End" (U.A.) (3rd week)	29,000	"Dead End" (U.A.) (2nd week)	45,100
RKO Music Hall	6,200	40c-$1.65	79,000	"The Prisoner of Zenda" (U.A.) (plus stage show)	123,700	"Walter Wanger's Vogues of 1938" (U.A.) (plus stage show) (2nd week)	88,000
Roxy	5,954	25c-75c	35,400	"Thin Ice" (20th Cent.-Fox) (plus stage show)	68,600	"Love Under Fire" (20th Cent.-Fox) (plus stage show)	44,500
Strand	3,000	40c-99c	20,800	"Varsity Show" (W.B.)	22,000	"Confession" (F. N.) (2nd week)	13,500
Oklahoma City							
Criterion	1,700	10c-40c	5,300	"The Prisoner of Zenda" (U.A.) (8 days)	6,500	"Love Under Fire" (20th Cent.-Fox)	4,200
Liberty	1,500	10c-25c	2,900	"Dance, Charlie, Dance" (F.N.) and Louis-Farr Fight Film (4 days)	2,500	"Woman Wise" (20th Cent.-Fox) and "Mountain Justice" (F.N.) (4 days)	1,900
				"You Can't Buy Luck" (RKO) and "Fair Warning" (20th Cent.-Fox) (3 days)	600	"Meet the Missus" (RKO) and... "Off to the Races" (20th Cent.-Fox) (3 days)	500
Midwest	1,500	10c-55c	4,300	"Artists and Models" (Para.) (8 days)	6,400	"Broadway Melody of 1938" (MGM)	7,200
Tower	1,100	10c-35c	....	"Ever Since Eve" (F.N.)	2,900	"Elephant Boy" (U.A.)	2,500
Omaha							
Brandeis	1,200	25c-40c	4,900	"The Life of the Party" (RKO) and "The League of Frightened Men" (Col.)	4,800	"Make a Wish" (RKO) and... "Flight from Glory" (RKO)	3,600
Omaha	2,200	25c-40c	6,900	"Between Two Women" (MGM).. and "Married Before Breakfast" (MGM)	4,500	"Broadway Melody of 1938" (MGM) and "White Bondage" (W.B.) (8 days)	7,500
Orpheum	3,000	25c-40c	9,200	"You Can't Have Everything"..... (20th Cent.-Fox) and "Love from a Stranger" U.A.) (1 day) and "Think Fast, Mr. Moto" (20th Cent.-Fox) (6 days)	5,600	"The Emperor's Candlesticks"..... (MGM) and "Wings Over Honolulu" (Univ.)	5,700
Philadelphia							
Aldine	1,300	40c-65c	9,200	"Stella Dallas" (U.A.) (2nd week)	13,500	"Stella Dallas" (U.A.) (1st week)	19,000
Boyd	2,400	40c-65c	14,800	"Thin Ice" (20th Cent.-Fox)	17,000	"Walter Wanger's Vogues of 1938" (U.A.)	13,000
Earle	2,000	25c-55c	14,400	"Wild and Wooly" (20th Cent.-Fox) (stage: Hal LeRoy and revue)	21,000	"Love Under Fire" (20th Cent.-Fox) (stage: Will Osborne and Orch.)	13,500
Fox	3,000	40c-65c	17,000	"100 Men and a Girl" (Univ.)	22,500	"Souls at Sea" (Para.) (10 days)	17,000
Karlton	1,000	25c-40c	2,700	"Walter Wanger's Vogues of 1938" (U.A.) (25c-50c)	3,800	"Confession" (F.N.)	2,300
Keith's	2,000	30c-50c	2,800	"Souls at Sea" (Para.)	3,700	"You Can't Have Everything" (20th Cent.-Fox)	3,200
Stanley	3,700	40c-65c	15,700	"Varsity Show" (W.B.)	19,000	"Broadway Melody of 1938" (MGM) (2nd week)	10,500
Stanton	1,700	30c-50c	6,400	"They Won't Forget" (W.B.)	7,000	"King Solomon's Mines" (GB)	5,000
San Francisco							
Clay	400	15c-40c	1,100	"Masquerade in Vienna" (World)	900	"Amphytrion" (French) (2nd week)	800
Embassy	1,400	15c-75c	3,800	"Stella Dallas" (U.A.)	9,000	.....	.....
Fox	5,651	15c-75c	11,000	"Thin Ice" (20th Cent.-Fox) and.. "One Mile from Heaven" (20th Cent.-Fox)	23,000	"San Quentin" (F.N.) and... "Love Under Fire" (20th Cent.-Fox)	19,000
Golden Gate	2,850	15c-55c	16,600	"Make a Wish" (RKO) (plus stage show)	22,500	"Big Shot" (RKO) (stage: Gene Autry)	14,500
Orpheum	2,440	15c-55c	8,200	"Lost Horizon" (Col.) (2nd week)	15,000	"Lost Horizon" (Col.) (1st week)	18,000
Paramount	2,670	15c-75c	13,300	"Double Or Nothing" (Para.) and "London By Night" (MGM)	15,000	"Broadway Melody of 1938" (MGM) and "She's No Lady" (Para.), (2nd week)	15,000
St. Francis	1,470	15c-75c	6,900	"San Quentin" (F.N.) and... "Love Under Fire" (20th Cent.-Fox)	8,000	"The Good Earth" (MGM) (2nd week)	6,400
United Artists	1,200	15c-75c	6,900	"Stella Dallas" (U.A.)	14,000	.....	.....
Warfield	2,680	15c-75c	15,300	"Souls at Sea" (Para.) and... "Blonde Trouble" (Para.) (2nd week)	13,000	"Souls at Sea" (Para.) and... "Blonde Trouble" (Para.) (1st week)	19,000
Seattle							
Blue Mouse	950	15c-35c	3,700	"Knight Without Armour" (U.A.) and "Talent Scout" (F.N.)	3,400	"Rose Marie" (MGM) (re-issue) and "Hell Divers" (MGM) (re-issue)	5,100
Fifth Avenue	2,500	30c-55c	7,700	"Broadway Melody of 1938"... (MGM) (2nd week)	6,750	"Broadway Melody of 1938"... (MGM) (1st week)	9,200
Liberty	1,800	25c-55c	7,700	"Stella Dallas" (U.A.) (3rd week)	4,700	"Stella Dallas" (U.A.) (2nd week)	7,000
Music Box	950	30c-55c	3,500	"The Good Earth" (MGM)	3,100	"Wee Willie Winkie" (20th Cent.-Fox) and "Sing and Be Happy" (20th Cent-Fox)	3,850
Orpheum	2,450	30c-55c	6,000	"Topper" (MGM) and... "Think Fast, Mr. Moto" (20th Cent.-Fox)	8,450	"You Can't Have Everything"... (20th Cent.-Fox) and "Midnight Madonna" (Para.) (3rd week)	4,800
Palomar	1,500	15c-35c	4,700	"Hoosier Schoolboy" (Mono.) (plus vaudeville)	4,650	"Meet the Boy Friend" (Rep.) (plus stage show)	4,650
Paramount	3,050	30c-55c	5,200	"Souls at Sea" (Para.) and... "Blonde Trouble" (Para.)	6,200	"The Good Earth" (MGM) (2nd week)	6,750

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

Of the Theatreman's Importance

Said a visiting brother during a recent vacation visit with your Chairman:

"I came in to express my appreciation personally for the publicity you have given me in the Round Table and which is responsible, undoubtedly, for my recent promotion to a bigger job."

To which we answered cheerfully that while the kind words were appreciated, our personal efforts contributed little to his advancement.

Now don't get us wrong, gentlemen. Your Chairman is no shrinking violet. We never have been less than willing to stand up and take our share of the bows. But, basically, the reason for the Round Tabler's promotion is that through his contributions to these pages he did his part in stressing, in strengthening the importance of the theatre manager in the industry structure.

And, by doing so, it follows that he advanced his own cause.

* * *

The main function of the Round Table is to act as a clearing house of boxoffice ideas submitted by the man in the field. It has long passed the day of the pat-on-the-back school of journalism. True, your observer finds frequent occasion to praise editorially, and takes pleasure in so doing, but essentially this department aims for general theatre enhancement and boxoffice betterment by reporting those things found by theatremen to be of benefit.

However, when these same things are detailed in the pages, they must call executive attention not only to the value of high-power showmanship but, as important, to the work of the theatreman who actually does the job. And when a wise manager chooses to forward his campaigns for publication at not too infrequent intervals, it can only be a question of time before his greater value is brought to the fore. In confirmation, the following is taken from a recent letter to this department, written by Jules J. Rubens, Publix Great States Theatres headman:

"There is absolutely no question in my mind but what the Managers' Round Table Club keeps the boys plenty hopped up to do their best, inasmuch as they realize that every bit of recognition through the Club may have a bearing on their future advancement in the business."

Although it should not be so, there is too much of a taking for granted the ability of good managers to handle, and at a moment's notice, everything under the theatre sun. Thus, often outstanding work, if not spotlighted and impressed upon executive consciousness, is neither rewarded nor even recognized.

Your Chairman is pleased to encourage this recognition through editorial praise, through the Quigley Awards and other effective means of advancing the interests of members. But, in the final analysis, it remains for theatremen themselves to aid in building their ever growing importance to the level it rates.

▽ ▽ ▽

THERE ARE OTHER FIELDS, ALSO

The creation of adequate and different lobby displays week in and week out is a problem, to be sure, and often applies to theatremen in the top situations with ample facilities as well as to the boys in the smaller spots. Variations of theatre display available to the man in the field only go so far, and thus showmen with a realization of these limitations utilize commendable ingenuity in casting about for slants that are unusual and inexpensive.

Up in Hartford, for instance, the quick-moving Jack Simons, able Loew's Poli skipper, does it very well by spotting the better window displays around town, many of which he is able to promote after the stores are through with them and reconstruct to fit his own requirements. Of course, Jack has the talent to make these "look like what they ain't," but, in the main, this sort of adaptation has its values.

Smart theatremen borrow freely of each other's boxoffice ideas. They should feel little hesitation in dipping into other fields for art suggestions or otherwise that have proven their worth as crowd-stoppers.

A. Mike Vogel

HITS THE COUNTRY

PHILADELPHIA--First week tops topping it 2nd....hold-over 3rd opening beats "Godfrey" and Girls"!...SAYS HOLLYWOOD RE every man in his organization was telling everyone at the Troc: gross business of the year and time!" "..You're right Mr. Lubitsch! MORE! First reports from LOUIS big towns...from SCHENECTADY, UTICA, WILKES-BARRE, NEW BED spots, confirm it! In big and small

IT'S A MONEY HURRICANE EVERYWHERE!

100 MEN

LIKE A CYCLONE!

"Godfrey" by $5,000! Keeps
week!...LOS ANGELES--Sock
almost triples "Three Smart
PORTER: "Sam Goldwyn insisting
see the picture!"..."Ernst Lubitsch
That picture will do the biggest
one of the biggest grosses of all
..Hold-over in PORTLAND, BALTI-
VILLE, WASHINGTON and other
SCRANTON, SPRINGFIELD, (ILL.),
FORD, ALTOONA and smaller
owns, villages and hamlets...

THE NEW UNIVERSAL'S

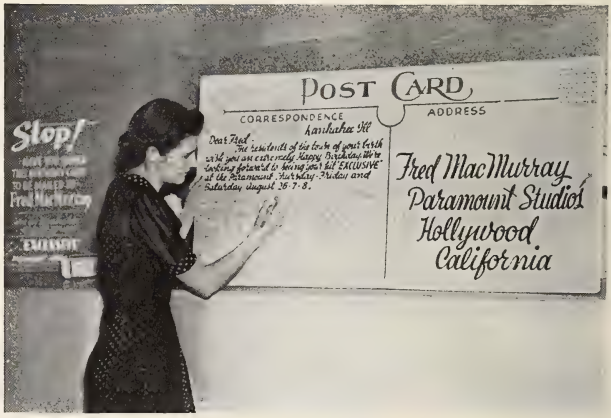
AND A GIRL

Round Table In Pictures



Signalizing the theatreman's winning of the Quigley Awards Bronze Plaque for June, Governor Carl E. Bailey of Arkansas (right) makes the presentation to W. Clyde Smith at the State Capitol, Little Rock. Smith won on his "Mountain Music" campaign at the Paramount, in Hot Springs. . . . Above right is reproduced lobby miniature of Chinese scene from "Good Earth" as conceived by Manager Albert Barfield for the date at Keith's, Philadelphia.



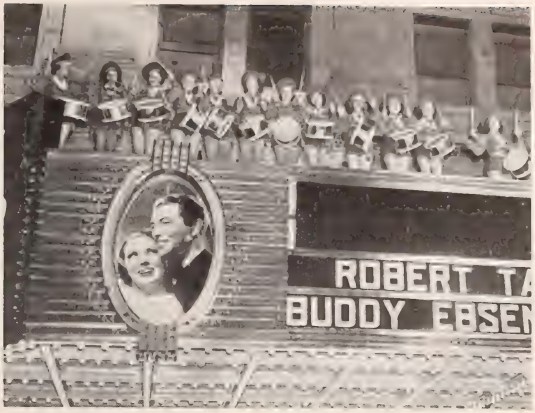


Discovering that the birthplace of Paramount's Fred MacMurray was Kankakee, Ill., Manager George C. Rice, of the Paramount in that spot, playing "Exclusive" coincidentally with the star's birthday, arranged for patrons to sign giant greetings card which was forwarded to the studios. Local paper ran the photo on page one with story and as a follow-up another shot showing the star reading the home-town daily together with an acknowledgment of MacMurray's thanks for his natal day salutations.



In keeping with the modernistic glass front of the Lux Theatre, Guatemala City, Guatemala, was the special electrical exhibit covering face of building on "Stolen Holiday." Giant painting of Kay Francis was featured in display arranged by Manager R. Cofino.





Highlight of Manager Stanley Brown's Fur Fahion Revue put on with "Artists and Models" at the West Coast, Long Beach, Cal., featured models displaying the new styles on stage and runway in front of theatre. Further details on following page. . . . Above right shows squad of girl drummers on new marquee of the New York Capitol, one of the stunts arranged by Ben Serkowich to publicize the reopening.

To emphasize his new season's bookings at the Westlake Theatre, Los Angeles, Manager W. C. "Rick" Ricord, Jr., planted a fully-decorated Christmas tree in his lobby, gaily-wrapped packages bearing names of the top shows to come. Cut-out of Santa Claus saying he could not wait until the Yuletide to present the entertainment gifts explained the stunt.





For Monogram's "Paradise Isle" at the Brooklyn-Strand, Manager Ted Trust arranged a display of Celotex boxes and frames explaining uses of that material against background of palm trees. Blowup of scene still showing stars seated on Celotex box was featured. . . . Principal highways around Bridgeport, Conn., were covered as illustrated by Manager Morris Rosenthal for his date on "Road Back" at the Majestic Theatre.



NEWSPAPER HEADLINES



Hold

ATLANTIC CITY – 3 weeks
DENVER – 4th week
CINCINNATI – Indefinite
PITTSBURGH
BALTIMORE
PORTLAND, Me.
STOCKTON, Cal. – Indefinite
HOUSTON
WASHINGTON, D. C.
WILKES BARRE
WORCESTER
PROVIDENCE
COLUMBUS
RICHMOND – 2 theatres
ESTES PARK, Col.
GLENS FALLS
WASHINGTON, N. J.

Coming — The Comedy Triumph . . . IRENE DUNNE *and* CARY GRANT *in* "THE AWFUL TRUTH"

WROTE THIS ADVERTISING

Over!

HARTFORD – 3 weeks
SAN DIEGO – 3 weeks
SAN FRANCISCO – 3rd week
ASBURY PARK
SACRAMENTO – Indefinite
SPRINGFIELD, MASS.
CLEVELAND
SCRANTON
TOLEDO
ERIE
NEWARK, O.
BRIDGEPORT
INDIANAPOLIS
BUFFALO
IPSWICH
TOMS RIVER, N. J.
WATERVILLE



— A Columbia Picture

...and just around the corner... GRACE MOORE *in* "I'LL TAKE ROMANCE" *with* MELVYN DOUGLAS

QUICK REPORTS FROM THE FIELD

Corn Contest

Out where the tall corn grows, Dick Phillips, Charles Theatre, Charles City, Iowa, put on his yearly "tall corn contest" with local paper in connection with Gene Autry's "Yodelin' Kid from Pine Ridge," cash prize going to entrant submitting tallest cornstalk. Dick also promoted personal congratulatory wire from the star for the winner. Corn was stacked in front of shop adjoining theatre where the crowds gathered to view the specimens.

Dietrich Week

Opening gun of Bill Saxton's "Knight Without Armor" campaign at the Century, Baltimore, was tieup with leading chain shoe stores which featured a Dietrich Shoe Week during run of picture. Chain contributed ten complete windows for elaborate displays and arranged four daily broadcasts for several days ahead of opening. Stores also bought full page co-op ad on the amusement page.

Swimming Meet

Staged by Manager Johnny McManus, Loew's Midland, Kansas City, and W. P. Bernfield, United Artists exploiteer, was a "Dead End" swimming contest held at local pool. Swimming instructor arranged a program of eight events in which boys who were not members of any swimming teams were eligible. Twenty prizes were awarded by the theatre and cooperating merchants, and stunt was duly publicized in all the papers.

Jewelry Tieup

The gals of Memphis were invited to contend for the privilege of wearing thousands of dollars worth of jewelry in a promotion scheme engineered by publicist Fred Ford for the Malco Theatre date on "Toast of New York." Through radio tieup, contest was staged to find the girl who most closely resembled the star. Prize was privilege of wearing the jewelry furnished by the city's largest jeweler under guard in hotels, roof gardens and department stores.

SPEED! Is What You Want When You Need a Trailer QUICK . . . That's Why We're Famous For SAME DAY SERVICE
Our Work is of the Best
FILMACK TRAILER CO. 843 So. Wabash Chicago

PROMOTES BLIMP TO PLUG SHORTS

Coincidentally with showing of "Lifeguard Tubes" at the Park and Granada, Cleveland, Loewman Milt Harris promoted Goodyear to loan Company's advertising blimp to plug the short at National Air Races and other spots. Illuminated at night blimp covering the Exposition and other gatherings carried copy selling the short and crediting both theatres.

Merchant Aids

Trail, B. C. Canada, the city of smelting factories boasts a huge plant whose output is called "elephant brand" and to that product, Will Harper, Liberty Theatre tied his "Elephant Boy" date. Large downtown store window was secured and Harper promoted 50 small elephants from the factory which were planted in window, herd made to appear as though they were travelling with small cutouts of the Elephant Boy in the picture. Permission was also granted for Will to sell the elephants as lucky souvenirs.

Cool Stuff

Various stunts are reported by Tom Edwards, Ozark Theatre, Eldon, Mo. one of which was for "Mountain Music." Tom's operator and sign man cut out head of Martha Raye from 24 sheet and repainted her lips so that the mouth was large enough to place over boxoffice ticket window. Another stunt was picket in front of theatre with signboard reading "this theatre is unfair to hot weather. It has installed air conditioning to cool you off." Santa was also put on streets with sign "I came down from the North Pole to cool off at the Ozark and see" etc. etc.

Contest

One of the first stunts put over by Frank Boucher, Strand, Altoona, Pa. for "Three Smart Girls" was three way tieup with leading department store, radio station and two different newspapers which sponsored a contest to choose a "Miss Durbin" of that city. Store presented costumes to the winner, station offered broadcasting engagement over WFBG as did Boucher on the stage of the Strand and papers ran daily accounts of the contest. With the audience as sole judges, elimination contests were held at theatre thrice weekly.

Good Earth

For advance on "Good Earth," Lew Bray, Lyric, Brownwood, Texas, dumped five separate piles of earth in front of his theatre, each containing large cards on sticks calling attention to the picture opening and playdates. Entire stunt cost four passes for the hauling of the dirt to and from the theatre.

Windows

To publicize "Waikiki Wedding" at the Orpheum, Buena Vista, various merchants contributed window displays for Dave Goodenough. One music store devoted display to bazookas, sheet music and scene stills from the picture and dry goods store featured Hawaiian window with grass skirts and other paraphernalia. Local taverns cooperated by playing music from the picture on their electric phonographs and entire staff wore colored crepe paper leis ahead and during entire run.

Hawaiian Night

Frank Kennebeck, exploitation manager for Paramount in India, arranged a "Waikiki Wedding" night in leading Hotel in Bombay to plug that picture. Event was advertised by the hotel by transforming cabaret into Honolulu setting, the orchestra playing almost exclusively the music from the picture. Hula contest was put on with winner presented with silver cup by the management of Pathe Cinema.

Charity

"Old Shoes Day" was celebrated in Enid, Okla., by Carl Benefiel in which a pair of old shoes served as admission for all children under 12. Event was sponsored by the Enid Lions Club as part of their annual old clothes drive in cooperation with the Griffith Amusement Co. and the county welfare department. All shoes were turned over to the WPA repair shop and later to the Lions Club for distribution to the needy.

Safety Week

Hitting the front page of the Leominster *Daily Chronicle,* Maurice Jaffe, Metropolitan Theatre, Leominster, Mass., succeeded in planting box containing Mayor Harold W. Burdett's proclamation in connection with a safety week program tying in with "Devil Is Driving." Proclamation also called attention to the fact that the Chief of Police, George H. Smith, was cooperating with the manager.

MODERN

TODAY'S splendid motion picture quality can be completely protected... perfectly reproduced... with Eastman Fine-Grain Duplicating Films. For the simple reason that these new materials are capable of making duplicates actually indistinguishable from originals. With them the duplicating process goes definitely modern. Eastman Kodak Company, Rochester, N.Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN *Fine-Grain*

DUPLICATING FILMS

VOTE AUGUST PLAQUES TO DI PESA, DOBRANS

Boston Loew Man First in State to Win Quigley Top Honors; "Bronze" to M. & P. Manager

Blow the bugles and sound the cheers for New England.

By majority vote of the August Judging Committee, both Quigley Awards Plaques for the month go to theatremen in that sector.

To Joe Di Pesa, Boston Loew Publicist, is awarded the Silver for his worthy campaign on United Artists' "Stella Dallas," at the Orpheum and State theatres; to Barney Dobrans, the Bronze on his subsequent-run campaign for Paramount's "Make Way for Tomorrow," at the M. & P. Crown Theatre, in New London, Conn.

Di Pesa is further distinguished by being the first entrant from Massachusetts to be designated for Plaque honors and in landing this classification, generously credits his associate, Joe Longo, for a strong hand in putting the winning entry together.

Dobrans registers another "first" by taking down the initial Plaque for the Mullin and Pinanski theatres. His winning gives Connecticut the distinction of a third Plaque to be awarded theatremen in the Nutmeg State. Both entrants have earned previous Award Mentions.

Among the First Mentions voted in August, two of the three winners are known to the Competitions, Limerick especially for his Plaque campaign in 1936 at the Griffiths' Yale Theatre, in Cleburne, Texas. His current effort was on MGM's "Topper." Graburn is another familiar name, Larry having clicked before at Famous Players-Canadian Metropolitan Theatre, in Regina, Canada, where incidentally his "Elephant Boy" entry was his last before being promoted to the Capitol, in Halifax.

To be stressed also is the noteworthy job done by young Pearce Parkhurst, at the Graphic circuit's New Star Theatre, in Dover-Foxcroft, Me., on MGM's "Captains Courageous." Parkhurst is a newcomer to the Awards and earned his place for a fine endeavor in a community of some 3,000.

14 in Honorables List

Further first-timers in the Competitions and the Awards listings are found in the Honorable Mentions for August, some 14 theatremen sharing the 14 Certificates of this classification. And although Canada is represented in the "Firsts" column, entrants in this country divide all the August Honorables with communities big and small found in the list. The other sex is represented by Miss Mae Shively, who manages the Ritz Theatre, in Clearfield, Pa.

Names, positions of winning entrants and titles of pictures in the First and Honorable class will be found in another column on this page.

Deadline for September entries has been set for midnight of Saturday, October 9th, which as usual means that entries to be eligible must be received no later than that time.

FIRST MENTIONS

LARRY GRABURN, Manager, Metropolitan, Regina, Can., "Elephant Boy".

GEORGE LIMERICK, Manager, Yale, Cleburne, Tex., "Topper".

PEARCE PARKHURST, Manager, New Star, Dover-Foxcroft, Me., "Captains Courageous".

HONORABLE MENTIONS

RALPH H. AYER, Manager, Ute, Colorado Springs, Colo., "100 Men and a Girl".

WALLY CALDWELL, Manager, Loew's Valentine, Toledo, O., "Day at the Races".

BILL EXTON, Manager, Gateway, Kenosha, Wis., "Topper".

STANLEY GARTSIDE, Manager, Palace, Burkburnett, Tex., "Mountain Music".

C. H. GIBSON, Manager, Gibson, Greenville, Mich., "Mountain Music".

FRANK HENSON, Manager, Loew's Broad, Columbus, O., "Knight Without Armor".

SAM KRIMSTEIN, Manager, Logan, Chicago, Ill., "Star Is Born".

BERT LEIGHTON, Manager, Grand, Lancaster, Pa., "Topper".

ED MILLER, Manager, MANNY PEARLSTEIN, Publicist, Warner's Hippodrome, Cleveland, O., "Toast of New York".

J. H. ROBERTS, Manager, Star, Hereford, Tex., "Mountain Music".

HARRY SEFTON, Manager, Orpheum, Wichita, Kan., "Devil Is Driving".

W. CLYDE SMITH, Manager, Paramount, Hot Springs, Ark., "Road Back".

MISS MAE E. SHIVELY, Manager, Ritz, Clearfield, Pa., "Stella Dallas".

Members Report Fall Fur Reviews

Tying in with leading furriers for a gala fur stage show at the Paramount, Salem, Mass., Manager James A. Field brought wide advance notice to the presentation of a series of ads paid for by the store inviting local girls to serve as models. Backed by generous newspaper publicity, the ads brought inquiries from over 100 girls, 35 being selected for appearance in the show which was put on for two days early in August.

Publicity was started two weeks ahead and followed up daily including the days of the show. Details were also incorporated in the biweekly mailing list, heralds inserted in magazines and also distributed in the theatre lobby. Stores also cooperated in this wise by publicizing the show through their own mailing list, and papers ran group shots of the models in new styles.

Window cards plugging the show were planted in prominent store windows, further copy carried on lobby easels at the theatre and also at the store. Further interest was built up with trailer copy advertising that the model selected by audience applause would win the title of "Miss Fashion Queen" and would be presented with a new fur coat.

Fields reports store paying stage hand salary, for printing matter, newspaper advertising and half the cost of trailers, easels and special lobby display. Hairdressing of the models was promoted at no charge to the theatre, beauty shop being given plugs over the house p. a. system during the show, which played to capacity.

Brown's Outdoor Show

Subscriptions from 10 local furriers enabled Stan Brown to put on a smart fur fashion revue at the West Coast Theatre, Long Beach, Cal., in conjunction with "Artists and Models." Stage and runway erected immediately in front of the theatre and illustrated in the Round Table photo section of this issue was illuminated with lights and decorated with flowers supplied by the City Parks Department. Construction was completed day ahead of the show with posters placed around it to explain what it was all about.

Campaign also included series of three-column display ads and further publicity was obtained by a series of front-page stories and radio announcements. Furriers also decorated their windows and phoned all clients about the show. According to Brown the revue presented from 7:00 to 7:45 in the evening, did not hurt attendance, but, to the contrary, was found to help in packing the house to capacity before the finish.

"Tell Us What You Did"

Merchant Cooperation

Additional publicity was secured on "Elephant Boy" by Hal Bishop, Capitol, Winnipeg, by contacting feature editor of the *Free Press* to run story on Robert Flaherty, who, during his early youth, spent considerable time in and around Winnipeg. Further tieup was made with local coffee distributor whose trade mark is an elephant. Merchant sponsored a special Saturday morning matinee.

PLAN PIGEON RACES FOR "FIREFLY"

COLUMBIA

Special campaigns in work utilizing for front-page breaks the Cinderella aspect of this Madeline Carroll-Francis Lederer farce. Searches made in each situation for stenogs who want to know what it feels like to be a millionairess, a la Carroll. Girl is wined, dined and feted with newspaper co-sponsorship. Stunt is already reported to have clicked in New Orleans, Baltimore, Columbus and other towns.—"It's All Yours"—Francis Lederer, Madeleine Carroll.

▽

Set models of Shangri La Lamasary are being routed throughout the country under home office supervision to assist in special displays, news stories, etc. National campaign is under way for cooperation locally by Boards of Education including both elementary and upper grades and college exploitation. Arrangements have been made for mailing of postcards from Hollywood signed by Ronald Colman, cards at all Columbia exchanges to be addressed, stamped locally and mailed in parcel to coast for remailing.

Newspaper features have been prepared in mat form for local planting; six day illustrated serialization, six day pictorial serialization of film story, special Frank Capra strip showing him in candid-camera action on set with captioned biog of the director and full page mat all exchanges for planting in Sunday sections fully illustrated telling the story behind production of the picture.—"Lost Horizon."—Ronald Colman, Edward Everett Horton, Jane Wyatt, Margo.

▽

National promotion has been arranged on "Mr. Smith," wire-haired terrier with special section in campaign book devoted to dog angles. Exploitation tieup of Irene Dunne Alaska Seal Coat involving newspaper-dealer advertising, national magazine advertising, promotion brochures, etc.

Special series of articles by noted marital authority on psychological aspect of marriage are available for local newspaper planting. It is further suggested that ten couples be found in each city and treated enmasse in typical "Lady For a Day" fashion, to meet mayor, visit stores, attend luncheons, dinners, night spots, etc., under newspaper sponsorship. Stunt will be followed through personally by field exploiteers.—"The Awful Truth"—Irene Dunne, Cary Grant.

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Fay Wray and Richard Arlen are tied up with Ronson lighters for national magazine campaign, *Vogue, Life, Cosmopolitan,* etc., and for followup dealer merchandising campaign with day-and-date advertising, window displays, etc. Special Wonder Bread national campaign including window streamers, radio broadcasts, etc., for local theatre cooperation involving grocers throughout country. Special day-and-date Lucky Strike advertising on Richard Arlen.—"Park Avenue Dame"—Fay Wray and Richard Arlen.

PRODUCERS ARRANGE NEW SEASON TIEINS

To signalize the strength of the new season's pictures and to give theatremen in the field a closeup of what the home office ad departments are planning to aid managers in the advertising on coming pictures, this page and the two following carry outlines of some of the featured tieins already set and being prepared by the producers. Also listed are top exploitation ideas suggested by the admen.

Alphabetically arranged by companies, the various cooperations are put down briefly and followed by the titles of the pictures concerned and the stars appearing in them. Fuller information will be found in the press books of the attractions listed here. Further slants and tieins will be carried in next week's issue.

Campaign under way for broadcasts and general song plugging of music scheduled for late October release. Work now under way for dealer tieups on all companies' recordings. Nash tieup with Grace Moore involving radio, newspaper, magazine advertising and dealer displays, etc.—"I'll Take Romance"—Grace Moore, Melvyn Douglas.

▽

GRAND NATIONAL

American Airlines with whose cooperation the picture was made, is arranging to display scenes from the picture in each of its 60 offices and will also cooperate with exhibitors in offering visitors free transportation to and from its various flying fields. Bruce Cabot is featured in a car card advertising campaign sponsored by Affiliated Products Co., which appear in all principal cities of the country. Full mention will be given the picture as will also be the case in a Kissproof magazine campaign built around Bruce Cabot, mentioning picture and appearing in Silver Queen, Modern Screen, Modern Romances, Modern Radio, True Story, True Romances, True Experiences, Movie Mirror, Radio Mirror, Screen Book, Screen Play, Motion Picture and Hollywood magazine.

Astrid Allwyn, one of the feminine leads is the central figure in a big Lux soap newspaper campaign which credits the picture and a cooperative arrangement has been worked out with dealers handling Cord cars which is the make used by Bruce Cabot who is shown in a variety of poses with the car. Fan magazine breaks include display of art in September Cinéma Art plugs fictionization in the August issue of Screen Romances.—"Love Takes Flight"—Bruce Cabot, Astrid Allwyn.

▽

Dell Publishing Co. will display a 40 by 28 two-color poster on delivery trucks throughout the country advertising James Cagney's life story appearing in the October issue of Modern Screen magazine. Promotion also receives added advantage of full page plug in Foto, Screen Romances and Film Fun. Tieup has been arranged with Arthur Murray dance studios, whereby it is possible for exhibitors to offer free dancing lessons to fans presenting most original name for principal number contributed by Cagney consisting of a ballet-tap routine. Dance will be presented at the Fall convention of the National Academy of Social Dancing, as well as at dance teachers' convention in Boston, Chicago and New York.

Advertising tieups have also been made with commercial companies whose products appear in an outdoor street set used in the picture. These include Maytag Washing Machine Co., Hoover Vacuum Cleaner Co., Brown and Williamson Tobacco Co., Mission Dry Corporation, Curtiss Candy Co., RCA Victor, Guerlain Perfumes, Postal Telegraph, Remington Rand, Aubrey Moore and Wallace, manufacturers of "Italian Balm," White Rock beverages, Louis Sherry candies and American Airlines, etc.—"Something To Sing About."—James Cagney, Gene Lockhart.

▽

METRO-GOLDWYN-MAYER

Plans are underway to start a series of pigeon races between the various cities showing this road-show attraction. It is promised that this exploitation stunt will have the full cooperation of newspapers and local pigeon fanciers.

From time immemorial pigeons have been used as messengers in times of war, and the Napoleonic conflict which is the motivating force in "The Firefly" shows Jeannette MacDonald using them in her role of spy.—"Firefly"—Jeannette MacDonald, Allen Jones, Warren Williams.

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Cover of October *Photoplay* carries reproduction of Joan Crawford against a background of chrysanthemums. Tieup is a four-way proposition between Florists' Telegraph Delivery Association, Western Union, *Photoplay* and M-G-M. 17 different cooperative angles have already been worked out awaiting the national release date, Sept. 24. "The Bride Wore Red."—Joan Crawford, Franchot Tone, Robert Young.

▽

Rosalind Russell is scheduled to appear in a series of radio broadcasts sponsored by the International Silverware. Much exhibitor advantage is expected to result from local station promotion and the nation-wide department stores carrying this product.—"Live, Love and Learn"—Rosalind Russell, Robert Montgomery.

▽

Coca-Cola will soon start a series of national advertisements in newspaper roto sections. Myrna Loy is one of the many M-G-M stars whose likeness will appear in them. Coca-Cola is preparing dealer helps, including big standees, counter displays, etc.—"Double Wedding"—Myrna Loy, William Powell.

FASHION TIEINS SET FOR "ANGEL"

MONOGRAM

It is suggested that exhibitors capitalize on the fact that picture was awarded the Parent's Magazine medal for the best family picture. Local PTAs should be of aid in connection with this recognition. A voting contest run in conjunction with a local newspaper with the showing of the film to decide the most popular teacher in the community would focus outstanding attention to the film. Plug Micky Rooney, who has risen to stardom in "Slave Ship," "Devil is a Sissy," "Captains Courageous" and "Family Affair."—"Hoosier Schoolboy"—Mickey Rooney, Ann Nagel, Frank Shields.

▽

National campaign embraces 10 national merchandise tieups, including I. Miller shoes and hosiery, Maxwell House Coffee, Moviematic camera, American Spice Association, Celotex, Coty Perfume, Williamsbridge Mills, Aviatrix shower and boudoir caps, Ben Hur hair ornaments, Kadin Handbags, Royal Robes, Cohn and Rosenberger jewelry, Gaber bathing suits. Everyone of these manufacturers have national retail outlets, so that one and more can be used wherever the picture plays. Romantic South Sea background of Samoa is also suggested for plugging.—"Paradise Isle."—Movita and Warren Hull.

▽

CCC camp background of picture is suggested for tieins. There are 2,002 CCC camps located in various sections of the U. S. where more than 350,000 boys are enlisted. The "Happy Days," national official newspaper of the CCC, carried a four chapter serialization. Picture was made with the official cooperation of the U. S. Forest Service and the Department of Agriculture.—"Blazing Barriers"—Edward Arnold, Jr.

▽

In lieu of the headlines and front page news on the war between China and Japan, this picture, dealing with the smuggling of Chinese into America, should be of outstanding interest to the public. Every alert showman can capitalize on the present situation in bringing attention to this film, with the Chinese leaving their own country and seeking safety elsewhere.—"Shadows of the Orient"—Esther Ralston, Regis Toomey, S. Blackmer.

▽

Work with local Bureau of Missing Persons or local police officials in getting from them a list of names and photos of people missing from your town or city in the past years. Contact your local newspaper in conducting an investigation as to the whereabouts of these missing persons, or their ultimate fate.—"Legion of Missing Men"—Ralph Forbes, Ben Alexander, Hala Linda.

▽

PARAMOUNT

Radio plugs by Mary Livingston on the Jack Benny Jell-O hour and tieup with the General Foods Corp., distributors for dealer promotions. Tieup with Johnson's floor polish in Fibber McGee and Molly, radio comedians for that account. Radio plugs on the Monday evening coast-to-coast NBC radio show, tiein also includes special dealer window display pieces. Further tieup with the Covered Wagon Company manufacturers of automobile trailers including colored poster, almost one-sheet size, already sent to dealers everywhere for display on showroom windows. Poster is illustrated by scenes from the production. Local playdate information space available to exhibitors.—"This Way Please"—Mary Livingston, Charles "Buddy" Rogers, Bette Grable, Ned Sparks, Fibber McGee and Molly.

▽

Tide Water Associated Oil Companies in large-scale national promotion. This tieup includes newspaper advertising approximately day and date in important key cities for first runs; gas station posting of one-sheets from the production, with local playdate strips supplied by exhibitor; distribution throughout the country at local Tydol stations of special four page rotogravure heralds jointly advertising the picture and Tydol, with local theatre imprint space, these heralds to be made available to exhibitors. Radio plugs over all stations used by Tide Water Associated, giving direct local theatre playdate and picture building.—"High, Wide and Handsome"—Irene Dunne, Randolph Scott, Elizabeth Patterson, Charles Bickford, Dorothy Lamour.

▽

Air plugs on the Jack Benny Jell-O radio show throughout Jack Benny session and during special summer Jell-O show. Plugs on Martha Raye's Rinso radio hour. Special musical presentation by Andre Kostelanetz and Louis Armstrong.

Two color window streamers jointly advertising Jack Benny in his Jell-O radio program and picture with local imprint space provided. Streamers available free to exhibitors at exchanges. Easy Washing Machine Company tieup, promotion consisting of dealer advertising mats for local insertion with space for local theatre plug, counter cards and two-color window streamers. Fashion promotion through Modern Merchandising Bureau, includes special 16 mm. fashion trailer for back-screen projection in department store windows or on counters. Max Factor promotion. Traveling makeup artists will be routed to cities showing the picture for department store displays based on Ida Lupino.—"Artists and Models"—Jack Benny, Gail Patrick, Ida Lupino, Richard Arlen, Ben Blue. Specialties by Martha Raye, Yacht Club Boys, Connie Boswell.

▽

Lucky Strike newspaper and magazine advertising on Gary Cooper. Packard Lektroshaver tieup with George Raft which also makes available blowups for window and counter displays.—"Souls at Sea"—Gary Cooper, George Raft, Frances Dee, Henry Wilcoxon.

▽

Large scale fashion tieup with Modern Merchandising Bureau, including fashion reel for stores, fashion reproductions of dresses, hats, costume jewelry. National advertising break in *Time Magazine,* October 11, of advertisement by Hammermill Bond paper.—"Angel"—Marlene Dietrich, Herbert Marshall, Melvyn Douglas.

▽

Max Factor tieup on Frances Farmer, including displays for cosmetic windows and cooperative dealer advertising. LaSalle men's hat tieup on Ray Milland. Display material for stores. Packard Lektroshaver and Packard Lektrolite tieup on Ray Milland, comprising window and counter display cards.—"Ebb Tide"—Oscar Homolka, Frances Dee, Ray Milland.

▽

20TH CENTURY - FOX

A complete promotion manual, including cooperative newspaper ads, an exceptional window display in full color, newspaper publicity stories, and spot radio announcements have been sent to every Servel refrigerator dealer in the United States, strongly urging them to cooperate with exhibitors when "Borneo" is released in their territories. The complete cost of this campaign is being footed by the Servel Co., and their dealers. —"Borneo"—Mr. & Mrs. Martin Johnson.

▽

Tieup has been made with the Nestor Johnson Mfg. Co., to manufacture a special Sonja Henie pleasure skate which will be sold in every department and sporting goods store in the United States. In addition, a special rate has been arranged for exhibitors wishing to purchase skates for use in local contests.

The second major exploitation arranged is series of four articles, illustrated with high speed camera shots, showing how Miss Henie performs her ice feats. To facilitate circulation, 20th Century-Fox is supplying free mats of each of the four articles to newspapers which tieup with exhibitors. Complete details of both promotions are included in the press book.—"Thin Ice"—Sonja Henie, Tyrone Power.

(Continued on following page)

NEWSGIRLS PROPOSED INSTEAD OF NEWSBOYS

For "Back in Circulation", starring Joan Blondell and Pat O'Brien, Warners' suggest getting a trio of shapely blondes to walk around town with placards on their backs reading: "We are back in circulation at the Blank Theatre". To dress up the stunt a little, house artist might paint it on their slickers in water colors. Add to the gag by writing up a number of limericks for the girls to recite ending with the line: "Now we're back in circulation".

Newsboys are ordinary, but newsgirls will attract. Two attractive girls around downtown streets yelling "Extra" might pass out flash heralds headlining "Editor Weds Star Reporter."

RADIO TO PUBLICISE "ALI BABA"

(Continued from preceding page)

Peter B. Kyne authored the serialized form of "Lloyds of London" and Governeur Morris that of "Slave Ship." Both of these were planted in more than 500 newspapers. Plans have already been formulated to have an equally well-known novelist write a serialization.—"In Old Chicago"—Tyrone Power, Alice Faye, Don Ameche.

▽

Texaco Gasoline, sponsors of Eddie Cantor's radio program are in on a tieup that promises cooperation from Texaco dealers throughout the country, as well as a barrage of radio exploitation. Details have not been completely worked out as yet, but the entire campaign will be included in the pressbook.—"Ali Baba Goes To Town"—Eddie Cantor, June Lang, Roland Young.

▽

Jack Haley has been signed as the star of the new Log Cabin radio program and mention of Haley's new pictures are expected to receive liberal plugs over the air. In addition, tieups with grocery stores are made available to exhibitors in their respective communities.—"Danger—Love At Work"—Ann Sothern, Jack Haley, Edward Everett Horton, Mary Boland.

▽

Woodbury's new Sunday night dramatic program will star Tyrone Power. A nation-wide campaign is currently in effect announcing the signing of Power as the star of the new broadcast, and arrangements have been worked out by which plugs of Power's new pictures will be broadcast on each of the programs. First pictures to benefit under this arrangement will be "In Old Chicago" and "Second Honeymoon."

▽

UNIVERSAL

National tieups have been arranged for Deanna Durbin fashions, including cotton, wool and silk dresses, hats, coats, complete sportswear, pajamas, robes and house coats, bathing suits, skirts, ski suits, etc. Stores are reported planning complete Deanna Durbin departments.

It is suggested that stores featuring these fashions cooperate in putting on a fashion show on theatre's stage, with stores supplying models and fashions running special newspaper ads and window displays. Further suggestions include Deanna Durbin resemblance contest at the fashion show, winner to wear complete outfit of Deanna Durbin fashions.

Decca Records have made exclusive recordings of "It's Raining Sunbeams" and "A Heart That Is Free" as sung by Deanna Durbin in the picture. They have also many other records containing popular songs sung by Miss Durbin. Victor Records have the exclusive recordings of Leopold Stokowski and his orchestra, playing the famous arias rendered in the picture. Lux Soap tieup ads will break in leading cities throughout the country on Deanna Durbin.

Special cash prize of $25 can be offered to be turned over to local charity for the first girl who brings 100 men with her to see the picture. Gag is launched two or three weeks in advance to give the girls time to line up their escorts and should have a special appeal in local schools, colleges, etc. —"100 Men and a Girl"—Deanna Durbin, Leopold Stokowski, Adolphe Menjou, Alice Brady, Eugene Pallette, Mischa Auer.

▽

Actual merry-go-round can be constructed as an advance display. Large caricature heads of the four zanies in the picture, mounted on tin doll bodies can be spotted prominently. Merry-go-round turns on a phonograph or other kind of turntable device. Records of typical calliope music played, interspersed with recordings of music from the film. Same idea can be adopted for use on a street ballyhoo truck, with merry-go-round turning by means of a motor-hook-up.

Swami in lobby stunt features a dummy or photo blow-up of Mischa Auer in the swami costume he wears in the film. A two-way mike hook-up with receiver and transmitter in the dummy at the other end, provides the means for passersby to ask questions and receive immediate answers. Person assigned to answer questions is located in a spot where he can be heard but not seen. Copy beneath swami figure plugs title and catchline.—"Merry-Go-Round of 1938"—Joy Hodges, John King, Bert Lahr, Billy House, Mischa Auer, Jimmy Savo, Alice Brady, Louise Fazenda, Dave Apollon and Orchestra.

▽

A real live-wire barker out front. A stand boxoffice is rigged up out front, from which the barker gives his spiel as he sells tickets. If a barker is impractical, the idea can be adopted for an attention-getting standee out front with copy lines on stand. Barker is a poster cut out of Robert Wilcox with megaphone in hand.—"Carnival Queen"—Robert Wilcox, Dorothea Kent, Hobart Cavanaugh.

FAMOUS WOMEN TIED TO "CERTAIN WOMAN"

For "That Certain Woman", starring Bette Davis and Henry Fonda, Warners' suggest a newspaper contest offering prizes for first 20 correct answers on "Certain Famous Women" idea being to list a number of famous women and have patrons tell for what each is well known.

Invite girls to step into lobby and be photographed gratis. Award free tickets to girls whose smile most resembles that of Bette Davis. Variations of the idea would be to send a truck with blowup of Bette's smile through streets, asking girls to step on bannered float and have their pictures taken there.

Man travels around town with a small mike concealed on his person. He mingles wherever crowds gather, and tries to pick up their conversations. After each bit he whispers into the mike: "This is your secret rover 'Behind the Mike,' bringing you chance bits of street conversation." At the beginning and end of broadcast he can mention the film and theatre. Radio station should be willing to sponsor the stunt as something out of the ordinary.—"Behind the Mike"—William Gargan, Judith Barrett, Don Wilson.

▽

UNITED ARTISTS

Tieup with Hart, Schaffner & Marx on a combined magazine, newspaper and display campaign, tying up with Henry Fonda. Campaign includes full pages in color in *Esquire, Collier's, Saturday Evening Post;* a full page in *Life;* 1,500 line ads day and date in conjunction with their 500 leading outlets; consumer circulars, style books, five-foot window displays, window cutouts and special local promotions which include free giveaway of suits in cooperation with local theatres.—"I Met My Love Again"—Henry Fonda, Joan Bennett.

▽

Exploitation based on Walter Wanger models, called "The Most Photographed Girls in the World." A series of five stunts included (a) scrambled features contest; (b) "find local models" idea; (c) Girlygrams contest—best alliterative adjectives describing the beauty of the models; (d) "match your figure with the models" lobby stunt—a full size figure of a representative model cut out on compo board, with invitation to girls to step in and see if their figures match the perfect proportions; (e) a full-page matted Sunday feature story entitled, "Most Photographed Girls in the World."—"Walter Wagner's Vogues of 1938."—Warner Baxter, Joan Bennett,

▽

Distributing reproductions of the Charlie McCarthy dummy, exact in every detail, to leading film critics and writers. Gulf Oil Co. is tieing up with six weeks of plugs through Phil Baker, featured in radio program. Dealers will display lithographed cards, one sheets and every dealer will distribute personally autographed cards from Baker in Hollywood. "The Goldwyn Follies.—Phil Baker, Edgar Bergen, Charlie McCarthy, Helen Jepson, Zorina, Adolphe Menjou, Ritz Brothers.

▽

Tieup with Auto-Lite Spark Plugs, including full page four color ads in *Life* and *Liberty*; day and date newspaper advertising; life size cutouts of Madeleine Carroll for lobby display; small-size cutouts of Madeleine Carroll for boxoffice display; material for dealers window display; distribution of fan photographs of Madeleine Carroll; and slip-sheeting of a four-page insert into *Liberty Magazine* in three hundred cities at the time the picture plays those spots.—"The Prisoner of Zenda."—Ronald Colman, Madeleine Carroll

personalities

CLARENCE BOSCH
is now managing the Lake, Milwaukee, and CARL KELLY goes to the Granada.

▽

ARNOLD SCHNEEBERGER
is the house manager of the new Princess Theatre, Kendallville, Ind.

▽

ARTHUR P. BARRY
Macon manager for Lucas and Jenkins, will direct the education and publicity bureau of the Community Chest campaign in October.

▽

JAMES O'BRIEN
and CHARLES MEKELBURG will open the Capitol in Monson, Mass.

▽

ALLEN T. SPARROW
has succeeded GEORGE ARTHUR JONES as manager of Loew's, Richmond, Va., the latter being shifted to Boston.

▽

MORRIS ZAIDINS
who has been manager of the credentials department at the Cleveland Great Lakes Expo will again manage the reopened Gayety Theatre, Cincinnati, O.

▽

S. LAIRD
has taken over the Madison, Kansas City, Mo., from J. D. WOODS.

▽

CLIFFORD KNOLL
will manage the Time Theatre, Mason City, Ia., for WATSON MOORE.

▽

E. A. EARHART
has sold his theatre in Odebolt, Ia., and bought the Strand in Milford from F. F. JUNGKUNZ, who retires from showbusiness.

▽

MR. AND MRS. TOM FLEMING
have purchased the Hollywood Theatre, York, S. C., from Mr. and Mrs. J. W. GRIFFIN.

▽

BRANDEN WARREN
is the manager of the reopened Lake Butler Theatre, Lake Butler, Fla.

▽

J. STUART CAGNEY
has been transferred from the Glove to Schine's Colonia Theatre, Norwich, Conn.

▽

JOE SIRKIN
formerly at the Culver Theatre, Brooklyn, has been transferred to the Duffield, another Randforce house.

▽

F. D. NESSEL
of the Jefferson Theatre, Goshen, Ind., paid us that long anticipated visit with his very charming wife.

▽

PAUL BLAUFOX
is now managing the Grand Opera House, Wilmington, Del.

▽

JAY GOLDEN
former manager of the RKO Palace, Rochester, has returned to that house from the Keith at Syracuse, replacing WALTER RISLEY, who plans to return to Hollywood.



Created by Bob Ewing, Mars Theatre, Lafayette, Ind., was this four by five foot poster on "Mountain Music" done in pastel crayon directly on compo board.

▽

C. G. HOLMES
has resigned as manager of the Royal Theatre, Guelph, Ont., Can., to return to England from which point his plans will later be announced.

▽

HARRY K. McWILLIAMS
has taken over the post of assistant director of publicity at United Detroit Theatres, succeeding LYNDON YOUNG, who is now booker.

Birthday Greetings

George Marcus Aurelius	Charles A. Koerner
Al Bartolot	Joseph Levenson
J. Gordon Bason	Irving Levine
Harry Beencken	George E. Livingston
J. H. Berlinger	Thomas J. McCoy
Fred Bixby	H. B. McFarling
Ben W. Blackman	R. V. McGinnis
Charles Brown	Robert Menches
Frank Boucher	Howard Mercer
A. G. Buchanan	John Alford Mier
Burr W. Cline	Bill C. Miller
Nathan S. Cohen	Irvin A. Moffitt
Norman T. Cohen	Lee Naify
Al Cooper	J. Alan Peters
Arlie Crites	Clyde Pratt
Reid L. Crow	Jimmie L. Redmond
L. O. Daniel, Jr.	Max Reizes
J. Ramos Defontaine	Jarrell B. Rhea
Fred J. Dollinger	Dozier B. Roberts
Robert Duberstein	Robert O. Robison
Tom W. Edwards	G. O. Romine
Joseph Feldman	Robert J. Rydeen
W. A. Gallemore	Dave D. Samuels
Leonard Goldberg	Harry Sanders
Harold Goldman	Harry Sayer
Leonard Gordon	Sam Schiwetz
Wesley R. Griffith	Gerald Shaffer
J. Sidney Grill	Martin Simpson
Mike Guttman	J. E. Spencer
W. H. Hall	Harold C. Spero
Rotus Harvey	Norman Stancliffe
Harold Heller	Jim P. Stroud
R. H. Hightower	William Truesdell
C. L. Hollister	Harold Turner
Jack Huwig	Eric Van Dyck
Leon Edouard Junette	E. M. Waltz
Thomas R. King	Jack Zaitzow

JIM KEEFE
former advertising and publicity director for Fox Wisconsin Agency Corp., has been named manager of the circuit's Wisconsin, Milwaukee.

▽

MARTIN COOPERSMITH
will manage the Park, Greeley, Colo.

▽

E. B. ADELMAN
has opened a new house in Tulsa, Okla.

▽

WILLIAM BROWN
former house manager at RKO Albee, Providence, has been named managing director of the house with KEN ROCKWELL, formerly at RKO Fordham, as new house manager under Brown.

▽

GEORGE SETTOS
has acquired the Rialto and Royal Theatres in Tell City, Ind.

▽

DON JACOBS
has been promoted from manager of the Lyric, Portsmouth to the Lake, in Cleveland, with DICK CRUSIGER succeeding him, and CLARENCE SLETZ promoted from assistant to manager of the Plaza, Sandusky.

▽

JIM KNEVELS
has replaced ED SIEGAL at the Jerome Theatre, Bronx, N. Y.

▽

CAREY REEVES
has been made manager of the Warner Lake, Cleveland, with DON JACOBS going to the Hippodrome as assistant, succeeding GEORGE FRASER, who went to the Variety in the same capacity.

▽

J. R. FERGER
goes to the Embassy, Neenah, Wis., H. G. DIMMITT to the Brin at Menasha.

▽

GENE ARNSTEIN
has been named manager of the Warner-Saxe Garfield, Milwaukee, Wis., succeeding MILT HARMAN, who has been promoted to advertising manager of the circuit.

▽

FRANK MURPHY
assistant at Loew's Orpheum, Boston, has been upped to manager of the Broadway, Wilmington, Del.

▽

SPUD QUERY
manager of the Lincoln, Marion, Va., is planning on reopening the Rialto Theatre there.

▽

ED MATER
has replaced HERBERT GOLDBERG, resigned, as manager of the Isis Theatre, Kansas City, Mo., while MORRILL MOORE goes from the Rockhill to the Warwick and GLENN CARROLL leaves the Apollo to succeed Moore. RALPH WALLACE is transferred from the Linwood to the Gladstone, succeeding CHARL MORRILL, who goes to the Vista. JOHN CREAMER has been placed in charge of the Linwood, while THOMAS GARRISON goes to the Benton.

WHAT THE PICTURE DID FOR ME

Columbia

DEVIL IS DRIVING, THE: Richard Dix, Joan Perry—A fairly good program picture. Nothing big, but good, clean entertainment that every crazy car driver should see. We had no complaints on this picture. Dix always goes over good here. Running time, 68 minutes. Played August 28-29.—Ray Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

First National

EARTHWORM TRACTORS: Joe E. Brown—The funniest Joe E. Brown we've ever played. Laughs galore. Running time, 65 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

MARKED WOMAN: Bette Davis, Humphrey Bogart—A picture we were very proud to have played and brought us a lot of comment. Business average for weekend.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MOUNTAIN JUSTICE: George Brent, Josephine Hutchinson, Guy Kibbee, Fuzzy Knight, Margaret Hamilton—Here is a splendid picture that did not do so well at the gate. Very rarely is anything but the "horse opry" successful on the Friday-Saturday spot in this town. Those who did comment on the picture spoke very favorably of it. Such comedy relief as is contained in an otherwise rather somber production is carried by Guy Kibbee, Fuzzy Knight and Margaret Hamilton. Running time, 82 minutes. Played September 3-4.—W. D. White, Palace Theatre, Exira, Iowa. Town and rural patronage.

Grand National

ARIZONA DAYS: Tex Ritter—Pretty good western. Running time, 60 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

Metro-Goldwyn-Mayer

BETWEEN TWO WOMEN: Franchot Tone, Virginia Bruce, Maureen O'Sullivan—Intimated in both press and trailer that this was another "White Sister." They shot too high. It is just a program picture with Tone to head the cast and he is no pushover to sell the public.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

ESPIONAGE: Edmund Lowe, Madge Evans—Both Madge Evans and Lowe are very good, but the story is nothing to write home about. This team deserves a better story. Used this on a double feature. Running time, 67 minutes. Played August 21-22.—Gladys E. McArdle. Owl Theatre, Lebanon, Kan. Small town patronage.

FAMILY AFFAIR, A: Lionel Barrymore, Cecilia Parker—Barrymore is just as good as usual in this one and that is what is wrong with it, in my judgment. I think he lacks versatility. In each part he plays he is just Lionel Barrymore with just the same appearance, the same voice and the same mannerisms. Our patrons seem to be tired of his work. Running time, 70 minutes. Played August 24-25.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

GOOD OLD SOAK: Wallace Beery, Betty Furness—A good program picture which drew average money. Berry well liked. Played August 12-14.—Rubel Hutchings, Allen Theatre, Allen, Neb. Small town patronage.

MAN OF THE PEOPLE: Joseph Calleia, Florence Rice—Just a program picture. Joseph Calleia has given some very good performances as a gangster, but he is not so good in the role of a reformer. Not many bricks but no bouquets on this one. Running time, 81 minutes. Played August 18-19.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MAYTIME: Jeanette MacDonald, Nelson Eddy—A wonderful picture, but n. g. in small town. Played August 5-7.—Rubel Hutchings, Allen Theatre, Allen, Neb. Small town patronage.

NIGHT MUST FALL: Robert Montgomery, Rosalind Russell—A fine cast wasted on a two-hour film with a story that is neither instructive nor entertaining. The best acting in the world will not make patrons like a gruesome story. Running time, 117 minutes. Played August 27-28.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to —

What the Picture Did for Me

MOTION PICTURE HERALD

Rockefeller Center, New York

NOBODY'S BABY: Patsy Kelly, Robert Armstrong—A hokum comedy that got by satisfactory for the weekend date on a clientele that is not too critical.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SARATOGA: Jean Harlow, Clark Gable—A good sendoff for the late Miss Harlow. Well produced and of course it did business, for it had a lot of advance publicity due to her death.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SINNER TAKE ALL: Margaret Lindsay, Bruce Cabot—We played this the night of the fight to a very satisfactory house and received many favorable comments.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

THEY GAVE HIM A GUN: Spencer Tracy, Franchot Tone, Gladys George—This picture was well liked by my people. A little better than average business. Played August 26-28.—Rubel Hutchings, Allen Theatre, Allen, Neb. Small town patronage.

THEY GAVE HIM A GUN: Spencer Tracy, Gladys George, Franchot Tone—A war story, a love story and a gangster story rolled up together. It's a very well done job of directing and acting, but too much of a "thriller" to please people who merely desire to be amused. I believe this one will quite satisfy about 70 per cent of the usual run of movie goers. Running time, 94 minutes. Played September 3-4.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

TOPPER: Roland Young, Constance Bennett, Cary Grant, Billie Burke—Smooth comedy all the way. The two characters appear and disappear. Tailored to Roland Young's measure. The only false note was Billie Burke, whose fluttering and head bobbing belong back in East Lynne's time. Her acting is amateurish and outmoded. Not as long as I remember has she added anything to a picture. In fact, she detracts from it as she did in this one. It was the only place where there was any appearance of the razzberry in the audience—during the sequences she appeared in. The picture is novel and unusual.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Monogram

HOOSIER SCHOOLBOY: Mickey Rooney, Anne Nagel—A very good picture with Mickey Rooney. Business fair. Played July 11-12.—Walter Hollowell, State Theatre, McCorry, Ark. Small town and rural patronage.

Paramount

ARTISTS AND MODELS: Jack Benny, Ida Lupino, Gail Patrick—Excellent in any spot. Running time, 98 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

BULLDOG DRUMMOND ESCAPES: Ray Milland, Heather Angel—A good mystery, but a flop at the box office. Running time, 70 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

EASY LIVING: Edward Arnold, Jean Arthur, Ray Milland—This is a picture. Play it for all it is worth. No company has ever made a better one. Our patrons ate it up and the lobby comments were the tops. Played September 5-7.—A. J. Inks, Crystal Theatre, Ligonier, Ind. General patronage.

INTERNES CAN'T TAKE MONEY: Barbara Stanwyck, Joel McCrea—Good picture of its kind. Running time, 79 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

LAST TRAIN FROM MADRID: Lew Ayres, Dorothy Lamour—Pleasing programer. Running time, 77 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

MIDNIGHT MADONNA: Warren William, Mady Correll—Pleasing little picture in any spot. Running time, 60 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

MOUNTAIN MUSIC: Bob Burns, Martha Raye—We don't have Bank Night any more in Texas, but thank the Lord we have Paramount. Keep it up, Adolph, you are going to town.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town patronage.

MOUNTAIN MUSIC: Martha Raye, Bob Burns—Drew extra well at box office. Personally thought "Mountain Music" only a fair picture. Played August 19-21.—Rubel Hutchings, Allen Theatre, Allen, Neb. Small town patronage.

MOUNTAIN MUSIC: This picture came within an inch of bettering the all-time house record, yet was played in very hot weather. What more can anyone ask? Pleased everyone except a very few. Let's have another "Hillbilly Opry"; it's a great box office tonic! Played August 6-7.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

RUSTLERS' VALLEY: William Boyd, George Hayes—Good western. Running time, 60 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

WAIKIKI WEDDING: Bing Crosby, Shirley Ross, Martha Raye, Bob Burns—Excellent picture well constructed. Running time, 88 minutes. Played August 15-17.—Guy W. Cocklin, Strand Theatre, Walnut, Iowa. General patronage.

WAIKIKI WEDDING: Bing Crosby, Shirley Ross, Martha Raye, Bob Burns—Played this one on a return date after playing it June 10-11. The best in box office draw. Paramount sure is okay for small towns. Played August 13.—Walter Hollowell, State Theatre, McCrory, Ark. Small town and rural patronage.

Peerless

MAN THEY COULDN'T HANG, THE: Everyone is familiar with this story, especially the older people. It brought out people that as a rule never come, and I believe will have a tendency to make new customers. It was well received by sellout business. Opinions varied, but it did business. We are glad to have played it for the one night on our slow night. The print was in good condition and the sound was equally good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Republic

BIG SHOW, THE: Gene Autry, Smiley Burnette—Nothing remarkable about this picture, as far as I can see. But the way they come to see these Autry pictures is remarkable. This one comes very near to a high for the past year. Running time, 70 minutes. Played August 31-September 1.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

COUNTRY GENTLEMEN: Ole Olsen, Chic Johnson—Very poorly constructed. They have tried to build a whole show with two actors and ruined an otherwise good story. Running time, 69 minutes. Played August 22-24.—Guy W. Cocklin, Walnut, Iowa. General patronage.

RKO Radio

NEW FACES OF 1937: Joe Penner, Harriet Hilliard, Milton Berle—When bigger and better messes are made, this is one of them. If Joe Penner has any following, they were not apparent. They dragged in

every gag they had on file and then did not make a picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

NEW FACES OF 1937: Joe Penner, Harriet Hilliard—Not so hot. Only fair program picture. Running time, 98 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

NEW FACES OF 1937: Joe Penner, Harriet Hilliard, Milton Berle—First part of the picture slow, but picked up last half. Not enough Joe Penner. Business fair. Played July 18-19.—Walter Hollowell, State Theatre, McCrory, Ark. Small town and rural patronage.

NEW FACES OF 1937: Joe Penner, Harriet Hilliard, Milton Berle—This picture was the world's worst. Whenever producers think that the public goes for such trash, they had better send a questionnaire for audience reaction. Played September 1-2.—A. J. Inks, Crystal Theatre, Ligonier, Ind. General patronage.

RIDING ON AIR: Joe E. Brown, Florence Rice—The best Brown picture in a long time. Played July 7 in opposition to tent show. Business good.—Walter Hollowell, State Theatre, McCrory, Ark. Small town and rural patronage.

SOLDIER AND THE LADY, THE: Anton Walbrook, Elizabeth Allan—I won't play this one because I saw it first. Undoubtedly the most brutal story ever filmed.—C. E. Morrow, Morrow's Theatre, Decatur, Ill. General patronage.

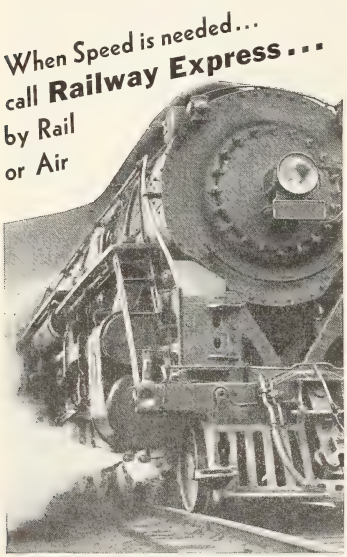
SUPER SLEUTH: Jack Oakie, Ann Sothern—Good mystery picture. Running time, 65 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

SUPER SLEUTH: Jack Oakie, Ann Sothern—A swell comedy with Jack Oakie never better. Played too hot. Business not so good. Played July 25-26.—Walter Hollowell, State Theatre, McCrory, Ark. Small town and rural patronage.

TOAST OF NEW YORK: Edward Arnold, Frances Farmer—Excellent in any spot. Running time, 109 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

Twentieth Century-Fox

ANGEL'S HOLIDAY: Jane Withers, Robert Kent—Pretty good program picture. Not near as good as "Holy Terror." Running time, 75 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.



CALIFORNIAN, THE: Ricardo Cortez, Marjorie Weaver—Average action picture of the western type, a little more carefully produced than most of the westerns.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

FIFTY ROADS TO TOWN: Don Ameche, Ann Sothern—I hardly know how to report on this one. Personally I thought it the bunk and quite a number of patrons agreed with me. However, others thought it okay. Slim Summerville is good. Story is impossible. Running time, 81 minutes. Played August 25-26.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

LOVE IS NEWS: Loretta Young, Tyrone Power—Good picture.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

SEVENTH HEAVEN: Simone Simon, James Stewart—Good program picture. Running time, 102 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

WAKE UP AND LIVE: Alice Faye, Jack Haley, Walter Winchell, Ben Bernie—Good program picture. Running time, 95 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

WAKE UP AND LIVE: Walter Winchell, Ben Bernie, Alice Faye—Very good. Another box office hit from a company that appreciates the small town exhibitors' business.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

WAKE UP AND LIVE: Walter Winchell, Ben Bernie, Alice Faye, Jack Haley, Patsy Kelly—Excellent. Here's one with a little different plot and a much better story than usually found in musicomedies. Jack Haley's singing voice very good. Played August 29-31.—W. D. White, Palace Theatre, Exira, Iowa. Town and rural patronage.

WEE WILLIE WINKIE: Shirley Temple—A great picture. Fox gave this picture a supporting cast and a story which would have made this an excellent picture even without Shirley Temple. Shirley performs exceedingly well in a slightly older role. Heartily recommended. Played August 15-16.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

United Artists

MAN WHO COULD WORK MIRACLES, THE: Roland Young, Joan Gardner—Pass it up if you can. No story to it and the sound is poor. Running time, 82 minutes. Played September 1.—Ray Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

STAR IS BORN, A: Janet Gaynor, Fredric March—One of the best of the year. A great crowd getter and will satisfy everybody.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

STAR IS BORN, A: Janet Gaynor, Fredric March—A beautiful picture, a fine story, a great cast. Attendance was above normal, but patrons seemed evenly divided between those who thought it one of the very best they had ever seen and those who called it a very fine picture. Played August 8-9.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

STAR IS BORN, A: Janet Gaynor, Fredric March—Excellent. Second best grossing picture in three months. Not the standout attraction that we expected, but otherwise a really worthwhile production from all standpoints. Running time, 111 minutes. Played September 5-7.—W. D. White, Palace Theatre, Exira, Iowa. Town and rural patronage.

Universal

SEA SPOILERS: John Wayne, Nan Grey—A very good action picture suitable for dual bills. Did not do us any extra business, but proved satisfactory.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TWO IN A CROWD: Joan Bennett, Joel McCrea—This was a very pleasing picture that failed to do business, but satisfied those who saw it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Warner Bros.

GO GETTER, THE: George Brent, Anita Louise, Charles Winninger—Good comedy program picture. Running time, 92 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

GO GETTER, THE: Charles Winninger, George Brent, Anita Louise—A small town natural. Good story with thrills and comedy. Charles Winninger as Cappy Ricks is great. Personally I do not see why Anita Louise was given the lead. Think this one pleased them all. Running time, 92 minutes. Played August 28-29.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

KID GALAHAD: Edward G. Robinson, Bette Davis—A swell show, but no box office. Robinson doesn't mean anything here. Played August 8-9.—Walter Hollowell, State Theatre, McCrory, Ark. Small town and rural patronage.

KID GALAHAD: Bette Davis, Edward G. Robinson—Doesn't anyone want Bette Davis? Once again she walks away into the night—alone. While this picture didn't click at the box office, it is a mighty fine picture with some of the best fighting ever seen on the screen, plenty of action and a swell story. Definitely one of the better pictures which deserves a packed house. Played August 13-14.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

KID GALAHAD: Edward G. Robinson, Bette Davis, Wayne Morris—Most satisfactory Robinson vehicle to date in this town as far as audience reaction and gross are concerned. Very pleasing performance by this newcomer, Wayne Morris. The boy has something and several patrons volunteered their appreciation of his good work. Very few here go for Edward G. He's usual B. O. poison. Played September 1-2.—W. D. White, Palace Theatre, Exira, Iowa. Town and rural patronage.

KING AND THE CHORUS GIRL, THE: Fernand Gravet, Joan Blondell—Good picture. Has lots of entertainment value. It will please.—A. G. Miller, Lyric Theatre, Atkinson, Neb. General patronage.

MIDNIGHT COURT: Ann Dvorak, John Litel—A very good picture, good acting and good story. Double featured this one, but it is good enough for a single feature. Running time, 60 minutes. Played August 21-22.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Short Features

Educational

SYMPHONY IN SNOW: Treasure Chest—Only fair. Running time, nine minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

Metro-Goldwyn-Mayer

SWING WEDDING: Happy Harmonies—Very good cartoon.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Paramount

MAKING FRIENDS: Betty Boop Cartoons—Pretty good cartoon. It seems that the public is losing interest in these cartoons. Running time, nine minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

TWILIGHT ON THE TRAIL: Screen Songs—Good band act. Running time, eight minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

RKO Radio

MELODY IN MAY: Good musical worthy of any spot.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

RHYTHM ON THE RAMPAGE: Headliner Series—An excellent musical two reeler.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SWING IT: Radio Musical Comedies—Very good entertainment enjoyed by my patrons. Running time, two reels.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

WAIF'S WELCOME, A: Rainbow Parade Cartoons—Very good colored reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural Patronage.

United Artists

MOTHER PLUTO: Silly Symphonies—Good. Running time, eight minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

WORM TURNS, THE: Mickey Mouse—Good. Running time, eight minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

Vitaphone

BACKYARD BROADCAST, THE: Broadway Brevities—These juvenile acts from Warners take the cake. They pack a feature wallop.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

BIG TIME VAUDEVILLE REEL: Vaudeville Act—Good. Running time, eight minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

CAB CALLOWAY AND HIS ORCHESTRA: Melody Masters—Okay for Calloway followers. Not for me, although the young folks think he's okay.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

I ONLY HAVE EYES FOR YOU: Merrie Melodies—Good color cartoon. Running time, eight minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

LOGGING ALONG: Vitaphone Novelties—Interesting. Running time, eight minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

ADVANCE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Dawn to Dusk	Margaret Morris-Bill Edwards	Nov.	1,'37†	
Squadron "B"	Margaret Morris-Bill Edwards	Sept.	15,'37†	

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything for a Thrill	Frankie Darro-Kane Richmond	June	15,'37	
Born to Fight	Frankie Darro-Jack La Rue	Nov.	3,'36	
Devil Diamond, The	Kane Richmond-Frankie Darro	Jan.	15,'37	
Fighting Texan, The	Kermit Maynard-Elaine Shepard	June	22,'37	
Galloping Dynamite	Kermit Maynard-Ariane Allen	Dec.	30,'36	
Headline Crasher	Frankie Darro-Kane Richmond	Dec.	25,'36	
Racing Blood	Frankie Darro-Kane Richmond	Nov.	15,'36	
Sing While You're Able	Pinky Tomlin	Mar.	20,'37	66
Thanks for Listening	Pinky Tomlin	July	12,'37	
Tough to Handle	Frankie Darro-Kane Richmond	Mar.	24,'37	
Valley of Terror	Kermit Maynard-Harlene Wood	Jan.	20,'37	
Whistling Bullets	Kermit Maynard-Harlene Wood	May	3,'37	
Wild Horse Roundup	Kermit Maynard-Dickie Jones	Nov.	20,'36	
With Love and Kisses	Pinky Tomlin-Toby Wing	Dec.	20,'36	
Coming				
Fighting Cadet	Frankie Darro			
Gentleman Must Live, A	Pinky Tomlin			
Reckless Chances	Kermit Maynard			
Roaring Six Guns	Kermit Maynard-Mary Hayes			
Young Dynamite	Frankie Darro			

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
For Love of You	F. Foresta-Riscoe and Wayne		60	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Red Lights Ahead	Andy Clyde-Lucille Gleason	Dec.	29,'36	

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Come Closer, Folks	James Dunn-Marian Marsh	Nov.	7,'36	61
Counsel for Crime	Otto Kruger-Jacqueline Wells	Sept.	14,'37†	62
(See "The Man Behind the Law," "In the Cutting Room," June 12,'37.)				
Counterfeit Lady (G)	Ralph Bellamy-Joan Perry	Dec.	31,'36	60. Jan. 23,'37
Cowboy Star, The	Charles Starrett-Iris Shunn	Nov.	20,'36	56
(See "In the Cutting Room," Oct. 10,'36.)				
Criminals of the Air	Rosalind Keith-Chas. Quigley	Apr.	30,'37	61
(See "Honeymoon Pilot," "In the Cutting Room," Mar. 27,'37.)				
Dangerous Adventure, A	Don Terry-Rosalind Keith	Aug.	1,'37	59
Devil Is Driving, The (G)	Richard Dix-Joan Perry	June	25,'37	68. July 24,'37
(Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84.)				
Devil's Playground (A)	Dolores Del Rio-Richard Dix	Jan.	24,'37	74. Feb. 27,'37
Fight to the Finish, A	Don Terry-Rosalind Keith	June	30,'37	59
(See "Taxi War," "In the Cutting Room," May 1,'37.)				
Find the Witness (G)	Rosalind Keith-Chas. Quigley	Jan.	8,'37	57. Mar. 6,'37
Frame Up, The	Paul Kelly-Jacqueline Wells	May	1,'37	59
(See "Right Guy," "In the Cutting Room," May 1,'37.)				
Girls Can Play	Chas. Quigley-Jacqueline Wells	June	21,'37	60
I Promise to Pay (G)	Leon Carrillo-Chester Morris	Apr.	21,'37	66. Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 64.)				
It Can't Last Forever (G)	Betty Furness-Ralph Bellamy	July	15,'37	68. Aug. 14,'37
It Happened in Hollywood	Richard Dix-Fay Wray	Sept.	7,'37†	67
(See "Once a Hero," "In the Cutting Room," Apr. 17,'37.)				
It's All Yours (G)	Francis Lederer-M. Carroll	Sept.	1,'37†	80. Aug. 7,'37
Lady from Nowhere	Mary Astor-Charles Quigley	Nov.	21,'36	60
Law of the Ranger	Bob Allen-Elaine Shepard	Feb.	26,'37	57
League of Frightened Men (G)	Walter Connolly-Irene Hervey	May	25,'37	65. July 24,'37
Legion of Terror (G)	Marguerite Churchill-B. Cabot	Nov.	1,'36	60. Nov. 7,'36
Let's Get Married (G)	Ralph Bellamy-Ida Lupino	Mar.	25,'37	69. May 29,'37
Lost Horizon (A)	Ronald Colman-Jane Wyatt	Sept.	1,'37†	118. Feb. 27,'37
(Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92; July 31,'37, p. 80; Aug. 28,'37, pp. 96, 100.)				
More Than a Secretary (G)	Jean Arthur-George Brent	Dec.	24,'36	77. Dec. 28,'36
Motor Madness	Rosalind Keith-Allen Brook	Apr.	5,'37	62
(See "Speed Mad," "In the Cutting Room," Feb. 20,'37.)				
North of Nome (G)	Jack Holt-Evelyn Venable	Nov.	14,'36	63. Oct. 31,'36
One Man Justice	Chas. Starrett-Barbara Weeks	July	1,'37	59
Outlaws of the Orient	Jack Holt-Mae Clarke	Aug.	20,'37†	61
Parole Racket (G)	Paul Kelly-Rosalind Keith	Mar.	4,'37	62. Apr. 10,'37
Pennies from Heaven (G)	Bing Crosby-Madge Evans	Nov.	25,'36	83. Dec. 18,'36
(Exploitation: Dec. 5,'36, p. 79; Feb. 8,'37, p. 72; Mar. 27,'37, pp. 81, 82; Apr. 3,'37, p. 86; May 15,'37, p. 96.)				
Racketeers in Exile (G)	George Bancroft-Evelyn Venable	Mar.	31,'37	67. Apr. 3,'37
Rangers Step In, The	Bob Allen-Eleanor Stewart	Aug.	8,'37†	58
Reckless Ranger	Bob Allen-Louise Small	May	30,'37	56
Rio Grande Ranger	Bob Allen-Iris Meredith	Dec.	11,'36	54
(See "In the Cutting Room," Nov. 7,'36.)				
Roaring Timber (G)	Jack Holt-Grace Bradley	July	4,'37	65. Aug. 28,'37
Speed to Spare	Dorothy Wilson-Chas. Quigley	May	4,'37	60
(See "Racing Luck," "In the Cutting Room, Feb. 13,'37.)				
Theodora Goes Wild (G)	Irene Dunne-Melvyn Douglas	Nov.	12,'36	95. Nov. 14,'36
(Exploitation: Jan. 23,'37, p. 81.)				
Thunder in the City (G)	Edw. G. Robinson-Luli Deste	Apr.	25,'37	76 Feb. 13,'37
Trapped	Charles Starrett-Peggy Stratford	Mar.	5,'37	55
Trouble in Morocco (G)	Jack Holt-Mae Clarke	Mar.	22,'37	62 Mar. 20,'37
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct.	15,'36	69
Two Fisted Sheriff	Chas. Starrett-Barbara Weeks	June	15,'37	59
Two Gun Law	Chas. Starrett-Peggy Stratford	Apr.	7,'37	56
Venus Makes Trouble	James Dunn-Patricia Ellis	May	14,'37	58
(See "In the Cutting Room," Apr. 3,'37.)				
Westbound Mail	Chas. Starrett-Rosalind Keith	Jan.	22,'37	54
When You're in Love (G)	Grace Moore-Cary Grant	Feb.	27,'37	104. Feb. 20,'37
Woman in Distress (G)	May Robson-Irene Hervey	Jan.	17,'37	68. Feb. 13,'37
Women of Glamour (G)	Melvyn Douglas-Virginia Bruce	Jan.	28,'37	72. Mar. 20,'37
(Exploitation: Feb. 27,'37, p. 81.)				
Coming				
All American Sweetheart	Scott Colton-Patricia Farr			
Awful Truth, The	Irene Dunne-Cary Grant	Oct.	7,'37†	
(See "In the Cutting Room," July 17,'37.)				
Carnival Lady	Chas. Quigley-Rita Hayworth			
Forgotten Women	Wyn Cahoon-Scott Colton			
Freshmen Follies	Jimmy Durante-Joan Perry			
Game That Kills, The	Chas. Quigley-Rita Hayworth	Sept.	21,'37†	
Hollywood Round-up	Buck Jones			
I'll Take Romance	Grace Moore-M. Douglas	Oct.	28,'37†	
(See "In the Cuting Room," July 24,'37.)				
I Married an Artist	John Boles-Luli Deste			
Life Begins with Love	Jean Parker-D. Montgomery	Oct.	14,'37†	
(See "In the Cutting Room," July 31,'37.)				
Night Before, The	Mary Astor-Richard Arlen			
Old Wyoming Trail, The	Chas. Starrett-Barbara Weeks			
Park Avenue Dame	Fay Wray-Richard Arlen	Oct.	21,'37†	
(See "In the Cutting Room," Aug. 14,'37.)				
River of Missing Men	Jack Holt-Wynne Gibson	Oct.	31,'37†	
There's Always a Woman	Loretta Young-Randolph Scott			
Women of the Night	Don Terry-Jacqueline Wells			

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battle of Greed (G)	Tom Keene-Gwynne Shipman	Jan.	18,'37	65. Jan. 9,'37
Drums of Destiny (G)	Tom Keene-Edna Lawrence	June	12,'37	*60. June 19,'37
Law Commands, The	Tom Keene-Lorraine Hayes	May	12,'37	60
Old Louisiana (G)	Tom Keene-Rita Cansino	Mar.	1,'37	64. Mar. 20,'37
Raw Timber	Tom Keene-Peggy Keys	July	6,'37	63
Under Strange Flags	Tom Keene-Luana Walters	Apr.	12,'37	64

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Danube Romance	Zita Perczel	Jan.	20,'37	85
Dreams of Love	Frank Taray	Jan.	3,'37	103
(English titles)				
Friendly Expression	Radey-Szoke	Nov.	1,'36	65
Hungarian Village	Travelogue	Dec.	25,'36	20
(English titles)				
I Married for Love	Kabos-Radai	Sept.	15,'37†	84
Man of Gold	Maria Egri-F. Kiss	Apr.	12,'37	92
Man Under the Bridge	Csortos-Lazar	Nov.	15,'36	82
Salary $200 Monthly	Javor-Felop	Dec.	31,'36	82
Scotchman In Hungary	Radey-Oresi	Apr.	12,'37	95
Sister Mary	Szorenyi-Sved	Mar.	28,'37	91
Sons of the Steppes	Kiss-Komcar	Dec.	26,'36	85
Storm on the Pusta	Kiss-Komcar	Apr.	5,'37	78
Three Spinsters	Emile Markus-Rajnay	Dec.	1,'36	84
Coming				
My Daughter Is Different	Turay-Kabos	Oct.	20,'37†	88
Tempest in a Charda	Javor-Lazar	Oct.	20,'37†	90
Texas Mammy	Fedak	Oct.	25,'37†	89
Vicki (Country Ball)	Javor-Rose Barsony	Sept.	25,'37†	87
Yellow Roses	Kabos	Oct.	30,'37†	90

(THE RELEASE CHART--CONT'D)

DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crimson Circle	Noah Beery	Jan.	1,'37	74

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain's Kid, The (G) 167	Guy Kibbee-Sybil Jason	Nov.	14,'36	72. Sept. 19,'36
Case of the Stuttering Bishop, The, 176	Donald Woods-Ann Dvorak	June	5,'37	70
Cherokee Strip 178	Dick Foran-Jane Bryan	May	15,'37	55
Confession (A) 158	Kay Francis-Ian Hunter	Aug.	28,'37	*85. July 24,'37
Dance, Charlie, Dance (G) 165	Stuart Erwin-Jean Muir	Aug.	14,'37	64. May 1,'37
Draegerman Courage (G) 168	Jean Muir-Barton MacLane	May	15,'37	58. Aug. 29,'36
Empty Holsters 179	Dick Foran-Patricia Walthall	July	10,'37	
Ever Since Eve (G) 162	Marion Davies-R. Montgomery	July	17,'37	79. June 26,'37
Gold Diggers of 1937 (G) 151 (Exploitation: Jan. 2,'37, p. 100; Jan. 9,'37, p. 71; Feb. 13,'37, p. 86; Mar. 6,'37, p. 90.)	Dick Powell-Joan Blondell	Dec.	26,'36	101. Dec. 12,'36
Green Light (G) 154 (Exploitation: Mar. 27,'37, pp. 78, 81; Apr. 3,'37, p. 89; May 1,'37, p. 79; May 22,'37, p. 90; May 29,'37, p. 67; June 12,'37, p. 94; July 3,'37, p. 68.)	Errol Flynn-Anita Louise	Feb.	20,'37	85. Jan. 9,'37
Guns of Pecos 960	Dick Foran-Anne Nagel	Jan.	2,'37	65
Her Husband's Secretary (A) 173	Jean Muir-Warren Hull	Mar.	20,'37	61. Mar. 6,'37
Marked Woman (A) 156	Bette Davis-H. Bogart	Apr.	10,'37	96. Mar. 6,'37
Men In Exile 174 (See "In the Cutting Room," Nov. 21,'36.)	Richard Purcell-June Travis	Apr.	4,'37	
Mountain Justice (A) 161	Josephine Hutchinson-G. Brent	Apr.	24,'37	82. May 22,'37
Mr. Dodd Takes the Air (G) 159	Kenny Baker-Jane Wyman	Aug.	21,'37	*80. July 31,'37
Once a Doctor (G) 171	Donald Woods-Jean Muir	Jan.	23,'37	65. Mar. 6,'37
Penrod and Sam (G) 172	Billy Mauch-Henry Watson	Feb.	28,'37	64. Jan. 16,'37
Prairie Thunder 180	Dick Foran-Ellen Clancy	Sept.	11,'37	
Prince and the Pauper, The (G) 152 (Exploitation: May 29,'37, p. 66; June 26,'37, p. 121; July 3,'37, p. 68.)	Mauch Twins-Errol Flynn	May	8,'37	120. Apr. 17,'37
San Quentin (G) 163	Pat O'Brien-Humphrey Bogart	Aug.	7,'37	70. Apr. 3,'37
Sing Me a Love Song (G) 160 (Exploitation: Dec. 25,'36, p. 70.)	James Melton-Patricia Ellis	Jan.	9,'37	79. Oct. 17,'36
Stolen Holiday (G) 157	Kay Francis-Ian Hunter	Feb.	6,'37	80. Dec. 26,'36
Talent Scout (G) 166	Donald Woods-Jeanne Madden	July	24,'37	62. June 12,'37
That Certain Woman (A) 254	Bette Davis-Henry Fonda	Sept.	18,'37	*94. Aug. 7,'37
That Man's Here Again (G) 175	Mary Maguire-Tom Brown	Apr.	17,'37	58. Mar. 27,'37
Three Men on a Horse (G) 151 (Exploitation: Dec. 12,'36, p. 81; Dec. 19,'36, p. 89; Dec. 26,'36, p. 70; Jan. 2,'37, p. 106; Jan. 9,'37, p. 71; Mar. 13,'37, p. 80; May 1,'37, p. 83.)	Frank McHugh-Joan Blondell	Nov.	21,'36	85. Dec. 5,'36

Coming

Accidents Will Happen	Ronald Reagan-Gloria Blondell			
Adventurous Blonde, The (G)	Glenda Farrell-Barton MacLane	Nov.	13,'37†	*65. Sept. 11,'37
Alcatraz Island	John Litel-Ann Sheridan			
Back in Circulation (A) 266	Joan Blondell-Pat O'Brien	Sept.	25,'37†	82. Aug. 7,'37
First Lady (G)	Kay Francis-Preston Foster			*82. Sept. 11,'37
Gold Is Where You Find It	George Brent-O. de Havilland			
Great Garrick, The (See "In the Cutting Room," July 31,'37.)	Brian Aherne-O. de Havilland			
Hollywood Hotel	Dick Powell-Frances Langford			
It's Love I'm After (G)	Leslie Howard-Bette Davis			*87. July 31,'37
Larger Than Life	Frank McHugh-Ann Sheridan			
Return from Limbo	Kay Francis-Pat O'Brien			
Sergeant Murphy	Ronald Reagan-Mary Maguire			
West of Shanghai (G) 164 (Reviewed under the title, "War Lord.")	Boris Karloff-Beverly Roberts			*65. July 17,'37

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Astero	Miss Kyvell	Feb.	21,'37	90
Far from the Crowd	Mary Tsagonis	Apr.	7,'37	82
Ftohea Toy Mpoam	Vasoula Manoliday	Sept.	5,'37†	90

Coming

Kainourgea Zoe	Rita Karmen	Nov.	7,'37†	115
Reborn	Elene Papadake	Dec.	5,'37†	90
True Love	Sophea Damogloy	Oct.	3,'37†	85

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Backstage 3614	Anna Neagle-Arthur Tracy	Mar.	15,'37	65
Everybody Dance (G) 3613	Ernest Truex-C. Courtneidge	Feb.	15,'37	70. Sept. 12,'36
Gangway (G)	Jessie Matthews-Nat Pendleton	Sept.	1,'37†	88. Aug. 28,'37
Head Over Heels in Love (G) 3604 (Exploitation: Feb. 27,'37, p. 84; Mar. 13,'37, p. 78.)	Jessie Matthews-Louis Borrell	Feb.	20,'37	81. Feb. 13,'37
King Solomon's Mines (G) 3618 (See production article, May 22,'37, p. 16.)	Cedric Hardwicke-Roland Young	Aug.	26,'37	76. July 3,'37
Living Dangerously (A) 3617	Otto Kruger-Leonora Corbett	Dec.	1,'36	69. Mar. 31,'36
Love In Exile (A) 3623	Clive Brook-Helen Vinson	Nov.	15,'36	63. May 30,'36
Man of Affairs (G) 3606 (Reviewed under the title, "His Lordship.") (Exploitation: Mar. 6,'37, p. 88.)	George Arliss-Rene Ray	Jan.	20,'37	71. Nov. 28,'36
River of Unrest (G) 3621 (Reviewed under the title, "Ourselves Alone.")	John Lodge-John Loder	Jan.	15,'37	69. May 18,'36
Silent Barriers (G) 3608 (See "The Great Barrier," production article, Feb. 6,'37, p. 20; exploitation: Apr. 3,'37, p. 65; May 1,'37, p. 81; June 26,'37, p. 121; July 17,'37, p. 90; July 24,'37, pp. 79, 81; Aug. 7,'37, p. 94; Sept. 4,'37, p. 96.)	Richard Arlen-Lilli Palmer	Apr.	29,'37	83. Feb. 27,'37
Strangers On a Honeymoon (G) 3615	C. Cummings-Noah Berry	Dec.	15,'36	67. Jan. 9,'37
Talk of the Devil (G) 3607	Ricardo Cortez-Sally Eilers	June	1,'37	76. May 22,'37
Tenth Man, The (G) 3622	John Lodge-Antoinette Cellier	May	15,'37	65. Aug. 29,'36
Two of Us 3619	Jack Hulbert-Gina Malo	July	10,'37	64
Where There's a Will 3624	Will Hay	July	26,'37	74
Woman Alone, The (G) 3601 (Reviewed under the title, "Sabotage.")	Sylvia Sidney-John Loder	Jan.	12,'37	76. Jan. 2,'37
You're In the Army Now (G) 3620 (Reviewed under the title, "O. H. M. S.")	Wallace Ford-Anna Lee	Mar.	1,'37	73. Feb. 20,'37

Coming

Dr. Syn	Geo. Arliss-Margaret Lockwood			
Girl Was Young, The	Nova Pilbeam			
Look Out for Love	Anna Neagle-T. Carminati			
Non Stop New York	Anna Lee-Desmond Tester			
Sailing Along	Jessie Matthews-Jack Whiting			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Days (G) 147	Tex Ritter-Eleanor Stewart	Jan.	30,'37	52. Feb. 13,'37
Bank Alarm 139	Conrad Nagel-Eleanor Hunt	June	25,'37	63
Boots of Destiny 204	Ken Maynard-Claire Dodd	July	23,'37†	56
Captain Calamity 128	George Houston-Movita	Nov.	29,'36	66
Forever Yours (G) 155	Benjamino Gigli	May	15,'37	70½. June 12,'37
Girl Loves Boy 124	Eric Linden-Cecilia Parker	Mar.	27,'37	77
Girl Said No, The (G) 201	Robt. Armstrong-Irene Hervey	July	16,'37†	76½. May 29,'37
Gold Racket, The (G) 138	Conrad Nagel-Eleanor Hunt	Apr.	10,'37	65½. May 1,'37
Great Guy (G) 101 (Exploitation: Jan. 16,'37, p. 74; Jan. 23,'37, p. 78; Feb. 6,'37, pp. 74, 77; Feb. 20,'37, p. 85; Feb. 27,'37, p. 81; May 22,'37, p. 88.)	James Cagney-Mae Clarke	Jan.	2,'37	73. Dec. 19,'36
Hats Off (G) 108	Mae Clarke-John Payne	Dec.	6,'37	66½. Jan. 2,'37
Headin' for the Rio Grande (G) 146	Tex Ritter-Eleanor Stewart	Dec.	20,'36	61. Dec. 12,'36
Here's Flash Casey 211	Eric Linden-Boots Mallory	Sept.	10,'37†	
Hideout in the Alps 199 (Reviewed under the title, "Dusty Ermine.")	Jane Baxter-Anthony Bushell	July	23,'37	75. Oct. 10,'36
Hittin' the Trail 149	Tex Ritter-Jerry Bergh	Apr.	3,'37	58
Juggernaut (A) 154	Boris Karloff-Joan Wyndham	Apr.	30,'37	64. Oct. 17,'36
Killers of the Sea (G) 135	Capt. Wallace Casewell	May	8,'37	49. May 15,'37
Love Takes Flight (G) 206	Bruce Cabot-Beatrice Roberts	Aug.	13,'37†	71. Aug. 7,'37
Man In the Mirror, The (A) 112	E. E. Horton-Genevieve Tobin	Apr.	24,'37	71½. Jan. 16,'37
Mystery of the Hooded Horsemen 151	Tex Ritter-Iris Meredith	Aug.	6,'37	60
Navy Spy 137	Conrad Nagel-Eleanor Hunt	Mar.	13,'37	56
Renfrew of the Royal Mounted 212	Jimmy Newell-Carol Hughes	Sept.	17,'37†	
Riders of the Rockies 150	Tex Ritter-Louise Stanley	July	2,'37	66
Romance and Riches (G) 153 (Reviewed under the title, "The Amazing Quest.")	Cary Grant-Mary Brian	Feb.	27,'37	58½. Aug. 28,'36
Scotland Yard Commands (G) 152	Clive Brook-V. Hopper	Jan.	23,'37	61. Feb. 20,'37
Shadow Strikes, The (G) 202	Rod La Rocque-Lynn Anders	July	9,'37†	61. July 17,'37
Sing, Cowboy, Sing (G) 145	Tex Ritter-Louise Stanley	May	22,'37	59. June 5,'37
Small Town Boy, The 205	Stuart Erwin-Joyce Compton	July	30,'37†	61
Something to Sing About (G) 210	James Cagney-E. Daw	Sept.	3,'37†	*90. Sept. 4,'37
Song of the Gringo (G) 144	Tex Ritter-Joan Woodbury	Nov.	22,'36	62. Nov. 14,'36
Sweetheart of the Navy 123	Eric Linden-Cecilia Parker	June	18,'37	61
Trailing Trouble 208	Ken Maynard	Aug.	27,'37†	
Trouble in Texas (G) 148	Tex Ritter	Mar.	6,'37	63. Mar. 13,'37
Two Who Dared (A) 113 (Reviewed under the title, "A Woman Alone.")	Anna Sten-Henry Wilcoxon	May	8,'37	73. June 6,'36
23½ Hours Leave (G) 103	James Ellison-Terry Walker	Mar.	20,'37	72½. Mar. 6,'37
We're in the Legion Now (G) 129 (Reviewed under the title, "Rest Cure.")	Reginald Denny-Esther Ralston	Jan.	16,'37	55½. Feb. 15,'36
Yellow Cargo (G) 136	Conrad Nagel-Eleanor Hunt	Nov.	8,'36	63. Nov. 14,'36

Coming

Damaged Goods 175	Pedro de Cordoba			60. July 10,'37
Death Takes a Cruise				
Gorgeous	Anna Sten			
He Wanted to Marry	Wallace Ford-Isabel Jewell			
Honolulu Honeymoon				
King of the Sierras 207	Rex-Shiek	Oct.	1,'37†	
Law of the Golden West	Tex Ritter			
Love Me Again	Anna Sten			
Love Runs Into Money				
Make Up (G)	Nils Asther-June Clyde			70. July 10,'37
Mr. Boggs Buys a Barrel	Stuart Erwin-Helen Chandler			
Murder at the Rancho	Ken Meynard			
Orchid Girl	Anna Sten			
Painter in the Sky				
Photo Finish	Conrad Nagel-Eleanor Hunt			
Snow Covered Wagons				
Spy of Napoleon (G)	R. Barthelmess-D. Haas			98. Oct. 10,'36
Stars and Stripes				
Tex Rides with the Boy Scouts 214	Tex Ritter	Sept.	24,'37†	
Wallaby Jim of the Islands 213	Geo. Houston-Ruth Coleman	Sept.	24,'37†	

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker-Geneva Mitchell	Mar.	1,'37	63

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Oil Raider, The	Buster Crabbe	Nov.	1,'36	
White Ivory	Jack Mulhall	Dec.	1,'36	69

Coming

Early Bird, The	Richard Hayward			
Irish and Proud of It	Richard Hayward			

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Calling All Cars	Jack LaRue-Lillian Miles	Feb.	10,'37	52 Jan. 26,'35
Fire Trap, The	Norman Foster-Evalyn Knapp	Jan.	10,'37	58 Dec. 7,'35
Inyaah	Borneo Expedition	Nov.	15,'36†	70
Phantom of Santa Fe	Nina Quartaro-Norman Kerry	Aug.	1,'37†	75
Rescue Squad	Ralph Forbes-Sheila Terry	Feb.	10,'37	82
Uncle from America	Czeck Film	Dec.	15,'36	90
Wedding of Palo, The (G)	Rasmussen's Eskimo Drama	Mar.	1,'37	85 Mar. 20,'37

Coming

Ada Don't Do That	Polish Film			
Business In Distress	Czeck Film			
I Give My Heart (A)	Gitta Alpar		85	Nov. 16,'35
Invitation to the Waltz (G)	Lillian Harvey		80	Nov. 16,'35
Kathleen Mavourneen	Sally O'Neil-Irish Cast			
Maid of the Mountains, The (G)	Harry Welchman		80	Apr. 22,'33
Song of the Lark	Czeck Film			
Student's Romance, The (G)	Patric Knowles		78	Aug. 10,'35
Voice of India	Hoefler Expedition	Oct.	1,'37†	70

HUNGARIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Exception Granted	Imre Raday-Klari Tolnay	June	11,'37	9 rls.
Extra, Extra!	Gy. Kabos	Feb.	20,'37	8 rls.
Moneymoon On Cut-Rate	Paul Javor-I. Agai	Feb.	6,'37	8 rls.
Pay, Madame	Paul Javor	May	30,'37	8 rls.

Coming

Affair of Honor	Gy. Kabos	Sept.	11,'37†	9 rls.
All Men Are Wild	Paul Javor	Oct.	21,'37†	9 rls.
Anniversary	Imre Raday-Ida Turay	Dec.	10,'37†	10 rls.
Bride from Toroeko	Paul Javor	Oct.	1,'37†	10 rls.
Eighty Miles an Hour	Gy Kabos-M. Erdely	Nov.	19,'37†	8 rls.
Hotel Springtime	Gy Kabos-Anna Tokes	Nov.	30,'37†	10 rls.
I Picked You for My Husband	Paul Javor	Nov.	4,'37†	9 rls.
It Happened in Budapest	Gy Kabos-Zita Perczel	Sept.	21,'37†	9 rls.
Sport of Love, The	Gy Kabos-Ida Turay	Dec.	24,'37†	8 rls.
Two Prisoners	Paul Javor	Oct.	12,'37†	10 rls.

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Dec.	1,'36	80 June 6,'36
Dead March, The (A)	Boake Carter	Sept.	15,'37†	73 Sept. 11,'37
High Hat	Frank Luther-Dorothy Dare	Jan.	1,'37	90
Rich Relations	Ralph Forbes-Frances Grant	Feb.	1,'37	90
She Shall Have Music	Jack Hylton-June Clyde	Nov.	1,'36	90 Dec. 1,'35
With Pleasure, Madame	Conrad Nagel-Marta Labarr	Apr.	15,'37	90

Coming

Back from Reno				
Beauty Racket				
Deerslayer				
Honor Among Women				
I Demand Payment	Betty Burgess-Jack LaRue			
Night of Crime				
Sky Girl				

INVINCIBLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ellis Island	Donald Cook-Peggy Shannon	Nov.	5,'36	96

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Thin Man (G) 713 (Exploitation: Jan. 9,'37, p. 71; Feb. 6,'37, p. 72; Feb. 13,'37, p. 86; May 1,'37, p. 80; June 5,'37, p. 64.)	William Powell-Myrna Loy	Dec.	25,'36	112 Dec. 12,'36
April Romance (G) 706	Richard Tauber	Nov.	20,'36	82 Feb. 13,'37
Bad Guy (G) 743	Bruce Cabot-Virginia Grey	Aug.	27,'37	69 Aug. 28,'37
Between Two Women (G) 737	Virginia Bruce-Franchot Tone	July	9,'37	89 July 3,'37
Big City (A) 801	Spencer Tracy-Luise Rainer	Sept.	3,'37†	80 Sept. 4,'37
Born to Dance (G) 709 (Exploitation: Jan. 2,'37, p. 108; Jan. 23,'37, p. 80; Mar. 20,'37, p. 77.)	Eleanor Powell-James Stewart	Nov.	27,'36	108 Nov. 21,'36
Broadway Melody of 1938 (G) 739	Eleanor Powell-Robt. Taylor	Aug.	20,'37	110 Aug. 21,'37
Camille (A) 639 (See production article, Dec. 24,'36, p. 16; exploitation: Jan. 8,'37, p. 107; Mar. 13,'37, p. 78.)	Greta Garbo-Robert Taylor	Jan.	1,'37	108 Dec. 19,'36
Captains Courageous (G) 717 (See production articles, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 31,'37, p. 82; Aug. 7,'37, pp. 91, 92; Aug. 21,'37, pp. 76, 78; Aug. 28,'37, p. 97; Sept. 4,'37, pp. 95, 96, 97.)	F. Bartholomew-Spencer Tracy	June	25,'37	116 Apr. 3,'37
Dangerous Number (G) 718	Robert Young-Ann Sothern	Jan.	22,'37	71 Feb. 6,'37
Day at the Races, A (G) 730 (See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 10,'37, p. 86; July 17,'37, p. 89; Apr. 7,'37, p. 91.)	Marx Brothers-Allan Jones	June	11,'37	111 June 19,'37
(G) 733	William Powell-Luise Rainer	July	2,'37	89 July 3,'37
Espionage (G) 723	Edmund Lowe-Madge Evans	Feb.	26,'37	67 Mar. 6,'37
Family Affair, A (G) 632	Lionel Barrymore-Cecilia Parker	Mar.	12,'37	69 Mar. 20,'37
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec.	11,'36	72 Oct. 31,'36
Good Earth, The (A) 741	Paul Muni-Luise Rainer	Aug.	6,'37	139 Feb. 6,'37
Emperor's Candlesticks, The (See production article, July 11,'36, p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83; May 15,'37, pp. 96, 99; June 12,'37, p. 94; July 10,'37, p. 87; Aug. 7,'37, pp. 90, 92.)	Wallace Beery-Betty Furness	Apr.	23,'37	76 Apr. 24,'37
Good Old Soak (G) 728 (Exploitation: May 29,'37, p. 67; June 26,'37, p. 121.)	Wallace Beery-Betty Furness	June	4,'37	109 Dec. 26,'31
Hell Divers (re-issue) (G)	Clark Gable-Wallace Beery	June	4,'37	109 Dec. 26,'31
Last of Mrs. Cheyney, The 719 (See production article, July 11,'36, p. 76; exploitation: Apr. 3,'37, p. 66; May 15,'37, p. 94; June 12,'37, p. 92.)	Joan Crawford-William Powell	Feb.	19,'37	98 Feb. 27,'37
London By Night (G) 740	George Murphy-Rita Johnson	July	30,'37	69 July 24,'37
Love on the Run (G) 654	Clark Gable-Joan Crawford	Nov.	20,'36	81 Nov. 21,'36
(Exploitation: Jan. 9,'37, p. 64; Mar. 27,'37, p. 82.)				
Mad Holiday (G) 706	Elissa Landi-Edmund Lowe	Nov.	13,'36	71 Nov. 14,'36
Mama Steps Out (G) 721	Guy Kibbee-Alice Brady	Feb.	5,'37	65 Feb. 8,'37
Manhattan Melodrama (re-issue) (G)	C. Gable-M. Loy-W. Powell	July	2,'37	90 Apr. 28,'34
Man of the People (G) 716	Joseph Calleia-Florence Rice	Jan.	29,'37	81 Jan. 30,'37
Married Before Breakfast (G) 736	Robt. Young-Florence Rice	June	18,'37	70 June 26,'37
Maytime (G) 720 (Musical analysis: Mar. 27,'37, p. 15; exploitation: Feb. 27,'37, p. 85; Apr. 3,'37, p. 64; Apr. 17,'37, p. 78; May 22,'37, p. 89; June 5,'37, pp. 68, 69; July 24,'37, p. 80.)	J. MacDonald-Nelson Eddy	Mar.	26,'37	132 Mar. 13,'37
My Dear Miss Aldrich (G) 803	Edna May Oliver-W. Pidgeon	Sept.	17,'37†	73 Sept. 11,'37
Naughty Marietta (re-issue) (G)	Jeanette MacDonald-N. Eddy	Aug.	6,'37	105 Mar. 2,'35
Night Must Fall (A) 727	Robt. Montgomery-R. Russell	Apr.	30,'37	117 Apr. 10,'37
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr.	23,'37	67 Feb. 6,'37
Parnell (G) 722 (See production article, Feb. 13,'37, p. 16.)	Clark Gable-Myrna Loy	June	4,'37	119 June 12,'37
Personal Property (G) 725 (Exploitation: May 1,'37, p. 79; June 12,'37, p. 93.)	Jean Harlow-Robert Taylor	Mar.	19,'37	84 Mar. 20,'37
Pick a Star (G) 735	Jack Haley-Patsy Kelly	May	21,'37	70 Apr. 24,'37
Romeo and Juliet (G) 1100 (See production article, Mar. 28,'36, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 3,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70; June 26,'37, pp. 118, 119, 123; July 3,'37, pp. 69, 70; July 17,'37, p. 91; July 24,'37, p. 80; July 31,'37, p. 80.)	Norma Shearer-Leslie Howard	Apr.	16,'37	127 July 18,'36
Saratoga (G) 742 (Exploitation: Aug. 28,'37, p. 98.)	Clark Gable-Jean Harlow	July	23,'37	94 July 24,'37
Sinner Take All (A) 712	Bruce Cabot-Margaret Lindsay	Dec.	18,'36	74 Dec. 18,'36
Song of the City (G) 724	Dean Jeffries-Margaret Lindsay	Apr.	2,'37	69 Mar. 27,'37
Tarzan Escapes (G) 711 (Exploitation: Nov. 28,'36, p. 96; Dec. 26,'36, p. 75; Feb. 6,'37, p. 72; Feb. 20,'37, p. 85.)	J. Weissmuller-M. O'Sullivan	Nov.	8,'36	89 Nov. 7,'36
They Gave Him a Gun (A) 731	S. Tracy-G. George-F. Tone	May	14,'37	94 May 15,'37
Thirteenth Chair, The (G) 732	Madge Evans-Henry Daniell	May	7,'37	66 May 8,'37
Topper (G) 738 Exploitation: Aug. 21,'37, p. 75; Sept. 4,'37, pp. 95, 97.)	Constance Bennett-Gary Grant	July	16,'37	97 July 17,'37
Trader Horn (re-issue) (G)	Harry Carey-Edwina Booth	May	reissue	120 Jan. 24,'31
Under Cover of Night (G) 715	Edmund Lowe-Florence Rice	Jan.	8,'37	72 Jan. 9,'37
Way Out West (C) 734 (Exploitation: July 17,'37, p. 92.)	Laurel and Hardy	Apr.	16,'37	64 Jan. 2,'37
Women Men Marry, The (A) 802	J. Hutchinson-George Murphy	Sept.	10,'37†	61 Sept. 11,'37

Coming

Bad Man of Brimstone	Wallace Beery-V. Bruce	Nov.	19,'37†	
Bride Wore Red, The 804 (See "In the Cutting Room," Sept. 11,'37.)	Joan Crawford-Franchot Tone	Oct.	8,'37†	
Conquest (See "In the Cutting Room," Sept. 11,'37.)	Greta Garbo-Charles Boyer			
Double Wedding (See "In the Cutting Room," July 24,'37.)	William Powell-Myrna Loy	Oct.	15,'37†	
Firefly, The (G)	Jeanette MacDonald-Allan Jones	Nov.	5,'37†	138 July 24,'37
Last Gangster, The	E. G. Robinson-Andrea Marion	Nov.	12,'37†	
Live, Love and Learn	Robt. Montgomery-R. Russell	Oct.	29,'37†	
Madame X	Gladys George-Warren William	Oct.	1,'37†	
Mannequin	Joan Craword-S. Tracy	Dec.	17,'37†	
Rosalie	Eleanor Powell-Nelson Eddy			
Thoroughbreds Don't Cry	Mickey Rooney-Sophie Tucker	Nov.	26,'37†	
Ugly Duckling	Allan Jones-Judy Garland			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Atlantic Flight	Dick Merrill-Paula Stone	Aug.	25,'37†	
Blazing Barriers	Edw. Arnold, Jr.-F. McKinney	July	4,'37†	
God's Country and the Man	Tom Keene	Sept.	2,'37†	
Hoosier Schoolboy (G)	Mickey Rooney-Anne Nagel	July	7,'37†	62 July 3,'37
Legion of Missing Men	Ralph Forbes	July	28,'37†	
Outer Gate	Ralph Morgan-Kay Linaker	Aug.	4,'37†	
Paradise Isle (G)	Warren Hull-Movita	July	21,'37†	73 Aug. 14,'37
Riders of the Dawn (G)	Jack Randall-Peggy Keys	July	14,'37†	55 Aug. 21,'37
Shadows of the Orient (G)	Regis Toomey-Esther Ralston	Aug.	18,'37†	65 Feb. 15,'36
Thirteenth Man	Weldon Heyburn-I. Courtney	June	30,'37†	

Coming

Boy of the Streets	Jackie Cooper	Nov.	10,'37†	
Bride for Henry, A	Anne Nagel-Neil Hamilton	Sept.	29,'37†	
Code of the Range	Tim McCoy			
County Fair, The				
Danger Valley	Jack Randall	Nov.	3,'37†	
Federal Bullets		Oct.	6,'37†	
Land of the Sky Blue Water	Movita			
Last Frontier, The	Jack Randall			
Luck of Roaring Camp	Owen Davis, Jr.-Joan Woodbury	Nov.	17,'37†	
Marines Are Here, The				
Numbered Woman		Oct.	20,'37†	
Romance of the Limberlost				
Stars Over Arizona	Jack Randall-Kathleen Eliot	Sept.	22,'37†	
Telephone Operator				
Where Trails Divide	Tom Keene	Oct.	13,'37†	

(THE RELEASE CHART--CONT'D)

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along Came Love (G) 3616	Irene Hervey-Chas. Starrett	Nov. 6,'36	66	Feb. 20,'37
Artists and Models (G) 3702	Jack Benny-Gail Patrick	Aug. 12,'37†	97	Aug. 7,'37
Blonde Trouble 3701	Johnny Downs-E. Whitney	Aug. 6,'37†	67	Aug. 7,'37
Borderland (G) 3668	William Boyd-Jimmy Ellison	Feb. 26,'37	82	Feb. 13,'37
Bulldog Drummond Escapes (G) 3626	Ray Milland-Heather Angel	Jan. 22,'37	65	Mar. 13,'37
Champagne Waltz (G) 3628 (Exploitation: Jan. 16,'37, pp. 79, 80; July 3,'37, p. 70; July 10,'37, p. 87.)	Gladys Swarthout-F. MacMurray	Jan. 29,'37	85	Dec. 12,'36
Clarence 3632 (See "In the Cutting Room," Dec. 26,'36.)	Roscoe Karns-Charlotte Wynters	Feb. 12,'37		
College Holiday (G) 3623 (Exploitation: Mar. 6,'37, pp. 88, 92; Apr. 10,'37, p. 91.)	Jack Benny-Burns & Allen	Dec. 25,'36	87	Dec. 26,'36
Crime Nobody Saw, The (G) 3635	Lew Ayres-Ruth Coleman	Mar. 12,'37	60	Apr. 17,'37
Doctor's Diary, A (G) 3627	John Trent-Helen Burgess	Jan. 15,'37	77	Jan. 30,'37
Double Or Nothing (G) 3707	Bing Crosby-Martha Raye	Sept. 17,'37†	95	Aug. 21,'37
Easy Living (G) 3652	Jean Arthur-Edw. Arnold	July 30,'37	88	July 10,'37
Easy to Take 3617 (See "In the Cutting Room," Oct. 3,'36.)	Marsha Hunt-John Howard	Nov. 6,'36	67	
Exclusive (G) 3653 (See "In the Cutting Room," June 12,'37.)	F. MacMurray-Frances Farmer	July 30,'37	85	July 31,'37
Forlorn River (G) 3650	June Martel-Larry Crabbe	July 2,'37	56	July 3,'37
Girl from Scotland Yard 3638	Karen Morley-Robert Baldwin	Apr. 2,'37	61	
Go West, Young Man (A) 3618 (Exploitation: Dec. 26,'36, p. 72; Jan. 2,'37, p. 106; Jan. 30,'37, p. 84.)	Mae West-Randolph Scott	Nov. 13,'36	80	Nov. 14,'36
Great Gambini, The (G) 3648	Akim Tamiroff-Marian Marsh	June 25,'37	70	July 24,'37
Her Husband Lies (A) 3636	Ricardo Cortez-Gail Patrick	Mar. 19,'37	76	Mar. 20,'37
Hideaway Girl (G) 3619	Martha Raye-Robt. Cummings	Nov. 20,'36	72	Nov. 14,'36
Hills of Old Wyoming (G) 3669	William Boyd-George Hayes	Apr. 16,'37	79	Apr. 17,'37
Hopalong Cassidy Returns (G) 3666	William Boyd-Evelyn Brent	Oct. 23,'36	75	Aug. 22,'36
Hopalong Rides Again (G) 3735	William Boyd-George Hayes	Sept. 3,'37†	65	Aug. 21,'37
Hotel Haywire (G) 3645	Lee Carrillo-Mary Carlisle	June 4,'37	66	May 22,'37
I Met Him in Paris (G) 3644	Claudette Colbert-M. Douglas	May 28,'37	86	May 29,'37
Internes Can't Take Money (A) 3639 (Exploitation: Aug. 28,'37, p. 98.)	Barbara Stanwyck-Joel McCrea	Apr. 9,'37	79	Apr. 17,'37
John Meade's Woman (A) 3630	Edw. Arnold-Francine Larimore	Feb. 26,'37	87	Feb. 27,'37
Jungle Princess, The (G) 3620	Ray Milland-Dorothy Lamour	Nov. 27,'36	84	Nov. 28,'36
King of Gamblers (A) 3640	Lloyd Nolan-Claire Trevor	Apr. 23,'37	78	Apr. 24,'37
Last Train from Madrid (G) 3646	Lew Ayres-Dorothy Lamour	June 11,'37	77	June 12,'37
Let's Make a Million (G) 3622	Edward Everett Horton	Dec. 18,'36	80	Feb. 27,'37
Maid of Salem (G) 3634 (Exploitation: Mar. 20,'37, p. 76; Apr. 24,'37, p. 92; May 22,'37, p. 89.)	C. Colbert-Fred MacMurray	Feb. 19,'37	86	Jan. 30,'37
Make Way for Tomorrow (G) 3641 (Exploitation: July 24,'37, p. 80; July 31,'37, p. 82; Sept. 11,'37, p. 84.)	Beulah Bondi-Victor Moore	Apr. 30,'37	92	May 1,'37
Midnight Madonna (G) 3649	Warren William-Mady Correll	July 2,'37	65	June 12,'37
Mind Your Own Business (G) 3625	Charles Ruggles-Alice Brady	Jan. 8,'37	75	Dec. 19,'36
Mountain Music (G) 8647 (Exploitation: July 17,'37, p. 89; July 24,'37, pp. 79, 81; Aug. 7,'37, pp. 90, 92; Sept. 4,'37, p. 95.)	Bob Burns-Martha Raye	June 18,'37	77	June 19,'37
Murder Goes to College (G) 3633	Roscoe Karns-Marsha Hunt	Mar. 5,'37	71	Mar. 6,'37
Night of Mystery, A (A) 3643	Roscoe Karns-Ruth Coleman	May 21,'37	75	May 22,'37
North of the Rio Grande (G) 3670	William Boyd-George Hayes	June 25,'37	70	June 26,'37
On Such a Night (A)	Karen Morley-Grant Richards	Aug. 27,'37†	73	Aug. 21,'37
Outcast (G) 3629	Warren William-Karen Morley	Feb. 5,'37	79	Feb. 6,'37
Plainsman, The (G) 3624 (Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 66; Apr. 24,'37, p. 93; May 29,'37, p. 68; Aug. 21,'37, p. 75.)	Gary Cooper-Jean Arthur	Jan. 1,'37	113	Nov. 28,'36
Rustlers' Valley (G) 3671	William Boyd-George Hayes	July 23,'37	60	July 10,'37
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 27,'36	73	Dec. 21,'35
She Asked for It (G)	Wm. Gargan-Orien Heyward	Sept. 10,'37†	68	Sept. 4,'37
She's No Lady (G)	Ann Dvorak-John Trent	Aug. 20,'37†	62	Aug. 7,'37
Sophie Lang Goes West (G) 3706	Gert. Michael-Larry Crabbe	Sept. 10,'37†	*60	Sept. 4,'37
Souls at Sea (G) (See production article, Jan. 30,'37, p. 16.)	Gary Cooper-George Raft	Sept. 3,'37†	92	Aug. 14,'37
Swing High, Swing Low (G) 3634 (Exploitation: May 29,'37, p. 67.)	Carole Lombard-F. MacMurray	Mar. 12,'37	97	Mar. 20,'37
Trail Dust (G) 3667	William Boyd-Jimmy Ellison	Dec. 11,'36	77	Jan. 2,'37
Turn Off the Moon (G) 3642	Chas. Ruggles-Eleanore Whitney	May 14,'37	80	May 29,'37
Valiant Is the Word for Carrie (A) 3611 (Exploitation: Jan. 16,'37, p. 76; Feb. 13,'37, p. 86.)	Gladys George-Arline Judge	Oct. 2,'36	109	Sept. 26,'36
Waikiki Wedding (G) 3637 (Exploitation: May 1,'37, p. 81; May 15,'37, p. 89; June 5,'37, p. 67; June 12,'37, pp. 92, 93; July 3,'37, p. 70; July 10,'37, p. 80; July 17,'37, p. 91; July 31,'37, p. 83; Aug. 28,'37, p. 96; Sept. 11,'37, p. 83.)	Bing Crosby-Shirley Ross	Mar. 26,'37	89	Apr. 3,'37
Wedding Present (G) 3615 (Exploitation: Dec. 5,'36, p. 78.)	Joan Bennett-Cary Grant	Oct. 16,'36	81	Oct. 8,'36
Wild Money 3631	Edward Everett Horton	July 9,'37	69	

Coming

Angel (See "In the Cutting Room," July 31,'37.)	Marlene Dietrich-H. Marshall	Oct. 15,'37†	93	
Barrier, The	Jimmy Ellison-Jean Parker	Nov. 12,'37†		
Blossoms of Broadway	Edward Arnold-Shirley Ross	Nov. 26,'37†		
Born to the West	John Wayne-Marsha Hunt			
Buccaneer, The	Fredric March-Franciska Gaal			
Bulldog Drummond Comes Back (G)	J. Barrymore-Louise Campbell	Sept. 24,'37†	*58	Sept. 11,'37
Ebb Tide	Oscar Hamolka-Frances Farmer	Oct. 19,'37†		
High, Wide and Handsome 3710 (G)	Irene Dunne-Randolph Scott	Oct. 1,'37†	115	July 24,'37
Hold 'Em Navy	Lew Ayres-Mary Carlisle	Nov. 5,'37†		
Love on Toast	Stella Ardler-John Payne			
Night Club Scandal	J. Barrymore-Louise Campbell	Nov. 26,'37†		
Partners in Crime 3711	Lynne Overman-Roscoe Karns	Oct. 8,'37†		
Riders of the Panamints	Gilbert Roland-Marsha Hunt	Oct. 22,'37†		
Texas Trail	William Boyd-George Hayes	Nov. 26,'37†		
This Way Please 3712	C. (Buddy) Rogers-Betty Grable	Oct. 29,'37†		
Thrill of a Lifetime	Eleanore Whitney-Johnny Downs			
True Confession	C. Lombard-Fred MacMurray			
Wells Fargo	Joel McCrea-Frances Dee			
You and Me	Sylvia Sidney-George Raft	Oct. 22,'37†		

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Rogue	Bobby Nelson-Donald Reed	Jan. 3,'37†		
El Justiciero	Ernesto Guillen	Jan. 3,'37†		
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb. 19,'37†		
Masked Devil, The	Bobby Nelson-Donald Reed	Apr. 4,'37†		

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush Valley	Bob Custer	Nov. 1,'36	56	
Santa Fe Rides	Bob Custer	Feb. 25,'37	58	
Silver Trail	Rin-Tin-Tin, Jr.-Rex Lease	Feb. 28,'37	56	
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov. 6,'36	56	

Coming

Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Outlaw River	Rin-Tin-Tin, Jr.			
Prairie Terror	Bob Custer			
Thundering Stampede	Bob Custer			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cappy Ricks, The (G) 6027	Walter Brennan-Mary Brian	May 24,'37	56	June 5,'37
All Over Town (G) 6020	Olson and Johnson	Sept. 8,'37	*60	Aug. 28,'37
Bar Z Bad Men 6323	Johnny Mack Brown-L. January	Jan. 20,'37	51	
Beware of Ladies (G) 6011	Donald Cook-Judith Allen	Dec. 21,'36	61	Feb. 13,'37
Big Show, The 6301 (See "In the Cutting Room," Oct. 24,'36.)	Gene Autry-Smiley Burnette	Nov. 16,'36	70	
Bill Cracks Down (G) 6028	Grant Withers-Beatrice Roberts	Mar. 22,'37	59	Mar. 27,'37
Bold Caballero, The (G) 6101	Bob Livingston-Heather Angel	Jan. 18,'37	71	Dec. 5,'36
Boothill Brigade 6328	Johnny Mack Brown-C. Rochelle	Aug. 2,'37	53	
Border Phantom 6333	Bob Steele-Harley Wood	Dec. 28,'36	58	
Bulldog Drummond at Bay (G) 6025	John Lodge-Dorothy Mackaill	July 31,'37	62	July 31,'37
Cavalry 6331	Bob Steele-Frances Grant	Oct. 14,'36	60	
Circus Girl 6014 (See "In the Cutting Room," Feb. 13,'37.)	June Travis-Bob Livingston	Mar. 1,'37	62	
Come On, Cowboys (G) 6317	Bob Livingston-Ray Corrigan	May 24,'37	57	May 29,'37
Country Gentlemen (G) 6010	Olsen and Johnson	Nov. 9,'36	68	Oct. 31,'36
Dangerous Holiday (G) 6026	Ra Hould-Hedda Hopper	June 7,'37	57	July 31,'37
Doomed at Sundown 6337	Bob Steele-Lorraine Hayes	June 7,'37	53	
Gambling Terror, The 6324	Johnny Mack Brown-I. Meredith	Feb. 15,'37	53	
Ghost Town Gold 6312	Bob Livingston-Ray Corrigan	Oct. 26,'36	55	
Git Along Little Dogies (G) 6302	Gene Autry-Judith Allen	Mar. 22,'37	62	Apr. 3,'37
Gun Lords of Stirrup Basin 6336	Bob Steel-Louise Stanley	May 10,'37	53	
Gun Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov. 19,'36	49	
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	May 5,'37	56	
Guns in the Dark 6326	Johnny Mack Brown-C. Rochelle	Apr. 14,'37	56	
Happy-Go-Lucky (G) 6013	Phil Regan-Evelyn Venable	Dec. 14,'36	68	Dec. 12,'36
Heart of the Rockies 7111	Bob Livingston-Ray Corrigan	Sept. 6,'37†		
Hit Parade, The (G) 6002 (Exploitation: July 10,'37, p. 86.)	Frances Langford-Phil Regan	Apr. 26,'37	83	Apr. 10,'37
Hit the Saddle 6315	Bob Livingston-Ray Corrigan	Mar. 3,'37	57	
It Could Happen to You 6016 (See "In the Cutting Room," May 15,'37.)	Alan Baxter-Andrea Leeds	June 28,'37	64	
Jim Hanvey, Detective 6005	Guy Kibbee-Tom Brown	Apr. 5,'37	67	Mar. 27,'37
Join the Marines (G) 6003	June Travis-Paul Kelly	Jan. 25,'37	67	Feb. 6,'37
Larceny on the Air (G) 6030	Grace Bradley-Bob Livingston	Jan. 11,'37	60	Jan. 18,'37
Lawless Land 6322	Johnny Mack Brown-L. Stanley	Nov. 23,'36	55	
Law Man Is Born, A 6327	Johnny Mack Brown-I. Meredith	June 21,'37	61	
Lightnin' Crandall 6335	Bob Steele-Lois January	Mar. 24,'37	60	
Man Betrayed, A (G) 6012	Eddie Nugent-Kay Hughes	Dec. 28,'36	56	Jan. 18,'37
Mandarin Mystery, The (G) 6031	Eddie Quillan-Charlotte Henry	Dec. 7,'36	63	Nov. 29,'36
Meet the Boy Friend (G) 6018	Carol Hughes-David Carlyle	July 12,'37	63	July 31,'37
Michael O'Halloran (Spec.) (See "In the Cuting Room," Apr. 10,'37.)	Wynne Gibson-Warren Hull	May 15,'37	67	
Navy Blues (G) 6015	Mary Brian-Dick Purcell	Apr. 19,'37	68	May 1,'37
Old Corral, The 6305 (See "In the Cutting Room," Nov. 7,'36.)	Gene Autry-Smiley Burnette	Dec. 21,'36	56	
Paradise Express (G) 6029	Grant Withers-Dorothy Appleby	Feb. 22,'37	58	Mar. 13,'37
President's Mystery, The (G) 6007	Henry Wilcoxon-Betty Furness	Oct. 8,'36	78	Oct. 8,'36
Public Cowboy No. 1 7105	Gene Autry-Ann Rutherford	Aug. 23,'37†		
Range Defenders (G) 6318	Bob Livingston-Ray Corrigan	June 30,'37	56	July 24,'37
Red Rope, The 6338	Bob Steele-Lois January	July 19,'37	60	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Rhythm in the Clouds (G)				
6017	Warren Hull-Patricia Ellis	June 21,'37	62	July 3,'37
Riders of the Whistling Skull				
6314	Bob Livingston-Ray Corrigan	Jan. 4,'37	55	
Roarin' Lead 6313	Bob Livingston-Ray Corrigan	Dec. 9,'36	53	
(See "In the Cutting Room," Nov. 7,'36.)				
Rootin' Tootin Rhythm (G)				
6307	Gene Autry-Armida	May 12,'37	60	May 8,'37
Round-up Time in Texas 6306	Gene Autry-Smiley Burnette	Feb. 28,'37	58	
Sea Racketeers (G) 6019	Weldon Heyburn-Jeanne Maddon	Aug. 16,'37	64	Aug. 14,'37
Sheik Steps Out, The (G) 6006	Ramon Novarro-Lola Lane	Sept. 6,'37	*66	July 31,'37
Trail of Vengeance 6325	Johnny Mack Brown-I. Meredith	Mar. 29,'37	54	
Trusted Outlaw, The 6334	Bob Steele-Lois January	Feb. 1,'37	52	
Two Wise Maids (G) 6004	Alison Skipworth-Polly Moran	Feb. 15,'37	68	Feb. 6,'37
Yodelin' Kid from Pine Ridge				
(G) 6308	Gene Autry-Betty Bronson	June 14,'37	60	June 26,'37
Coming				
Arizona Gunfighter 7121	Bob Steele-Jean Carmen	Sept. 20,'37†		
Boots and Saddles	Gene Autry-Judith Allen	Oct. 4,'37†		
Duke Comes Back, The	Allan Lane-Heather Angel			
Escape by Night (G) 7015	Wm. Hall-Anne Nagel	Sept. 20,'37†	*72	Sept. 4,'37
Manhattan Merry-Go-Round	Phil Regan-Ann Dvorak			
Portia on Trial 6001	Frieda Inescort-Walter Abel			
Trigger Trio 7112	Ray Corrigan-Max Terhune	Oct. 18,'37†		
Wrong Road, The	Richard Cromwell-Helen Mack	Oct. 11,'37†		
(See "In the Cutting Room," Sept. 11,'37.)				
Youth on Parole 6022	Gordon Oliver-Marian Marsh	Oct. 4,'37		
(See "In the Cutting Room," Sept. 11,'37.)				

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annapolis Salute (G) 802	James Ellison-Marsha Hunt	Sept. 10,'37†	*60	Aug. 21,'37
Behind the Headlines (G) 727	Lee Tracy-Diana Gibson	May 14,'37	58	June 12,'37
Big Shot, The (G) 735	Guy Kibbee-Cora Witherspoon	July 23,'37	60	July 31,'37
Border Cafe (G) 730	John Beal-Armida	June 4,'37	67	May 29,'37
China Passage (G) 718	Constance Worth-V. Haworth	Mar. 12,'37	65	Apr. 24,'37
Criminal Lawyer (G) 713	Lee Tracy-Margot Grahame	Jan. 29,'37	72	Apr. 10,'37
(Exploitation: Feb. 27,'37, p. 81.)				
Don't Tell the Wife (G) 720	Guy Kibbee-Una Merkel	Mar. 5,'37	62	Feb. 27,'37
Flight from Glory (G)	Chester Morris-Whitney Bourne	Aug. 20,'37	*60	Aug. 14,'37
Hideaway (G)	Fred Stone-Marjorie Lord	Aug. 13,'37	*60	July 31,'37
Hollywood Cowboy (G) 733	George O'Brien-Cecilia Parker	May 28,'37	64	July 31,'37
Life of the Party, The (G) 801	Gene Raymond-Harriet Hilliard	Sept. 3,'37†	*79	Aug. 28,'37
Make a Wish (G) 745	Bobby Breen-Basil Rathbone	Aug. 27,'37	*70	Sept. 4,'37
Make Way for a Lady (G) 705	Anne Shirley-Herbert Marshall	Nov. 13,'36	65	Dec. 19,'36
Man Who Found Himself, The				
(G) 722	John Beal-Joan Fontaine	Apr. 2,'37	67	Mar. 13,'37
Meet the Missus (G) 729	Victor Moore-Helen Broderick	June 4,'37	60	May 29,'37
New Faces of 1937 (G) 732	Joe Penner-Harriet Hilliard	July 2,'37	100	July 10,'37
Night Waitress (G) 711	Margot Grahame-Gordon Jones	Dec. 18,'36	57	Jan. 2,'37
On Again—Off Again (G)				
725	Wheeler and Woolsey	July 9,'37	68	July 17,'37
Outcasts of Poker Flat, The				
(G) 710	Preston Foster-Jean Muir	Apr. 16,'37	68	Mar. 20,'37
Park Avenue Logger (G) 787	George O'Brien-Beatrice Roberts	Feb. 26,'37	65	Jan. 30,'37
Plot Thickens, The (G) 641	James Gleason-Zasu Pitts	Dec. 11,'36	69	Nov. 21,'36
Plough and the Stars, The (G)				
640	Barbara Stanwyck-P. Foster	Jan. 15,'37	67	Jan. 2,'37
(See production article, Aug. 22,'36, p. 16.)				
Quality Street (G) 709	Kath. Hepburn-Franchot Tone	Mar. 26,'37	84	Mar. 30,'37
Racing Lady (G) 707	Ann Dvorak-Smith Ballew	Jan. 29,'37	59	Dec. 12,'36
Rainbow on the River (G) 714	Bobby Breen-May Robson	Dec. 25,'36	88	Dec. 12,'36
(Exploitation: Dec. 26,'36, p. 71.)				
Riding On Air (G) 771	Joe E. Brown-Florence Rice	June 18,'37	71	June 12,'37
Sea Devils (G) 714	Victor McLaglen-Preston Foster	Feb. 19,'37	88	Feb. 20,'37
Shall We Dance (G) 724	Fred Astaire-Ginger Rogers	May 7,'37	116	May 8,'37
(Exploitation: June 19,'37, p. 85; July 31,'37, p. 80.)				
Soldier and the Lady, The (A)				
717	Anton Walbrook-Eliz. Allan	Apr. 9,'37	85	Feb. 27,'37
(Reviewed under the title, "Michael Strogoff.") (Exploitation: Mar. 13,'37, p. 79.)				
Super Sleuth (G) 734	Jack Oakie-Ann Sothern	July 16,'37	70	July 17,'37
That Girl from Paris (G) 712	Lily Pons-Gene Raymond	Jan. 22,'37	105	Dec. 19,'36
(Exploitation: Feb. 27,'37, p. 84; Apr. 24,'37, p. 90.)				
There Goes My Girl (G) 728	Ann Sothern-Gene Raymond	May 21,'37	74	June 5,'37
They Wanted to Mary (G)				
715	Gordon Jones-Betty Furness	Feb. 5,'37	60	Dec. 26,'36
Toast of New York (G) 719	Edward Arnold-Frances Farmer	July 30,'37	109	July 17,'37
(Exploitation: Aug. 28,'37, p. 96; Sept. 4,'37, p. 96.)				
Too Many Wives (G) 723	Anne Shirley-John Morley	Apr. 9,'37	61	Apr. 17,'37
Wanted: Jane Turner 643	Gloria Stuart-Lee Tracy	Dec. 4,'36	67	
(See "General Delivery," "In the Cutting Room," Oct. 3,'36.)				
We're on the Jury (G) 716	Helen Broderick-Victor Moore	Feb. 12,'37	71	Jan. 23,'37
We Who Are About to Die				
(G) 639	Preston Foster-Ann Dvorak	Jan. 6,'37	82	Oct. 17,'36
When's Your Birthday? (G)				
770	Joe E. Brown-Marian Marsh	Feb. 19,'37	77	Feb. 20,'37
Windjammer 783	George O'Brien-Constance Worth	Aug. 6,'37	58	
(See "In the Cutting Room," May 29,'37.)				
Winterset (G) 703	Burgess Meredith-Margo	Nov. 20,'36	77	Nov. 21,'36
(Exploitation: Jan. 16,'37, p. 80; Jan. 30,'37, p. 83; Feb. 13,'37, p. 84; Feb. 27,'37, p. 81.				
Woman I Love, The (G) 721	Paul Muni-Miriam Hopkins	Apr. 23,'37	88	Apr. 24,'37
Woman Rebels, A (A) 642	Kath. Hepburn-H. Marshall	Nov. 8,'36	88	Oct. 31,'36
You Can't Beat Love (G) 731	Preston Foster-Joan Fontaine	June 25,'37	62	June 5,'37
You Can't Buy Luck (G) 728	Vinton Haworth-Helen Mack	Apr. 30,'37	61	May 1,'37
Coming				
Breakfast for Two 737	Barbara Stanwyck-H. Marshall	Oct. 22,'37†		
Damsel in Distress, A	Fred Astaire-Joan Fontaine			
Fight for Your Lady	John Boles-Ida Lupino			

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Fit for a King (G)	Joe E. Brown-Helen Mack		Oct. 15,'37†	73	Sept. 4,'37
Forty Naughty Girls (G) 803	James Gleason-Zasu Pitts		Sept. 24,'37†	*63	Sept. 4,'37
High Flyers	Wheeler and Woolsey				
Hitting a New High	Lily Pons-John Howard				
Love in a Basement	James Dunn-Whitney Bourne				
Music for Madame 804	Nino Martini-Joan Fontaine		Oct. 8,'37†		
(See "In the Cutting Room," July 17,'37.)					
Saturday's Heroes 805	Van Heflin-Marian Marsh				
Stage Door 806	Kath. Hepburn-Ginger Rogers		Oct. 8,'37†		
(See production article, Aug. 14,'37, p. 16.)					
There Goes the Groom 807	Burgess Meredith-Ann Sothern		Oct. 29,'37†		
Victoria the Great 861	Anna Neagle-Anton Walbrook		Oct. 22,'37†		

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Melody of the Plains (G)	Fred Scott	Spectrum	Apr. 15,'37	*55	Apr. 10,'37
Singing Buckaroo, The	Fred Scott	Spectrum	Jan. 15,'37		
(See "In the Cutting Room," Nov. 21,'36.)					
Three Legionnaires (G)	Robt. Armstrong	General	June 15,'37	*60	Mar. 27,'37
What Price Vengeance?					
(G)	Lyle Talbot	Rialto	June 1,'37	57	June 12,'37
Coming					
Heroes of the Alamo (G)	Earl Hodgins	Sunset	Aug. 19,'37	*75	Aug. 7,'37
Zamboanga (G)	Native Cast			*65	July 17,'37

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel's Holiday (G) 754	Jane Withers-Robert Kent	June	71	May 8,'37
As You Like It (G) 711	Elis. Bergner-Laurence Olivier	Jan.	96	Sept. 19,'36
(See production article, June 13,'36, p. 16; exploitation: Jan. 23,'37, p. 79.)				
Banjo On My Knee (G) 726	Barbara Stanwyck-Joel McCrea	Dec.	95	Dec. 5,'36
(Exploitation: Feb. 13,'37, p. 89.)				
Big Business (G) 759	Jed Prouty-Spring Byington	June	61	Apr. 17,'37
Borneo	Mr. & Mrs. Martin Johnson	Sept.	73½	
Born Reckless (G) 758	Rochelle Hudson-Brian Donlevy	July	58	June 26,'37
Cafe Metropole (G) 750	Loretta Young-Tyrone Power	May	83	May 8,'37
(Exploitation: June 19,'37, p. 84.)				
Californian, The (G) 753	Ricardo Cortez-Marjorie Weaver	June	58	July 10,'37
Career Woman (G) 728	Claire Trevor-Michael Whalen	Dec.	77	Nov. 28,'36
Charlie Chan at the Olympics				
752	Warner Oland-Katherine DeMille	May	71	
(See "In the Cutting Room," Mar. 6,'37.)				
Charlie Chan at the Opera				
(G) 730	Warner Oland-Boris Karloff	Jan.	68	Nov. 29,'36
Crack-Up (G) 727	Peter Lorre-Brian Donlevy	Jan.	70	Jan. 16,'37
David Harum (G) 769	Will Rogers-Evelyn Venable	May	85	Mar. 3,'34
(re-issue)				
Doctor Bull (G) 768	Will Rogers-Marian Nixon	Feb.	79	Oct. 14,'36
(re-issue)				
Fair Warning (G) 740	Betty Furness-John Payne	Mar.	68	Jan. 23,'37
Fifty Roads to Town (G) 748	Don Ameche-Ann Sothern	Apr.	81	Apr. 3,'37
(Exploitation: May 8,'37, p. 70.)				
Great Hospital Mystery, The				
751	Sally Blane-Thomas Beck	May	59	Mar. 6,'37
(Reviewed under the title, "Dead Yesterday.")				
Handy Andy (G) 871				
(re-issue)	Will Rogers-Robt. Taylor	Aug.	81	May 8,'34
Holy Terror, The (G) 734	Jane Withers-Anthony Martin	Feb.	67	Jan. 9,'37
It Happened Out West 745	Paul Kelly-Judith Allen	May	56	
King George VI Coronation				
870	Technicolor Special	July	28	
Lady Escapes, The (G) 747	Gloria Stuart-Michael Whalen	July	63	June 5,'37
Laughing at Trouble 724	Jane Darwell-Lois Wilson	Dec.	67	
(See "Glory," "In the Cutting Room," Oct. 17,'36.)				
Lloyds of London (G) 735	F. Bartholomew-M. Carroll	Jan.	117	Nov. 28,'36
(Exploitation: Nov. 21,'36, p. 108; Mar. 6,'37, p. 89; Mar. 27,'37, pp. 79, 82; Apr. 3,'37, pp. 65, 71; May 8,'37, p. 74; July 31,'37, p. 80.)				
Love Is News (G) 729	Loretta Young-Tyrone Power	Feb.	78	Feb. 27,'37
(Exploitation: Apr. 24,'37, p. 90.)				
Love Under Fire (G) 803	Loretta Young-Don Ameche	Aug.	75	Aug. 14,'37
Midnight Taxi (G) 744	Brian Donlevy-Frances Drake	Apr.	73	Mar. 27,'37
Nancy Steele Is Missing (G)				
738	Victor McLaglen-Peter Lorre	Mar.	84	Mar. 20,'37
Off to the Races (G) 736	Jed Prouty-Shirley Deane	Feb.	57	Jan. 16,'37
On the Avenue (G) 732	Dick Powell-Madeleine Carroll	Feb.	89	Feb. 13,'37
(Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82; June 19,'37, p. 84.)				
One in a Million (G) 722	Sonja Henie-Adolphe Menjou	Jan.	94	Dec. 26,'36
(Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82.)				
One Mile from Heaven (G)				
802	Claire Trevor-Sally Blane	Aug.	68	July 24,'37
Reunion (G) 717	Dionne Quintuplets-J. Hersholt	Nov.	81	Nov. 21,'36
(Exploitation: Jan. 23,'37, p. 78; Feb. 27,'37, pp. 90, 91.)				
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan.	57	Feb. 13,'37
Seventh Heaven (G) 742	Simone Simon-James Stewart	Mar.	102	Mar. 27,'37
(Exploitation: June 5,'37, p. 64.)				
She Had to Eat (G) 757	Rochelle Hudson-Jack Haley	June	74	Aug. 7,'37
Sing and Be Happy 756	Anthony Martin-Dixie Dunbar	June	64	
(See "In the Cutting Room," May 1,'37.)				
Slave Ship (G) 748	Wallace Beery-Warner Baxter	July	92	June 19,'37
(See production article, Mar. 13,'37, p. 16.)				
Step Lively, Jeeves (G) 739	Arthur Treacher-Patricia Ellis	Apr.	69	Jan. 30,'37
Stowaway (G) 725	Shirley Temple-Robt. Young	Dec.	86	Dec. 26,'36
(Exploitation: Feb. 13,'37, p. 86.)				
That I May Live (G) 755	Rochelle Hudson-Robert Kent	Apr.	70	Mar. 6,'37
Thin Ice (G) 805	Sonja Henie-Tyrone Power	Sept.	78	Aug. 28,'37
Think Fast, Mr. Moto (G)				
804	Peter Lorre-Virginia Field	Aug. 27,'37†	66	Apr. 17,'37

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
This Is My Affair (G) 721	Barbara Stanwyck-Robt. Taylor	May 28,'37	99	
Time Out for Romance (G) 741	Claire Trever-Michael Whalen	Mar. 19,'37	72	Feb. 20,'37
Under the Red Robe (G) 743	Conrad Veidt-Annabella	May 21,'37	82	June 12,'37
Under Your Spell (G) 720	Lawrence Tibbett-Wendy Barrie	Nov. 6,'36	63	Nov. 14,'36
Wake Up and Live (G) 749 (Exploitation: July 3,'37, p. 69; July 10,'37, pp. 85, 86.)	Walter Winchell-Ben Bernie	Apr. 23,'37	91	Apr. 17,'37
Wee Willie Winkie (G) 760 (Exploitation: July 10,'37, p. 88; Aug. 7,'37, p. 92; Sept. 4,'37, pp. 94, 97.)	Shirley Temple-V. McLaglen	July 30,'37	99	July 3,'37
Western Gold (G) 761	Smith Ballew-Heather Angel	Aug. 27,'37†	*56	Sept. 11,'37
White Hunter (G) 719 (Exploitation: Feb. 27,'37, p. 81.)	Warner Baxter-June Lang	Nov. 27,'36	65	Dec. 5,'36
Wife, Doctor and Nurse (G)	Loretta Young-Warner Baxter	Sept. 17,'37†	85	Sept. 11,'37
Wild and Wooly (G)	Jane Withers-Walter Brennan	Sept. 10,'37†	64	July 24,'37
Wild Brian Kent (G) 718	Ralph Bellamy-Mae Clarke	Nov. 6,'36	57	Oct. 31,'36
Wings of the Morning (G) 737	Annabella-Henry Fonda	Feb. 19,'37	87	Mar. 20,'37
Woman-Wise (G) 733	Rochelle Hudson-Michael Whalen	Jan. 22,'37	70	Feb. 13,'37
You Can't Have Everything (G) 801	Alice Faye-Don Ameche	Aug. 3,'37†	99	July 31,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ali Baba Goes to Town (See "In the Cutting Room," Aug. 14,'37.)	Eddie Canter-June Lang	Oct. 29,'37†		
Borrowing Trouble	Jed Prouty-Spring Byington			
Charlie Chan on Broadway (G)	Warner Oland-Jean Marsh	Oct. 22,'37†	68	Aug. 7,'37
Danger—Love at Work (See "In the Cutting Room," July 10,'37.)	Ann Sothern-Jack Haley	Nov. 5,'37†		
Dangerously Yours (See "The Great Diamond Mystery," "In the Cutting Room," Sept. 11,'37.)	Cesar Romero-Phyllis Brooks	Nov. 12,'37†		
45 Fathers (See "In the Cutting Room," Sept. 11,'37.)	Jane Withers-Thomas Beck	Dec. 10,'37†		
Heidi (See "In the Cutting Room," July 24,'37.)	Shirley Temple-Jean Hersholt	Oct. 15,'37†		
Hot Water (G)	Jed Prouty-Spring Byington	Sept. 24,'37†	58	July 17,'37
In Old Chicago (See production article, Sept. 4,'37, p. 48.)	Tyrone Power-Alice Faye	Jan. 15,'38†		
Lancer Spy (See "In the Cutting Room," July 17,'37.)	Peter Lorre-Dolores Del Rio	Oct. 8,'37†		
Life Begins In College (See "In the Cutting Room," July 31,'37.)	Ritz Bros.-Gloria Stuart	Oct. 1,'37†		
Look Out, Mr. Moto (See "In the Cutting Room," Sept. 11,'37.)	Peter Lorre-Rochelle Hudson	Nov. 26,'37†		
Roll Along Cowboy	Smith Ballew-Cecilia Parker	Oct. 8,'37†		
Second Honeymoon	Loretta Young-Tyrone Power			

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio	Jan. 8,'37	86	Aug. 8,'36
Beloved Enemy (G)	Merle Oberon-Brian Aherne	Dec. 25,'36	88	Dec. 19,'36
Come and Get It (A) (Exploitation: Nov. 14,'36, p. 90; Nov. 21,'36, p. 109; Nov. 28,'36, p. 99; Dec. 5,'36, pp. 83, 84; Dec. 19,'36, p. 94; Jan. 30,'37, p. 82; Feb. 13,'37, p. 89; May 1,'37, p. 82.)	Edward Arnold-Frances Farmer	Nov. 6,'36	99	Nov. 7,'36
Dark Journey (G)	Vivien Leigh-Conrad Veidt	July 2,'37	82	Mar. 6,'37
Dead End (G)	Sylvia Sidney-Joel McCrea	Aug. 27,'37†	93	Aug. 7,'37
Dreaming Lips (A)	Elis. Bergner-Raymond Massey	May 28,'37	78	Mar. 6,'37
Elephant Boy (G) (Exploitation: June 12,'37, p. 96; July 31,'37, p. 82; Aug. 21,'37, p. 75.)	Native Cast	Apr. 23,'37	80	Mar. 13,'37
Fire Over England (G) (Exploitation: Mar. 27,'37, p. 79.)	Laurence Olivier-Flora Robson	Mar. 5,'37	89	Jan. 16,'37
Garden of Allah, The (A) (See production article, June 6,'36, p. 14; exploitation: Nov. 21,'36, p. 109; Jan. 30,'37, p. 85; Feb. 6,'37, pp. 76, 77; Feb. 20,'37, p. 80; Mar. 13,'37, p. 83; Apr. 3,'37, pp. 67, 68, 69.)	Marlene Dietrich-Charles Boyer	Nov. 20,'36	78	Nov. 7,'36
History Is Made at Night (G) (Exploitation: Mar. 27,'37, p. 84; Apr. 3,'37, pp. 64, 71; Apr. 10,'37, pp. 91, 92; Apr. 17,'37, p. 82; Apr. 24,'37, pp. 91, 92; May 1,'37, p. 83; May 8,'37, p. 72; May 22,'37, pp. 89, 90; June 12,'37, p. 93.)	Charles Boyer-Jean Arthur	Apr. 2,'37	97	Mar. 13,'37
Knight Without Armour (G) (Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84.)	Marlene Dietrich-Robt. Donat	July 23,'37†	107	June 19,'37
Love from a Stranger (A)	Ann Harding-Basil Rathbone	May 14,'37	87	Feb. 13,'37
Man Who Could Work Miracles, The (G)	Roland Young-Jean Gardner	Feb. 19,'37	82	Aug. 22,'36
Men Are Not Gods (A)	Miriam Hopkins-Gert. Lawrence	Jan. 22,'37	82	Jan. 2,'37
Prisoner of Zenda (G)	Ronald Colman-M. Carroll	Sept. 3,'37†	*88	Sept. 4,'37
Rembrandt (G) (See production article, Oct. 31,'36, p. 16; exploitation: Dec. 19,'36, p. 88; Jan. 2,'37, p. 108; Jan. 9,'37, p. 68; Feb. 13,'37, p. 84.)	Chas. Laughton-Gert. Lawrence	Nov. 27,'36	83	Nov. 21,'36
Star Is Born, A (G) (See production article, Feb. 27,'37, p. 16; exploitation: May 22,'37, p. 86; May 29,'37, pp. 67, 69; June 5,'37, pp. 64, 67, 70; June 19,'37, p. 84; June 26,'37, pp. 120, 121, 122; July 10,'37, p. 87; July 17,'37, p. 91; July 31,'37, p. 80; Aug. 28,'37, p. 97; Sept. 4,'37, p. 96.)	Janet Gaynor-Fredric March	Apr. 30,'37	111	May 1,'37
Stella Dallas (A) (Exploitation: July 31,'37, p. 81.)	Barbara Stanwyck-John Boles	Aug. 6,'37†	*104	July 31,'37
Walt Disney's Academy Award Revue	5 Award Winners	June 18,'37†	44	
Walter Wanger's Vogues of 1938 (G) (Exploitation: Aug. 21,'37, p. 74; Sept. 11,'37, p. 82.)	Warner Baxter-Joan Bennett	Sept. 17,'37†	108	Aug. 7,'37
When Thief Meets Thief (A)-- (Reviewed under the title, "Jump for Glory.")	D. Fairbanks, Jr.-V. Hobson	June 4,'37	87	May 8,'37
Woman Chases Man (G) (See production article, Apr. 17,'37, p. 12; exploitation: June 12,'37, p. 92; July 3,'37, p. 88; Sept. 11,'37, p. 83.)	Miriam Hopkins-Joel McCrea	May 7,'37	71	May 1,'37
You Only Live Once (A) (Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71; June 26,'37, p. 123; July 10,'37, p. 87; Aug. 21,'37, p. 74.)	Sylvia Sidney-Henry Fonda	Jan. 29,'37	86	Jan. 30,'37

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aetion for Slander (A)	Clive Brook-Ann Todd		80	Aug. 14,'37
Adventures of Marco Polo	Gary Cooper-Sigrid Gurie	Nov. 12,'37†		
Adventures of Tom Sawyer	Tommy Kelly-Walter Brennan	Oct. 29,'37†		
Diamond Trust, The (Reviewed under the title, "The Squeaker.")	Edmund Lowe-Ann Todd		77	Sept. 11,'37
Divorce of Lady X, The	Merle Oberon-Laurence Olivier	Oct. 15,'37†		
52nd Street (See "In the Cutting Room," July 17,'37.)	Ian Hunter-Pat Paterson	Sept. 24,'37†		
Goldwyn Follies, The	Phil Baker-Ritz Bros.	Dec. 25,'37†		
Hurricane, The (See production article, Aug. 7,'37, p. 16.)	Dorothy Lamour-Jon Hall	Nov. 10,'37†		
I Met My Love Again	Joan Bennett-Henry Fonda	Oct. 22,'37†		
Mutiny in the Mountains	Vivien Leigh-Paul Lucas	Nov. 5,'37†		
Nothing Sacred (See production article, Aug. 21,'37, p. 16.)	Carole Lombard-Fredric March	Nov. 19,'37†		
Stand-In (See "In the Cutting Room," Sept. 11,'37.)	Leslie Howard-Joan Blondell	Oct. 8,'37†		
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison	Nov. 12,'37†	86	June 12,'37

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Armored Car (G) 1004	Robert Wilcox-Judith Barrett	June 20,'37	64	Aug. 14,'37
As Good as Married (G) 1012	John Boles-Doris Nolan	May 9,'37	81	May 1,'37
Black Aces 2050	Buck Jones-Kay Linaker	Sept. 5,'37†	58	
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov. 1,'36	64	
Breezing Home (G) 1033	Binnie Barnes-Wm. Gargan	Jan. 31,'37	64	Mar. 27,'37
California Straight Ahead (G) 1030 (Exploitation: Dec. 5,'36, p. 79; Feb. 6,'37, p. 74.)	John Wayne-Louise Latimer	May 2,'37	67	Apr. 3,'37
Conflict (G) 1036	John Wayne-Jean Rogers	Nov. 29,'36	61	Dec. 5,'36
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20,'36	62	Oct. 24,'36
Flying Hostess (G) 1023 (Exploitation: Dec. 5,'36, p. 79; Feb. 6,'37, p. 74.)	Judith Barrett-Wm. Hall	Nov. 22,'36	66	Nov. 14,'36
Four Days' Wonder (G) 1019	Jeanne Dante-Kenneth Howell	Jan. 3,'37	60	Jan. 23,'37
Girl Overboard (G) 1021	Gloria Stuart-Walter Pidgeon	Feb. 28,'37	58	May 29,'37
I Cover the War (G) 1016	John Wayne-Gwen Gaze	July 4,'37	68	July 10,'37
Left Handed Law (G) 1045	Buck Jones	Apr. 18,'37	63	May 1,'37
Let Them Live (G) 1035	Nan Grey-John Howard	Apr. 25,'37	73	Apr. 24,'37
Love in a Bungalow (G) 1009	Kent Taylor-Nan Grey	June 27,'37	66	July 10,'37
Love Letters of a Star (A) 1028	Henry Hunter-Polly Rowles	Nov. 8,'36	66	Nov. 14,'36
Luckiest Girl in the World (G) 1014	Jane Wyatt-Louis Hayward	Nov. 15,'36	72	Oct. 31,'36
Man I Marry, The (G) 1026	Doris Nolan-Michael Whalen	Nov. 1,'36	76	Nov. 7,'36
Man in Blue, The (G) 1020	Robert Wilcox-Nan Grey	May 30,'37	67	May 22,'37
Man Who Cried Wolf, The (G) 2023	Tom Brown-Barbara Read	Aug. 29,'37†	66	Sept. 4,'37
Mighty Treve, The (G) 1034	Noah Beery, Jr.-Barbara Read	Jan. 17,'37	69	Apr. 10,'37
Mysterious Crossing (G) 1025	James Dunn-Jean Rogers	Dec. 27,'36	56	Feb. 13,'37
Night Key (G) 1024 (Exploitation: May 22,'37, p. 87.)	Boris Karloff-Jean Rogers	May 2,'37	67	Apr. 24,'37
Oh, Doctor! (G) 1013 (Exploitation: May 22,'37, p. 87.)	Edward Everett Horton	May 16,'37	67	Apr. 24,'37
100 Men and a Girl (G) 2001	Deanna Durbin-Adolphe Menjou	Sept. 12,'37†	84	Sept. 11,'37
Reported Missing (G)	Wm. Gargan-Jean Rogers	Aug. 15,'37	63	Aug. 7,'37
Road Back, The (G) 1005 (See production article, Apr. 24,'37, p. 16; exploitation: July 31,'37, p. 80.)	Richard Cromwell-John King	Aug. 1,'37	103	June 26,'37
Sandflow (G) 1044	Buck Jones-Lita Chevret	Feb. 14,'37	58	Feb. 6,'37
She's Dangerous 1031	Cesar Romero-Tala Birell	Jan. 24,'37	68	
Smoke Tree Range 1046	Buck Jones-Muriel Evans	June 6,'37	59	
Three Smart Girls (G) 1029 (Exploitation: Feb. 6,'37, pp. 73, 74; Mar. 13,'37, pp. 78, 82; Mar. 20,'37, pp. 78, 82; Apr. 3,'37, pp. 66, 67; Apr. 10,'37, p. 94; Apr. 17,'37, pp. 78, 80, 82; Apr. 24,'37, p. 94; May 1,'37, p. 82; May 15,'37, pp. 96, 99.)	Deanna Durbin-Ray Milland	Dec. 20,'36	84	Jan. 30,'37
Top of the Town (G) 1007 (See production article, Jan. 23,'37, p. 16; exploitation: Apr. 24,'37, p. 91; May 1,'37, p. 79; May 22,'37, pp. 86, 87; June 5,'37, p. 70; June 12,'37, p. 92; June 19,'37, pp. 82, 85.)	George Murphy-Doris Nolan	Apr. 18,'37	86	Apr. 3,'37
We Have Our Moments (G) 1017	Sally Eilers-James Dunn	Mar. 28,'37	67	Apr. 3,'37
West Bound Limited 1008	Lyle Talbot-Polly Rowles	July 11,'37	66	
When Love Is Young (G) 1018	Virginia Bruce-Kent Taylor	Apr. 4,'37	76	Apr. 24,'37
Wildcatter, The 1015	Scott Colton-Jean Rogers	June 6,'37	58	
Wings Over Honolulu (G) 1011	Wendy Barrie-Ray Milland	May 23,'37	78	May 15,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure's End	John Wayne-Diana Gibson			
Behind the Mike	Wm. Gargan-Judith Barrett	Sept. 26,'37†	68	
Carnival Queen	Dorothea Kent-Robert Wilcox	Oct. 3,'37†	66	
Courage of the West (See "In the Cutting Room," Sept. 11,'37.)	Bob Baker-Lois January			
Girl with Ideas, A	Wendy Barrie-Walter Pidgeon			
Idol of the Crowds 2037 (See "In the Cutting Room," July 10,'37.)	John Wayne-Judith Barrett	Oct. 10,'37†	62½	
Lady Fights Back, The 2025	Irene Hervey-Kent Taylor	Sept. 19,'37†	58	
Law for Tombstone 2051	Buck Jones-Muriel Evans	Oct. 10,'37†	59	
Merry-Go-Round of 1938 (See "In the Cutting Room," Aug. 14,'37.)	Bert Lahr-Alice Brady	Oct. 24,'37†		
Some Blondes Are Dangerous	Noah Beery, Jr.-Dorothea Kent			
Sudden Bill Dorn	Buck Jones-Evelyn Brent			
That's My Story (See "In the Cutting Room," July 3,'37.)	Claudia Morgan-Wm. Lundigan	Oct. 31,'37†		
Tim Tyler's Luck	F. Thomas, Jr.-Frances Robinson			
Trouble at Midnight	N. Beery, Jr.-Catherine Hughes	Oct. 17,'37†	68	
Westland Case, The (See "In the Cutting Room," Sept. 11,'37.)	Preston Foster-Carol Hughes	Nov. 7,'37†		

(THE RELEASE CHART--CONT'D)

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheyenne Rides Again	Tom Tyler-Lucille Browne	Jan.	7,'37†	
Fued of the Trail	Tom Tyler-Harlene Wood	May	1,'37	
Flying Fists	Herman Brix-Jeanne Martel	July	1,'37	
Mystery Range	Tom Tyler-Jerry Bergh	May	1,'37	
Phantom of the Range	Tom Tyler-Beth Marion	Nov.	28,'36	
Silks and Saddles	Herman Brix-Toby Wing	Dec.	14,'36	
Sky Racket	Herman Brix-Joan Barclay	Sept.	1,'37†	
Two Minutes to Play	Herman Brix-Jeanne Martel	Nov.	2,'36	

Coming

Brothers of the West	Tom Tyler-Lois Wilde	Sept.	30,'37†	
Lost Ranch	Tom Tyler			
Orphans of the Pecos	Tom Tyler			
Roaring Motors	Herman Brix			
Winning Stroke, The	Herman Brix			

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn (A) 108 (See production article, Mar. 6,'37, p. 16.)	Kay Francis-Errol Flynn	June	26,'37 73	Apr. 10,'37
Black Legion (A) 108 (Exploitation: Jan. 16,'37, p. 76; Mar. 13,'37, pp. 80, 83; Mar. 20,'37, p. 82; Mar. 27,'37, p. 79; Apr. 3,'37, p. 66; Apr. 10,'37, p. 95; July 17,'37, p. 89.)	H. Bogart-E. O'Brien-Moore	Jan.	30,'37 83	Jan. 9,'37
Blazing Sixes 129	Dick Foran-Helen Vaikis	June	12,'37 55	
California Mail 930	Dick Foran-Linda Perry	Nov.	14,'36 56	
Call It a Day (G) 113	Olivia de Havilland-I. Hunter	Apr.	17,'37 89	Mar. 13,'37
Charge of the Light Brigade (G) 901 (See production article, July 25,'36, p. 16; exploitation: Nov. 14,'36, p. 90; Nov. 21,'36, p. 111; Jan. 15,'37, p. 78; Jan. 23,'37, p. 78; Feb. 6,'37, p. 74; Apr. 3,'37, p. 65; Apr. 10,'37, p. 92.)	Errol Flynn-O. de Havilland	Nov.	7,'36 115	Oct. 24,'36
Devil's Saddle Legion, The 130	Dick Foran-Anne Nagel	Aug.	14,'37	
Fly-Away Baby (G) 125	Glenda Farrell-Barton MacLane	June	19,'37 60	June 12,'37
Footloose Heiress 123 (See "In the Cutting Room," Apr. 10,'37.)	Craig Reynolds-Ann Sheridan	Aug.	21,'37	
Fugitive in the Sky (G) 120	Jean Muir-Warren Hull	Nov.	28,'36 58	Oct. 31,'36
God's Country and the Woman (G) 105 (Exploitation: Feb. 13,'37, pp. 84, 85; Feb. 27,'37, p. 80.)	George Brent-Beverly Roberts	Jan.	16,'37 85	Dec. 26,'36
Go Getter, The (G) 115 (Exploitation: Sept. 4,'37, pp. 94, 97.)	George Brent-Anita Louise	May	22,'37 92	June 19,'37
Great O'Malley, The (G) 110 (Exploitation: Apr. 10,'37, p. 91.)	Pat O'Brien-Sybil Jason	Feb.	13,'37 71	Dec. 12,'36
Kid Galahad (G) 102 (Exploitation: June 5,'37, p. 64; Sept. 4,'37, p. 96.)	Edw. G. Robinson-Bette Davis	May	29,'37 101	May 8,'37
King and the Chorus Girl (G) 104 (Exploitation: Mar. 20,'37, p. 76; Mar. 27,'37, p. 79; June 26,'37, p. 118.)	Fernand Gravet-Joan Blondell	Mar.	27,'37 95	Mar. 6,'37
King of Hockey (G) 121	Anne Nagel-Richard Purcell	Dec.	19,'36 55	Nov. 14,'36
Land Beyond the Law 128	Dick Foran-Linda Perry	Mar.	13,'37 54	
Life of Emile Zola, The (G) 203	Paul Muni-Gale Sondergaard	Oct.	2,'37† 116	July 10,'37
Marry the Girl (G) 116	Hugh Herbert-Mary Boland	July	1,'37 68	Aug. 14,'37
Melody for Two (G) 117	James Melton-Patricia Ellis	May	1,'37 60	Jan. 16,'37
Midnight Court (G) 124	Ann Dvorak-John Litel	Mar.	6,'37 60	Mar. 13,'37
One Way Passage (G) (Reissue)	Kay Francis-William Powell	Dec.	12,'36 69	July 30,'32
Polo Joe (G) 111	Joe E. Brown-Carol Hughes	Dec.	5,'36 65	Sept. 26,'36
Public Wedding 126	Jane Wyman-William Hopper	July	10,'37 58	
Ready, Willing and Able (G) (Exploitation: May 1,'37, p. 78.)	Lee Dixon-Ruby Keeler	Mar.	6,'37 93	Feb. 6,'37
Singing Marine, The (G) 101 (Exploitation: July 24,'37, p. 80.)	Dick Powell-Doris Weston	July	3,'37 105	July 10,'37
Slim (G) 114	Pat O'Brien-Henry Fonda	June	12,'37 80	July 3,'37
Smart Blonde (G) 122	Glenda Farrell-Barton MacLane	Jan.	2,'37 59	Dec. 5,'36
Varsity Show (G) (See production article, July 24,'37, p. 16.)	Dick Powell-Fred Waring	Sept.	4,'37† *120	Aug. 21,'37
White Bondage (G) 125	Jean Muir-Gordon Oliver	June	19,'37 60	Mar. 13,'37
Wine, Women and Horses (G)	Barton MacLane-Ann Sheridan	Sept.	11,'37† 64	July 24,'37

Coming

Adventures of Robin Hood	Errol Flynn-O. de Havilland			
Expensive Husbands (G)	Beverly Roberts-Patric Knowles	Nov.	27,'37† *60	Sept. 11,'37
Kid Comes Back, The (G) (Reviewed under the title, "Don't Pull Your Punches.")	Wayne Morris-June Travis		*60	Jan. 30,'37
Love Is On the Air	Ronald Reagan-June Travis			
Missing Witnesses	Dick Powell-Jean Dale			
One More Tomorrow	Dick Foran-June Travis			
Over the Goal	William Hopper-June Travis			
Patient in Room 18, The	Ann Sheridan-Patric Knowles			
Perfect Specimen, The (See "In the Cutting Room," July 3,'37.)	Errol Flynn-Joan Blondell			
Shi the Octopus	Hugh Herbert-Marcia Ralston			
She Loved a Fireman	Dick Foran-Ann Sheridan			
Submarine D-1	Pat O'Brien-George Brent			
They Won't Forget (A) (See production article, "The Deep South," May 8,'37, p. 16.)	Gloria Dickson-Claude Rains		*90	June 19,'37
Tovarich	Claudette Colbert-Charles Boyer			
Without Warning 218	Boris Karloff-Marie Wilson			

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine	Ruth Roland-Roland Drew	Dec.	21,'36 6 rls.	
I Cover Chinatown	Norman Foster	Nov.	18,'36 7 rls.	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Masquerade in Vienna (A)	Paula Wessely	Jan.	28,'37 95	Feb. 13,'37
My Song of Love	Tito Schipa	Mar.	31,'37 69	
Slalom (G)	Skiing Film	Dec.	15,'36 66	Jan. 23,'37
Trene Populare	Italian Feature	Dec.	25,'36 62	

Coming

Annie Laurie	Will Fyffe			
Aurora Sul Mare	Italian Feature		67	
Chanson D'Amour	Tito Schipa			
Ito	Simone Berriau			
Life and Loves of Beethoven	Harry Baur			
Love on Skiis	Walter Rilmil			
Monks, The				
Ninety Degrees South	Antarctic Film			
Second Bureau	Jean Murat-Diana Koreno			
Secrets of Stamboul	Valerie Hobson		79	
Ski Chase	Hannes Schneider	Sept.	1,'37† 84	
Street Without a Name	Constant Remy-Pola Illery			
Song of Ceylon	Basil Wright		39	
Tendre Ennemie	Simone Berriau			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Angel's Pit, The (A)	Amedo Nazzari		June		26,'37
Amphytrion (A)	Henri Garat	Globe	Mar. 23,'37	103 Apr.	3,'37
Beethoven Concerto (G)	V. Gardin	Amkino	Mar. 23,'37	90 Apr.	10,'37
Big Fella (G)	Paul Robeson	British Lion		73 July	10,'37
Carnival in Flanders (A) (Reviewed under the title, "La Kermesse Heroique.")	Francoise Rosay	American Tobis	Sept. 22,'36	98 Oct.	8,'36
Dominant Sex, The (A)	Phillips Holmes	Assoc. British		82 Feb.	26,'37
Edge of the World, The (A)	Finlay Currie	British I. E. Co.		80 Aug.	14,'37
Emil Und Die Detektive	Fritz Rasp	International		77	
Episode (A)	Paula Wessely	Metropolis	May 15,'37	90 June	5,'37
Eternal Mask, The (A)	Mathias Wieman	Mayer-Burstyn	Jan. 12,'37	70 Jan.	23,'37
Farewell Again (G)	Leslie Banks	United Artists		80 May	22,'37
Flying Doctor, The (G)	Charles Farrell	20th Century-Fox		92 Dec.	19,'36
Fury Over Spain (G)		Modern Film		55 Aug.	14,'37
Gang Show, The (G)	Ralph Reader	General		May	1,'37
Glamorous Night (G)	Mary Ellis	Assoc. British		80 May	15,'37
Gobsek (A)	Leonid Leonidov	Amkino		74 Aug.	14,'37
Golem, The (A)	Harry Baur	Metropolis	Mar. 20,'37	88 Mar.	27,'37
Great Call, The (G)	Camillo Pilotto	United Artists		90 Dec.	5,'36
Gypsy (A)	Roland Young	Warner		Feb.	13,'37
It Isn't Done (G)	Cecil Kellaway	British Empire		90 Mar.	27,'37
It's You I Want (A)	Seymour Hicks	British Lion		70 Nov.	21,'36
Jamosik (G) (Exploitation: May 22,'37, p. 86.)	Palo Bielik	French	Nov. 24,'36	82 Dec.	8,'36
Jericho (G)	Paul Robeson	General		77 Sept.	4,'37
Kimiko (A)	Sachiko Chiba	International	Apr. 12,'37	73 Apr.	24,'37
King's People, The (G)	John Drinkwater	Mindlin	May 11,'37	70 May	22,'37
La Damigella di Bard (G)	E. Gammatica	Artisti		85 Jan.	9,'37
La Grande Illusion (A)	Jean Gabin	Realization d'Art Cinematographique		120 July	3,'37
Last Night, The (G)	I. R. Peltser	Amkino	Apr. 27,'37	90 May	8,'37
Late Mattia Pascal, The (A)	Pierre Blanchar			Apr.	10,'37
Les Petits (G)	Alice Tissot	Franco-American	Dec. 29,'36	90 Jan.	23,'37
Let's Make a Night of It	Buddy Rogers	Assoc. British		80 July	10,'37
Mademoiselle Docteur (A)	Dita Parlo	United Artists		105 May	1,'37
Merry Comes to Town (G)	Zasu Pitts	Sound City		77 June	5,'37
Mill on the Floss, The (G)	Frank Lawton	National		90 Feb.	13,'37
Moonlight Sonata (G)	Paderewski	United Artists		90 Mar.	13,'37
Ora Ponciano (G)	Chucho Solorzano	Prod. Sorla		105 May	15,'37
Orphan of the Wilderness	Gwen Munro	British Empire	Jan. 20,'37	85 Mar.	6,'37
Our Fighting Navy (G)	H. B. Warner	General		75 May	8,'37
Pagliacci (G) (See production article, Jan. 9,'37, p. 16.)	Richard Tauber	United Artists		90 Feb.	6,'37
Pearls of the Crown (A)	Sascha Guitry	Tobis		115 June	5,'37
Pepe Le Moko (A)	Jean Gabin	Paris Film		100 Mar.	20,'37
Prisoners (G)	A. I. Chaban	Amkino	Feb. 16,'37	93 Feb.	27,'37
Pygmalion (G)	Lily Bouwmeester	Filmex Cinetone		Apr.	17,'37
Razumov (G)	Pierre Fresnay	Garrison	Mar. 8,'37	95 Mar.	27,'37
Revolutionists (G)	V. V. Schukin	Amkino	Dec. '36	100 Feb.	6,'37
"Said O'Reilly to McNab" (G)	Will Mahoney	Gainsborough-GB		84 July	17,'37
Sensation (A)	John Lodge	Wardour		75 Jan.	23,'37
Silver Blaze (G)	Arthur Wontner	Assoc. British		70 July	17,'37
Sol Over Danmark (G)	Henrik Malberg		Apr. 13,'37	73 Apr.	24,'37
Southern Mail (A)	Richard-Wilm	Solar		100 Feb.	20,'37
Spain in Flames (A)		Amkino	Jan. 28,'37	63 Feb.	13,'37
Spanish Earth, The (A)		Prometheus	Aug. 20,'37	58 Sept.	4'37
Thank You, Madam (G)	Jan Kiepura	American Tobis	Apr. 26,'37	85 May	1,'37
Thirteen, The (A)	Ivan Novoseltsev	Amkino		85 July	17,'37
30 Seconds of Love (G)	Elsa Merlini	E. J. A.		80 Jan.	2,'37
This'll Make You Whistle (A)	Jack Buchanan	Wilcox		78 Jan.	9,'37
Tsar to Lenin (A)		Lenauer Intern'l	Mar. 6,'37	68 Mar.	27,'37
Wave, The (G)	Native Cast	Garrison	Apr. 20,'37	60 May	1,'37
White Squadron (G)	Antonio Conta	E. N. I. C.		85 Dec.	26,'36
World's In Love, The (A)	Marta Eggerth	Viennese	May 18,'37	90 May	29,'37
Yiddle with His Fiddle	Molly Picon	Sphinx	Dec.	81	38,'36

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-36) August 1, 1936.]

CELEBRITY

Title — Rel. Date — Min.

COMICOLOR CARTOONS

Happy Days ..... Sept.30,'36.....

COLUMBIA

Title — Rel. Date — Min.

BROADWAY COMEDIES

Ay Tank Ay Go (1-23-37) ..... Dec. 4,'36..16½..
(All Star)
Back to the Woods ..... May 14,'37..19½..
(3 Stooges)
Big Squirt, The ..... Sept.17,'37†..2 rls.
Charlie Chase
Bury the Hatchet (8-21-37) ..... Aug. 6,'37..19....
Calling All Doctors ..... July 22,'37..19½..
Cash and Carry (9-11-37) ..... Sept. 3,'37†18½..
(3 Stooges)
Dizzy Doctors (4-17-37) ..... Mar. 19,'37..17½..
(3 Stooges)
Free Rent (1-30-37) ..... Dec. 20,'36..18....
(All Star)
From Bad to Worse ..... June 4,'37..17....
Charlie Chase
Goofs and Saddles ..... July 2,'37..17½..
Grand Hooter (6-5-37) ..... May 7,'37..19½..
Charlie Chase
Grips, Grunts and Groans ..... Jan. 15,'37..19....
(3 Stooges) (3-27-37)
Knee Action (2-27-37) ..... Jan. 9,'37..17....
Andy Clyde
Lodge Night ..... June 11,'37..18....
Andy Clyde
Love Comes to Mooneyville ..... Nov. 14,'36..18....
(1-2-37)
My Little Feller ..... May 21,'37..18....
Andy Clyde
New News (4-17-37) ..... Apr. 1,'37..17½..
(Collins-Kennedy)
Sailor Maid ..... Feb. 12,'37..19....
Polly Moran
Slippery Silks (2-20-37) ..... Dec. 27,'36..17½..
(3 Stooges)
Stuck in the Sticks ..... Mar. 26,'37..18....
Andy Clyde
Super Snooper, The ..... Feb. 25,'37..19½..
El Brendel
Three Dumb Clucks ..... Apr. 17,'37..17....
(3 Stooges)
Wrong Miss Wright, The ..... June 18,'37..17....
Charlie Chase

BROADWAY FOLLIES

Drug Store Follies
(9-11-37) ..... Sept. 3,'37†..9½..

COLOR RHAPSODIES

Bon Bon Parade ..... Nov. 26,'36..8½..
Boy and His Dog, A
(1-9-37) ..... Dec. 23,'36..7....
Foxy Pup, The (6-5-37) ..... May 21,'37..6½..
Gifts from the Air ..... Jan. 1,'37..7½..
Indian Serenade ..... July 16,'37..8....
Let's Go (4-17-37) ..... Apr. 10,'37..7½..
Merry Mannequins ..... Mar. 19,'37..6½..
Mother Hen's Holiday ..... May 7,'37..7....
Scary Crows (9-11-37) ..... Aug. 20,'37..8....
Skeleton Frolic (2-20-37) ..... Jan. 29,'37..7½..
Spring Festival (8-21-37) ..... Aug. 6,'37..8....
Stork Takes a Holiday, The ..... June 11,'37..8 ...
Swing, Monkey, Swing ..... Sept.10,'37.....
Two Lazy Crows (11-28-36) ..... Nov. 26,'36..7....

COLUMBIA TOURS

Gold Quest of the Ages
(2-27-37) ..... Jan. 28,'37..10....
Fifty Years of Barter ..... May 28,'37..9½..
Haiti's Black Napoleon
(8-21-37) ..... Aug. 6,'37..9....
Pirate Parts of the Caribbean ..... July 2,'37..9....
When the West Was Young
(3-20-37) ..... Mar. 12,'37..9....

COMMUNITY SING
(2nd Series)

No. 1 (9-11-37) ..... Aug.20,'37†10....
No. 2 ..... Sept.17,'37†10....

COURT OF HUMAN RELATIONS

Runaway Marriage, The
(1-16-37) ..... Dec. 18,'36..11....
Wedding Deal, The ..... Feb. 26,'37..11½..

FEATURETTES

Community Sing (No. 1)
(2-27-37) ..... Jan. 17,'37..10....
Community Sing (No. 2) ..... Feb. 19,'37..11....

Title — Rel. Date — Min.

Community Sing (No. 3)
(6-5-37) ..... May 20,'37..10....
Community Sing (No. 4) ..... June 18,'37..10½..
Community Sing (No. 5)
(9-11-37) ..... July 24,'37..10½..
Herald of the Skies ..... Apr. 2,'37..9½..
Story of Norton I, Emperor of the United States
(2-6-37) ..... Dec. 18,'36..9....

HAPPY HOUR

Goose Girl, The ..... May 30,'37..3 rls.
Old Woman in the Woods, The ..... Apr. 23,'37..3 rls.

KRAZY KAT CARTOONS

16. Merry Cafe (1-23-37) ..... Dec. 26,'36..7....
17. Lyin' Hunter, The
(3-27-37) ..... Feb. 12,'37..7....
18. Krazy's Race of Time
(6-26-37) ..... May 6,'37..7....
19. Masque Raid, The ..... June 25,'37..7....

NEW WORLD OF SPORT SERIES

Fishing Thrills (2-13-37) ..... Jan. 22,'37..9....
Fit to Win (6-12-37) ..... May 7,'37..9½..
Fleet Hoofs (4-17-37) ..... Mar. 5,'37..10....
Fun in the Water
(4-17-37) ..... Apr. 10,'37..10....
Future Stars ..... Aug. 30,'37.....
Golf Magic (9-11-37) ..... Aug. 16,'37..9....
Plane Devils (1-9-37) ..... Nov. 28,'36..9½..
Riding the Waves ..... June 4,'37..10....
Scrambled Legs (3-27-37) ..... Feb. 22,'37..9....
Sport of the Seasons ..... June 25,'37..9....
Sport's Greatest Thrills
(8-21-37) ..... Aug. 3,'37..9....

SCRAPPY CARTOONS

Canine Capers ..... Sept.18,'37†..6½..
Dizzy Ducks (12-19-36) ..... July 18,'37..6½..
Puttin' Out the Kitten ..... Mar. 26,'37..7....
Scrappy's Band Concert ..... Apr. 29,'37..7....
Scrappy's Music Lesson ..... June 4,'37..7....

SCREEN SNAPSHOTS

No. 4—(2-6-37) ..... Dec. 18,'36..10....
No. 5—(2-27-37) ..... Jan. 22,'37..10....
No. 6— ..... Feb. 19,'37..10....
No. 7— ..... Mar. 23,'37..9½..
No. 8—(5-29-37) ..... Apr. 30,'37..9½..
No. 9— ..... May 22,'37..10 ...
No. 10— ..... June 4,'37..9....
No. 11— ..... June 25,'37 10½..
No. 12— ..... Aug. 13,'37..10....
No. 13— ..... Sept. 10,'37.....
(New Series)
No. 1— ..... Sep.17,'37†..1 rl..

SPECIAL

Belgium (3-6-37) ..... Dec. 25,'36..8½..
Old Paris and Berne
(2-20-37) ..... Dec. 18,'36..8½..

STRANGE AS IT MAY SEEM

Little Jack Horner ..... Sept.18,'37†..6½..

WORLD IN COLOR

Beautiful Bermuda ..... Sept. 10,'37†.....

DuWORLD

Title — Rel. Date — Min.

Story of the Rose, A
(1-16-37) ..... 10....
Sus-Ti Ka (12-19-36) ..... 10....
Utah Picture Book
(1-9-37) ..... 10....

EDUCATIONAL
[Distributed through Twentieth Century-Fox]

Title — Rel. Date — Min.

SONG AND COMEDY HITS

Ask Uncle Sol ..... Oct. 8,'37†..1 rl..
Big Apple, The ..... Sept.17,'37†..1 rl..
Dental Follies (4-10-37) ..... Feb. 26,'37..11....
Gifts in Rhythm ..... Oct. 23,'36..10....
Play! Girls ..... Nov. 6,'36..11....
Pot Luck (8-14-37) ..... Aug. 6,'37†11....
See Uncle Sol (2-6-37) ..... Jan. 29,'37..11....
Strike! You're Out (1-9-37) ..... Dec. 11,'36..11....

TERRY-TOONS

Big Game Hunt, The ..... Feb. 19,'37..7....
Book Shop, The (1-30-37) ..... Feb. 5,'37..6....
Bug Carnival (4-17-37) ..... Apr. 16,'37..7....
Cleaning Day ..... Sept.17,'37† 1 rl..
Close Shave, A ..... Oct. 1,'37†..1 rl..
Dancing Bear, The ..... Oct. 15,'37†..1 rl..
Farmer Al Falfa in Trailer Life ..... Aug.20,'37†..6....
Farmer Al Falfa's Twentieth Anniversary ..... Nov. 27,'36..7....
Flying South ..... Mar. 19,'37..7....

Title — Rel. Date — Min.

Homeless Pup, The ..... July 23,'37..7....
Kiko the Kangaroo in Skunked Again ..... Dec. 29,'36..7....
Hay Ride, The ..... Apr. 2,'37..6....
Mechanical Cow, The ..... June 25,'37 ..7....
Miss Lonely Hearts ..... Sept.24,'37†..1 rl..
Ozzie Ostrich Comes to Town ..... May 28,'37..7....
Paper Hangers, The
(8-14-37) ..... July 30,'37..7....
Pink Elephants ..... July 9,'37..7....
Play Ball ..... June 11,'37..6....
Puddy the Pup in Cats in a Bag (12-26-36) ..... Dec. 11,'36..7....
Puddy's Coronation ..... May 14,'37..7....
Puddy the Pup in Sunken Treasures ..... Oct. 16,'36..6....
Red Hot Musie ..... Mar. 5,'37..6....
Robin Hood in an Arrow Escape (11-21-36) ..... Nov. 13,'36..7....
Salty McGuire ..... Jan. 6,'37..7....
Saw Mill Mystery, The ..... Oct. 29,'37†..1 rl..
School Birds ..... Apr. 30,'37..7....
Tin Can Tourist, The
(2-6-37) ..... Jan. 22,'37..7....
Villain Still Pursued Her, The ..... Sept. 3,'37†..6½..

TREASURE CHEST

Chesapeake Bay Retriever, The (12-26-36) ..... Dec. 13,'36..11....
Crystal Ballet ..... May 28,'37..11....
Feminine Form (8-29-36) ..... Aug. 7,'36..10....
How to Ski ..... Aug. 20,'37†11....
Legend of the Loi (1-2-37) ..... Dec. 4,'36..11....
Ornamental Swimming ..... June 4,'37..10....
Private Life of the Gannets ..... Sept.10,'37†11....
Songs of the Danube ..... May 7,'37..9....
Symphony in Snow
(11-7-36) ..... Oct. 16,'36..9....

TWO-REEL COMEDIES

Affairs of Pierre, The
(7-31-37) ..... Aug. 6,'37†19....
Amuse Yourself ..... Nov. 27,'36.20....
Any Old Port (1-2-37) ..... Nov. 6,'36.18....
Bashful Ballerina ..... Sept.17,'37†.....
Big Courtship, The ..... Feb. 19,'37.17....
Chemist, The (9-24-36) ..... Oct. 9,'36.19....
Comic Artist's Home Life
(4-3-37) ..... Apr. 9,'37.18....
Ditto ..... Feb. 12,'37.17....
Freshies ..... May 7,'37.17....
Fun's Fun (2-6-37) ..... Feb. 5,'37.19....
Girls Ahoy! ..... June 11,'37.17....
Going, Going, Gone ..... Oct. 8,'37†.....
Hamlet and Eggs ..... June 18,'37.16....
Her Accidental Hero ..... May 21,'37.17....
High-C Honeymoon ..... Jan. 1,'37.21....
His Pet Girl ..... Apr. 30,'37.18....
Hi-ya Doc? ..... Apr. 23,'37.20....
Holding the Bag ..... May 14,'37.19....
Hold It ..... Jan. 29,'37.17....
Jail Bait ..... Jan. 8,'37.19....
Just the Type ..... Dec. 4,'36.20....
Love in Arms ..... May 28,'37.18....
Love Nest on Wheels ..... Mar. 26,'37.18....
Man to Man ..... Feb. 26,'37.17....
Melody Girl ..... Apr. 16,'37.17....
Mixed Magic (12-9-36) ..... Nov. 20,'36.17....
Modern Home (11-28-36) ..... Nov. 13,'36.19....
Montague the Magnificent
(8-14-37) ..... Aug. 27,'37†17....
Off the Horses (4-10-37) ..... Mar. 5,'37.19....
Pixilated ..... Mar. 19,'37.18....
Practically Perfect (1-30-37) ..... Jan. 15,'37.21....
Ready to Serve (4-10-37) ..... Mar. 12,'37.15....
Screen Test, The (12-19-36) ..... Dec. 13,'36.19....
Silly Night ..... Oct. 1,'37†.....
Slacks Appeal ..... Aug. 13,'37†19....
Smart Way, The ....
Spring Is Here ..... Oct. 30,'36.20....
Sweeties ..... Sept. 3,'37†15....
That's the Spirit ..... June 25,'37.17....
Timid Ghost, The ..... Sept.24,'37†.....
Transatlantic Love ..... Dec. 25,'36.20....
Uncle Sol Solves It ....
Who's Crazy? ..... Aug. 20,'37†.....
Will You Stop! ..... Sept.10,'37†17....

HOFFBERG

Title — Rel. Date — Min.

Baltimore, Home of Wally Simpson ....
Bamboo (5-29-37) ..... July 16,'37.10....
Broadway Dance Parade ..... June 15,'37.10....
Busy Spots in Florida ..... Jan. 20,'37.12....
Floridian Curiosities
(5-29-37) ..... Jan. 10,'37.11..
Hollywood Magic (5-29-37) ..... 10....
In Shanghai (6-5-37) ..... July 16,'37.12....
Isle of Paradise ..... July 30,'37.20....

Title — Rel. Date — Min.

Spanish Interlude, A ..... June 15,'37.....

MAGNACOLOR

Catalina Island ....
Personalities on Parade ....
Yellowstone Park ....

IMPERIAL

Title — Rel. Date — Min.

EDGAR GUEST POETIC GEMS

Boyhood ..... 8....
Old Prospector, The ..... 8....

NOVELTIES

Nero ..... 8....
Hobo Hero ..... 9....

PORT O' CALL

City of the Sun ..... 9....
Seventh Wonder ..... 9....

WORLD IN COLOR

Dream Harbor ..... 8....
Under the Southern Cross ..... 8....

MGM

Title — Rel. Date — Min.

CRIME DOESN'T PAY

No. 9—Torture Money
(2-27-37) ..... Jan. 2,'37.20...
No. 10—It May Happen to You (8-14-37) ..... June 5,'37.21...
No. 11—Soak the Poor ..... Aug.21,'37.16....
No. 12—Give Till It Hurts ..... Sept. 18,'37.....

FITZPATRICK TRAVEL TALKS

Colorful Bombay (5-8-37) ..... 8....
Floral Japan ..... July 24,'37..8....
Glimpses of Java and Ceylon (4-10-37) ..... Mar. 6,'37..9....
Glimpses of Peru ..... Sept. 4,'37†.....
Hong Kong, Hub of China
(6-26-37) ..... May 1,'37..8....
India on Parade ..... Feb. 6,'37..9....
Picturesque South Africa
(2-20-37) ..... Jan. 9,'37..9....
Rocky Mountain Grandeur
(7-24-37) ..... June 26,'37..8....
Serene Siam (6-26-37) ..... May 29,'37..9....
Stockholm, Pride of Sweden ..... Oct. 2,'37†.....

HARMAN-ISING
(Happy Harmonies)

26—Pups' Christmas
(12-26-36) ..... Dec. 12,'36..8....
27—Circus Daze ..... Jan. 16,'37..9....
28—Swing Wedding ..... Feb. 13,'37..8....
29—Bosko's Easter Eggs
(4-3-37) ..... Mar. 20,'37..8....
30—Bosko and the Pirates
(5-8-37) ..... May 1,'37..8....
31—Hound and the Rabbit, The (6-26-37) ..... May 29,'37..8....
32—Wayward Pups
(8-14-37) ..... July 10,'37..9....
No. 33—Bosko and the Cannibals ..... Aug. 28,'37.10....

M-G-M MINIATURES

Boss Didn't Say Good Morning, The ..... Oct. 1,'37.....
Have Courage (7-24-37) ..... June 12,'37 10
Hollywood: Second Step
(2-20-37) ..... Dec. 5,'36.10....
How to Vote (9-5-36) ..... Sept. 5,'36.10
Pacific Paradise ..... Aug. 28,'37.....
Rainbow Pass ..... Oct. 9,'37.....
Romance of Digestion ..... Mar. 13,'37.11...
What Do You Think? ..... Jan. 23,'37.10....

MUSICAL COMEDIES

Carnival in Paris (6-26-37) ..... May 29,'37.21....
Girl's Best Years, A
(2-20-37) ..... Dec. 25,'37.19....
Hollywood Party (5-8-37) ..... Apr. 3,'37.21....
Some Time Soon (4-10-37) ..... Mar. 6,'37.20....

OUR GANG

Fishy Tales ..... Aug. 28,'37.11....
Framing Youth ..... Sept.11,'37†.....
Glove Taps (4-10-37) ..... Feb. 20,'37.11...
Hearts Are Thumps ..... Apr. 3,'37.11....
Night 'n' Gales ..... July 24,'37.11....
Reunion in Rhythm ..... Jan. 9,'37.11...
Roamin' Holiday (7-31-37) ..... June 12,'37.11...
Rushin' Ballet (6-26-37) ..... Apr. 24,'37.11...
Spooky Hooky (3-6-37) ..... Dec. 5,'36.11....
Three Smart Boys (5-8-37) ..... Mar. 13,'37.11....

PETE SMITH SPECIALTIES

Dar-Rae's Night Out ..... Feb. 27,'37.10 ...
Decathlon Champion ..... Dec. 11,'37†.....
Dexterity (2-27-37) ..... Jan. 16,'37..9....
Equestrian Acrobatics ..... Aug 14,'37..8....
Gilding the Lily ..... Feb. 6,'37..8....
Golf Mistakes (6-26-37) ..... June 12,'37.10....
Grand Bounce, The
(6-26-37) ..... May 22,'37.11....

(THE RELEASE CHART--CONT'D)

Title Rel. Date Min.

Jungle Juveniles .....Oct. 2,'37†.....
Minimaniacs .....Nov. 20,'37†.....
Olympic Ski Champions
(11-7-36) .....July 3,'37.10....
Penny Wisdom (5-8-37)....Apr. 10,'37.10....
Pigskin Champions .....Aug.14,'37.....
Romance of Radium.....Oct. 23,'37†.....
Ski Skill (4-10-37).....10....
(Reviewed under the title, "Ski Thrill")
Sports on Ice.....July 24,'37.10....
Tennis Tactics (5-8-37)....May 1,'37.10....
Wanted—A Master (1-2-37). Dec. 26,'36.10....

RE-ISSUES (1937-8)

Beau Hunks .....Sept.18,'37†37....
Blotto .....Oct. 30,'37†26....

ROBERT BENCHLEY

How to Start the Day.....Sept.11,'37†.....

SPECIAL

Servant of the People
(3-20-37) .....Apr. 9,'37.21....
(Exploitation: Feb. 27,'37, p. 87.)

TABLOID MUSICALS

Bars and Stripes (5-8-37)..Feb. 20,'37.11....
Dancing on the Ceiling....Jan. 2,'37..9....
Little Maestro (4-17-37)...Mar.27,'37.11....
Song of Revolt (7-24-37)...May 29,'37.11....

PARAMOUNT

Title Rel. Date Min.

BETTY BOOP CARTOONS

Be Human .....Nov. 20,'36..7....
Candid Candidate, The.... Aug. 27,'37†.1 rl..
Ding Dong Doggie.....July 23,'37†.7....
Grampy's Indoor Outing....Oct. 16,'36..7....
House Cleaning Blues.....Jan. 15,'37..7....
Hot Air Salesman, The
(3-20-37) .....Mar.12,'37..7....
Impractical Joker, The
(7-3-37) .....June 18,'37..7....
Making Friends .....Dec. 18,'36..7....
Pudgy Takes a Bow-Wow...Apr. 9,'37..7....
Pudgy Picks a Fight
(5-22-37) .....May 14,'37..8....
Service With a Smile.....Sept.24,'37†.7....
Whoops! I'm a Cowboy.....Feb. 12,'37..7....

COLOR CLASSICS

Bunny-Mooning (3-13-37)..Feb. 12,'37..7....
Car-Tune Portrait, A
(7-3-37) .....June 25,'37..7....
Chicken a la King.....Apr. 16,'37..8....
Christmas Comes But Once
a Year .....Dec. 4,'36..8....
Peeping Penguins .....Aug. 27,'37†.7....
Play Safe .....Oct. 16,'36..7....

HEADLINERS

Blue Velvet Music.....Apr. 9,'37.10....
Mark Warnow and Orch.
Friml Favorites (7-3-37)..June 4,'37.11....
Rudolf Friml, Jr., and Orch.
Hollywood Star Reporter,
No. 2 .....Oct. 29,'37†.1 rl..
Hula Heaven .....Oct. 1,'37†11....
Eddie Peabody
Installment Collector, The...July 24,'37.10....
Fred Allen
Let's Go Latin.....Sept.10,'37†11....
Xavier Cugat and Orch.
Musical Charmers .....Oct. 9,'36.11....
Phil Spitalny and Girl Orch.
Music by Morgan.....Feb. 12,'37.11....
Russ Morgan and Orch.
Music, Music Everywhere,..Dec. 18,'36.11....
Clyde Lucas and Orch.
Night in Manhattan.....July 30,'37.11....
Queens of Harmony.....Aug. 20,'37†11....
Phil Spitalny and Girl Orch.
Rah, Rah, Football.....Oct. 30,'36.10....
Will Osborne and Orch.
Song Hits on Parade.....Jan. 15,'37.10....
Freddie Rich & Orch.
Star Reporter in Hollywood
(11-21-37) .....Nov. 20,'36..9....
Ted Husing-Bonnie Bartlett-Dorothy Lamour
Star Reporter, The, No. 2
(3-27-37) .....Mar.12,'37.11....
Vincent Lopez and Orch.
Boswell Sisters
Swing, Hutton, Swing.....May 7,'37.11....
Ina Ray Hutton and Orch.

MUSICAL ROMANCE
(Technicolor)

In Old Wyoming (2-27-37). Jan. 15,'37..9....
Schubert's Serenade .....July 23,'37..9....
Song of the Islands.....
(5-22-37) .....May 21,'37.10....
Trees (3-20-37) .....Mar. 19,'37..9....
Western Sketches .....Nov. 20,'36.10....

PARAGRAPHICS

Aviator Shorty .....July 23,'37.10....

Title Rel. Date Min.

Broadway Highlights, No. 8 Dec. 11,'36.10....
Broadway Highlight, No. 9.....10....
Circus Comes to Town, The
(7-3-37) .....June 25,'37.10....
Cowboy Shorty .....Oct. 8,'37†.1 rl..
Game Trails .....Apr. 30,'37.10....
It's a Good Stunt.....Sept.10,'37†10....
It's a Living.....Mar. 5,'37.11....
Killer of the Tonto.....Aug. 13,'37†10....
Nobody Home .....Apr. 2,'37.10....
Rhythm of the River.....Oct. 9,'36.10....
Safety in the Air
(5-22-37) .....May 28,'37.10....
Sailor Shorty .....Oct. 23,'36.10....
That's Their Business.....Nov. 13,'36.11....
Where Champions Meet
(2-20-37) .....Jan. 8,'37..9....
Where Snow Is King.....Feb. 5,'37..9....

PARAMOUNT PICTORIAL

No. 4—A Modern Monster
— Furs on Parade — All
Aboard .....Nov. 13,'36.11....
No. 5 — Bamboo—Clamdiggers' Rodeo — Vienna
Boys' Choir .....Dec. 11,'36.10....
No. 6—Cornering a Killer
— Twilight — Let's All
Learn to Ski.....Jan. 8,'37..9....
No. 7 — Magic Caverns —
Albert Payson Terhune—
Swing Fashions .....Feb. 12,'37..8....
No. 8 — Tides of Fundy—
Home of the Rainbow—
Meet the Lorias.....Mar. 12,'37.10....
No. 9—Moonlight and
Shadows — Rooftops of
Manhattan—Blackie and
Brownie .....Apr. 9,'37.10....
No. 10 — Sailboat Time —
Twilight on the Trail—
Magnetic Music (5-22-37). May 7,'37.10....
No. 11—Fishing Highlights.June 4,'37.11....
No. 12—(7-3-37) .....July 2,'37.10....

NEW SERIES

No. 1 .....Aug. 6,'37†.1 rl..
No. 2 .....Sept. 3,'37†.1 rl..
No. 3—Let's Count Horses
—Novia Scotia Faces the
Sea—Record Making .....Sept. 3,'37†10....

POPEYE THE SAILOR

Hold the Wire.....Oct. 23,'36..7....
Hospitality .....Apr. 16,'37..7....
I Like Babies and Infants..Sept.17,'37†.7....
I'm in the Army Now.....Dec. 25,36..7....
I Never Change My
Altitude .....Aug.20,'37†.7....
Lost and Foundry.....July 16,'37..7....
Morning, Noon and Night
Club (6-26-37) .....June 18,'37..7....
My Artistical Temperature..Mar. 19,'37..7....
Organ Grinder's Swing
(3-6-37) .....Feb. 19,'37..7....
Paneless Window Washer,
The (2-27-37).....Jan. 22,'37..7....
Popeye the Sailor Meets
Sinbad the Sailor
(11-14-36) .....Nov. 27,'36..7....
(Technicolor special)
Spinach Roadster, The.....Nov. 27,'36..7....
Twisker Pitcher, The.....May 21,'37..7....

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE
(Cinecolor)

No. 2 (11-28-36).....Oct. 30,'36.10....
No. 3 .....Dec. 25,'36.11....
No. 4 (3-2-27).....Feb. 26,'37.11....
No. 5 .....Apr. 30,'37.11....
No. 6 .....July 2,'37.11....

NEW SERIES

No. 1 .....Sept. 3,'37†10....

SCREEN SONGS

Never Should Have Told
You (3-6-37) .....Jan. 29,'37..8....
Nat Brandwynne and Orch.
Please Keep Me in Your
Dreams (5-22-37).....May 28,'37..8....
Henry King and Orch.
Talking Through My Heart..Nov. 27,'36..7....
Dick Stabile and Orch.
Twilight on the Trail.....Mar.26,'37..7....
The Westerners
Whispers in the Dark.....Sept.24,'37† 7....
You Came to My Rescue...July 30,'37..8....
Shep Fields and Orch.

GRANTLAND RICE SPORTLIGHTS
(NEW SERIES)

No. 30—Sporting Quiz, The
(11-21-36) .....Nov. 6,'36.10....

Title Rel. Date Min.

No. 31—Chimp Champs....Dec. 4,'36.10....
No. 32—Sporting Pals .....Jan. 1,'37.10....
No. 33—Underwater Romance, An (3-6-37).....Jan. 29,'37.10....
No. 34—On the Nose
(3-13-37) .....Feb. 26,'37.10....
No. 35—King Soccer .....Mar.26,'37.10....
No. 36—Wrestling (It's a
Laugh) .....Apr. 23,'37.10....
No. 37—Swing Stars
(5-22-37) .....May 14,'37.10....
No. 38—Pan-American
Champions (7-3-37) .....June 11,'37.10....
No. 39—Rhythm of the
Game (7-10-37) .....July 9,'37.10....
No. 40—Aquabats .....Aug.13,'37†10....
No. 41—Picking Pets..... Sept. 10,'37†10....
No. 42—Four Smart Dogs. Oct. 8,'37†10....

UNUSUAL OCCUPATIONS
(Cinecolor)

No. 1 .....Aug. 6,'37†.1 rl..
No. 2 .....Oct. 8,'37†.1 rl..

RKO RADIO

Title Rel. Date Min.

CONDOR MUSICALES

Frozen Affair, A (8-28-37) .Sept.17,'37†10....
Murder in Swing Time
(9-4-37) .....Sept.27,'37†10....

LEON ERROL COMEDIES

Should Wives Work.....Sept.10,'37†.....

HEADLINER SERIES

2—Singing in the Air....Feb. 19,'37.19....
3—Rhythm on the Rampage
(4-24-37) .....Apr. 2,'37.18½..
4—Swing Fever .....July 25,'37.20....

EDGAR KENNEDY COMEDIES

Bad Housekeeping (4-10-37). Mar. 5,'37.19....
Dumb's the Word.....June 11,'37.18....
Hillbilly Goat (1-23-37)...Jan. 15,'37.18....
Locks and Bonds.....Apr. 16,'37.19....
Morning Judge .....Sept.24,'37†.....
Tramp Trouble .....Aug. 6,'37.16....

MARCH OF TIME

No. 4 (12-12-36).....Nov. 27,'36.22....
No. 5 .....Dec. 25,'36.19....
No. 6 .....Jan. 22,'37.19....
No. 7 .....Feb. 19,'37.21....
No. 8 .....Mar. 19,'37.20....
No. 9 (4-17-37) .....Apr. 16,'37.21....
No. 10 .....May 14,'37.18....
No. 11 .....June 11,'37.18....
No. 12 .....July 9,'37.18....
No. 13 .....Aug. 6,'37.18....

1937-38

No. 1 (9-11-37) .....Sept. 3,'37†17....

MICKEY MOUSE

Clock Cleaners, The
(8-28-37) .....8....
Hawaiian Holiday
(9-4-37) .....8....

NU-ATLAS PRODUCTIONS

Rhythm in a Night Court
(9-4-37) .....Sept.24,'37†.9....

PATHE NEWS

Released twice a week

PATHE PARADE

No. 1 .....Sept.10,'37†.....

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Don't Be Like That
(1-30-37) .....Dec. 4,'36.18....
Horse Play (4-3-37).....Mar.13,'37.18....

RADIO MUSICAL COMEDIES

Deep South (1-23-37).....Jan. 1,'37.17....
Mississippi Moods
(7-31-37) .....July 23,'37.17....
That Man Samson.....May 28,'37.19....

SMART SET

Grandma's Buoys (1-2-37)..Dec. 18,36.16....
Inlawful .....Apr. 30,'37.17....

SPECIAL

Day With the Dionne
Quintuplets, A (4-24-37) .Mar.26,'37.18....

SPORTS WITH BILL CORUM

Beach Sports .....June 4,'37..9½..
Big League .....May 7,'37.11....
Foreign Sports .....Apr. 9,'37.10....
Golf Timing (8-21-37).....July 23,'37.11....
Iceman, The .....Jan. 15,'37..9....
Ladies' Day .....Dec. 18,'36.11....
Putting On the Dog.....Feb. 12,'37.11....
Royal Steeds .....July 2,'37.10....
Saratoga Summers
(3-27-37) .....Mar. 12,37.11....
Singing Wheels (12-26-36) .Nov. 20,'36.11....

Title Rel. Date Min.

STRUGGLE TO LIVE

Deadly Females .....Nov.13,'36..9½..
Desert Land .....Apr. 3,'37..9....
Forest Gangsters (1-23-37) .Jan. 8,'37..9....

SUPERBA COMEDIES

Bridal Grief .....Feb. 5,'37.19....
One Live Ghost.....Nov. 6,'36.21....
Wife Insurance (8-14-37). July 9,'37.16....
Wrong Romance, The.....May 14,'37.19....

WORLD ON PARADE

California Missions
(4-24-37) .....Apr. 16,'37.11....
Circus Winter Quarters.....May 14,'37.11....
Florida Cowboy .....June 11,'37..9½..
Gold Mania (1-16-37).....Dec. 25,'36.11....
Graveyard of Ships (1-2-37). Nov. 27,'36.11....
Heart of the Sierras.....Nov. 6,'36.11....
Jungle Playmate .....July 30,'37..9....
Manhattan Waterfront
(3-27-37) .....Feb. 19,'37.11....
Mt. Vernon .....Mar. 19,'37.10....
Romantic Mexico .....Jan. 22,'37.10....
Workshops of Old Mexico..July 9,'37.11....

STATE RIGHTS

Title Rel. Date Min.

ALEXANDER

Trailing the Seashore
(1-9-37) .....11....

AMERICAN RED CROSS

Behind the Flood Headlines
(5-8-37) .....11....

ASTOR

Carmen (5-29-37) .....9....
Hail! Who Goes There?
(5-29-37) .....9....

FILM EXCHANGE

Ski-Esta (1-2-37).....10....

MATSON

Coronation Preview
(3-27-37) .....10....

ROGERS SPECIAL

Lest We Forget (5-1-37).....1 rl..

U. S. DEPT. OF AGRICULTURE

I Pledge My Heart (8-7-37).....11....

20TH CENTURY-FOX

Title Rel. Date Min.

ADVENTURES OF THE
NEWSREEL CAMERAMAN

Bone Bender Parade
(8-14-37) .....Aug. 6,'37.10....
Dogging It Around the
World .....Nov. 13,'36.10....
Looking for Trouble.....Dec. 18,'36.10....
Ski Parade, The.....Feb. 5,'37.....
Sports Headliners of 1936
(11-21-36) .....Oct. 30,'36.10....

MAGIC CARPET SERIES

Land of Genghis Kahn
(2-6-37) .....Dec. 18,'36.10....
Portraits of Portugal
(8-7-37) .....Aug. 6,'37.10....
Touring Brazil (12-18-36)..Nov. 13,'36.10....
Western Grandeur (4-3-37) .Feb. 5,'37..9½..

UNITED ARTISTS

Title Rel. Date Min.

MICKEY MOUSE

103. Alpine Climbers
(8-22-36) .....Oct. 28,'36†.9½..
104. Mickey's Circus
(8-15-36) .....Nov. 11,'36†.8....
105. Donald and Pluto
(11-14-36) .....Dec. 12,'36†.8....
107. Mickey's Elephant
(11-14-36) .....Feb. 19,'37†.9....
108. Don Donald (1-16-37).....8½..
109. Worm Turns, The
(1-23-37) .....Apr. 17,'37†.8½..
110. Magician Mickey ....June 17,'37†.8½..
111. Mickey's Amateurs
(6-19-37) .....1 rl..
112. Moose Hunters .....Aug. 5,'37†.9....

SILLY SYMPHONIES

106. Three Blind Mouseketeers (11-28-36)...Jan. 28,'37†.7....
108. Country Cousin, The
(11-21-36) .....Dec. 17,'36†.6½..
109. Mother Pluto
(11-21-36) .....Mar. 6,'37†.6½..
110. More Kittens (1-9-37) .Mar.27,'37†.8½..
111. Woodland Cafe
(6-26-37) .....1 rl..
112. Little Hiawatha
(6-26-37) .....1 rl..
113. Modern Inventions
(6-26-37) .....1 rl..

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 30	Nov. 23,'36	10....
No. 31	Dec. 21,'36	.9....
No. 32 (2-6-37)	Feb. 1,'37	.9½..
No. 33 (3-27-37)	Mar. 15,'37	.9....
No. 34 (4-17-37)	Mar. 22,'37	.8....
No. 35 (4-17-37)	Apr. 12,'37	.7....
No. 36 (5-15-37)	May 10,'37	.9½..
No. 37 (5-15-37)	June 7,'37	.9½..
No. 38 (7-24-37)	July 26,'37	10....
No. 39		
No. 40		
MEANY-MINY-MOE CARTOONS		
Air Express	Sept.20,'37†	.6....
Big Race, The (3-13-37)	Mar. 3,'37	.7....
Country Store (8-7-37)	July 5,'37	.7....
Fireman's Picnic	Aug.16,'37	.6½..
Golfers, The (2-13-37)	Jan. 11,'37	.8½..
House of Magic (2-13-37)	Feb. 8,'37	.8....
Knights for a Day (1-9-37)	Dec. 28,'36	.7....
Lumber Camp (3-20-37)	Mar.15,'37	.7....
Ostrich Feathers	Sept. 6,'37†	.7....
Rest Resort	Aug.23,'37	.7....
Steel Workers (5-15-37)	Apr. 26,'37	.7....
Stevedores, The	May 24,'37	.7....
Turkey Dinner	Nov. 30,'36	.8....
MENTONE MUSICAL COMEDIES		
Alpine Cabaret (8-14-37)	Aug. 4,'37	10....
Bargain Matinee (3-20-37)	Apr. 14,'37	10....
Cocktail Party, The (5-15-37)	May 12,'37	10....
Fun Begins at Home	Feb. 17,'37	10....
Hawaiian Capers	Sept. 8,'37†	9....
It's on the Record	Mar. 17,'37	10½..
Royal Cafe	Nov. 25,'36	10....
School for Swing (2-6-37)	Jan. 20,'37	10....
Shoes with Rhythm (5-15-37)	June 9,'37	10....
Singing Bandit, The (7-3-37)	July 7,'37	10....
Buddy Bergman's Bar-B-Q	Oct. 6,'37†	9....
Television Highlights	Dec. 23,'36	10....
OSWALD CARTOONS		
Birthday Party, The	Mar.29,'37	.6½..
Duck Hunt (3-13-37)	Mar. 8,'37	.7....
Everybody Sings (1-30-37)	Feb. 22,'37	.7....
Gopher Trouble	Nov. 30,'36	.7....
Playful Pup, The (7-31-37)	July 12,'37	.7....
Puppet Show (10-13-36)	Nov. 2,'36	.8....
Trailer Thrills (5-15-37)	May 3,'37	.7....
Unpopular Mechanic (10-17-36)	Nov. 6,'36	.8....
Wily Weasel, The	June 7,'37	.7....
STRANGER THAN FICTION SERIES		
No. 29—Novelty (9-24-36)	Nov. 9,'36	.8½..
No. 30—Novelty (12-26-36)	Dec. 7,'36	10....
No. 31—Novelty (1-2-37)	Jan. 4,'37	.9....
No. 32—Novelty (1-30-37)	Feb. 1,'37	.9....
No. 33—Novelty (2-13-37)	Mar. 1,'37	.9....
No. 34—Novelty (4-17-37)	Mar.29,'37	.9....
No. 35—Novelty (4-17-37)	Apr. 26,'37	.9....
No. 36—Novelty (4-17-37)	May 24,'37	.8....
No. 37—Novelty (7-3-37)	June 21,'37	.8½..
No. 38—Novelty (5-15-37)	July 19,'37	.9....
No. 39—Novelty (7-24-37)	Aug.16,'37	.9....
No. 40—Novelty	Sept. 6,'37†	.9....
No. 41—Novelty	Oct. 4,'37†	.9....
No. 42—Novelty	Nov. 1,'37†	.9....
UNIVERSAL SPECIAL		
Hollywood Screen Test (8-14-37)	Aug. 30,'37†	21....
King Edward the VIIIi	Dec. 14,'36	.9½..
You Can't Get Away With It	Nov. 30,'36	25....

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vaudeville Is Back	Nov. 14,'36	11....
Johnny Perkins		
Vaude-Villians	Dec. 12,'36	10....
Marty May		
Reel Vaudeville (1-30-37)	Jan. 2,'37	11....
Harry Rose		
Bed-Time Vaudeville (2-20-37)	Jan. 30,'37	11....
Bring On the Girls	Mar. 6,'37	11....
Edgar Bergen		
Vitaphone Diversions	Apr. 3,'37	10....
Smith and Dale		
Nickel Lowdown	May 1,'37	10....
Charles Kemper		
Vitaphone Funsters (8-12-37)	May 29,'37	11....
Johnny Burke		
Vaude-Festival	June 26,'37	.....
Fritz and Jean Hubert		
Vaudeville Hits	July 17,'37	.....
Elaine Arden		
Vitaphone Broadwayites	Aug. 21,'37	10....
Medley-Dupree		

BROADWAY BREVITIES

Sweethearts and Flowers	Nov. 7,'36	20....
Regis-Toomey-Preisser Sisters		
That's Pictures (8-28-36)	Nov. 21,'36	21....
Jay C. Flippen		
Joe Palooka in "The Blonde Bomber"	Nov. 28,'36	21....
Shemp Howard-Robert Norton		
Here Comes the Circus	Dec. 5,'36	18....
"Poodles" Hanneford		
"Give Me Liberty"	Dec. 19,'36	22....
John Litel		
It's All Over Now (2-6-37)	Dec. 26,'36	20....
Dan Healy		
Joe and Asbestos In "A Horse's Tale" (2-13-37)	Jan. 9,'37	20....
Harry Gribbon-Hamtree Harrington		
Pretty Pretender, The (2-13-37)	Jan. 23,'37	21....
Bernice Claire		
Joe Palooka in "Kick Me Again" (3-6-37)	Feb. 6,'37	21....
Shemp Howard-Robert Norton		
Captain Blueblood	Feb. 3,'37	21....
Georgie Price		
Swing for Sale (3-13-37)	Feb. 27,'37	22....
Hal LeRoy		
Under Southern Stars	Feb. 20,'37	18....
Fred Lawrence-J. Bryan		
Hotel a la Swing	Mar.13,'37	20....
Eddie Foy, Jr.		
Mail and Female	Mar.27,'37	21....
Ken Murray		
Play Street (4-10-37)	Apr. 3,'37	21....
Preisser Sisters		
Romance of Robert Burns (4-10-37)	Apr. 10,'37	16....
Owen King-Linda Perry		
Lifers of the Party, The	Apr. 17,'37	21....
Yacht Club Boys		
Joe Palooka in "Taking the Count"	Apr. 24,'37	21....
Shemp Howard-Robert Norton		
Movie Mania	May 8,'37	20....
Dave Apollon		
Musical Operation, A	May 15,'37	20....
Frank Gaby-Virginia Verrill		
Day at Santa Anita	May 22,'37	18....
Sybil Jason		
Sound Defects (6-12-37)	June 5,'37	22....
Rufe Davis		
Joe Palooka in "Thirst Aid"	June 12,'37	20....
Robt. Norton-Beverly Phalen		
Rhythm Roundup, The	June 19,'37	21....
Estelle Taylor		
Little Pioneer, The (7-10-37)	July 3,'37	19....
Sybil Jason		
Newsboys Nocturnes (7-10-37)	July 10,'37	20....
Lane, Tree & Edwards		
Flowers from the Sky (8-21-37)	July 24,'37	22....
Josephine Huston		
Cut Out for Love	Aug. 2,'37	.....
Donald Novis-Dorothy Dare		
Du Barry Did All Right	Aug. 7,'37	.....
Irene Bordoni		
Doctor Cupid	Sept. 4,'37†	.....
Ken Murray-Oswald		
Postal Union	Sept. 11,'37†	.....
Georgie Price		
Littlest Diplomat, The (9-11-37)	Sept. 25,'37†	20....
Sybil Jason		

COLORTOUR ADVENTURE
(Cinecolor)

Along the Mediterranean	Dec. 5,'36	10....
Hollanders, The (1-23-37)	Jan. 2,'37	10....
Nice Work (2-13-37)	Jan. 30,'37	10....
Land of the Midnight Sun (3-13-37)	Feb.27,'37	10....
Nature the Artist (4-10-37)	Mar.20,'37	10....
Cradle of Civilization	Apr. 17,'37	10....
Alpine Grandeur	May 15,'37	10....
Gateway to Africa (6-12-37)	June 12,'37	10....
Land of the Magyar (7-10-37)	July 3,'37	.....
Crossing the Sahara	Aug. 14,'37	.....
Long Bright Land (9-11-37)	Sept. 25,'37†	10....

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Attic of Terror (9-11-37)	Sept. 18,'37†	12....

LOONEY TUNES

No. 28—Village Smithy, The	Nov. 14,'36	.7....
No. 29—Porky of the Northwoods (1-9-37)	Dec. 19,'36	.7....
No. 30—Porky the Wrestler	Jan. 9,'37	.7....
No. 31—Porky's Road Race	Feb. 6,'37	.7....
No. 32—Picador Porky (2-27-37)		.8....
No. 33—Porky's Romance	Apr. 17,'37	.8....
No. 34—Porky's Duck Hunt	Apr. 17,'37	.8....
No. 35—Porky and Gabby (6-12-37)	May 15,'37	.8....
No. 36—Porky's Building	June 19,'37	.8....
No. 37—Porky's Super Service (7-10-37)	July 3,'37	.8....
No. 38—Porky's Bad Time Story	July 24,'37	.7....
No. 39—Porky's Railroad (8-14-37)	Aug. 7,'37	.7....
No. 40—Get Rich Porky	Aug. 28,'37	.....
No. 41—Porky's Garden	Sept.11,'37	.....

MELODY MASTERS

Clyde McCoy and Orch. (8-29-36)	Nov. 28,'36	10....
Jimmie Lunceford and Oreh. (1-23-37)	Dec. 19,'36	10....
George Hall and Orch	Jan. 9,'37	10....
Louisiana Kings	Jan. 23,'37	10....
Roger Wolfe Kahn and Orch.	Feb. 6,'37	10....
Cab Calloway and Orch. (3-13-37)	Feb. 20,'37	10....
Peter Van Steeden and Orch.	Mar. 6,'37	10....
Jacques Fray and Orch. (4-10-37)	Mar.27,'37	10....
Jam Session, The	Apr. 17,'37	10....
Clyde McCoy and Orch.		
Rimac Orchestra, The	May 8,'37	10....
Jack Denny and Orch	May 29,'37	10....
Eliseo Grenet and Orch. (6-19-37)	June 19,'37	10....
Lennie Hayton and Orch. (7-10-37)	July 10,'37	10....
David Mendoza and Orch. (8-21-37)	July 31,'37	10....
Russ Morgan and Orch	Sept. 11,'37†	.....
Milt Britton and Orch	Oct. 2,'37†	.....
Mal Hallett and Orch	Oct. 23,'37†	.....
Arnold Johnson and Orch. (9-11-37)	Nov. 11,'37†	10....

MERRIE MELODIES
(In Color)

No. 28—Don't Look Now	Nov. 7,'36	.7....
No. 29—Cococonut Grove	Nov. 28,'36	.7....
No. 30—He Was Her Man	Jan. 2,'37	.7....
No. 31—Pigs Is Pigs (1-16-37)	Jan. 30,'37	.7....
No. 32—I Only Have Eyes for You (3-6-37)	Mar. 6,'37	.8....
No. 33—The Fella with the Fiddle (4-10-37)	Mar.27,'37	.8....
No. 34—She Was an Acrobat's Daughter	Apr. 10,'37	.8....
No. 35—Ain't We Got Fun	May 1,'37	.8....
No. 36—Clean Pastures	May 22,'37	.....
No. 37—Uncle Tom's Bungalow	June 5,'37	.....
No. 38—Streamlined Greta Green (6-12-37)	June 19,'37	.8....
No. 39—Sweet Sioux (7-10-37)	June 26,'37	.8....
No. 40—Egghead Rides Again	July 17,'37	.8....
No. 41—Plenty of Money and You	July 31,'37	.7....
No. 42—Sunbonnet Blue	Aug. 21,'37	.....
No. 43—Speaking of the Weather (8-21-37)	Sept. 4,'37	.7....
No. 44—Dog Daze	Sept.18,'37	.....

PICTORIAL REVIEWS

No. 4—Southern Wear—Aviation (1-23-37)	Dec. 26,'36	11....
No. 5—Sports Afloat (2-6-37)	Jan. 16,'37	10....
No. 6—Swimming — Wood Carving	Feb. 13,'37	10....
No. 7—Phonograph Records—Lipsticks (4-10-37)	Mar. 20,'37	11....
No. 8—Coiffeurs—Shoes	Apr. 10,'37	10....
No. 9—Hats—Bathing Suits	May 11,'37	10....
No. 10—Dancing-Leather (6-5-37)	May 22,'37	10....
No. 11—Milk—Rugs	June 19,'37	10....
No. 12—Pianos-Art (8-14-37)	July 17,'37	10....
No. 13—Books—Furs	Aug. 28,'37	.....
(NEW SERIES)		
No. 1—Racing — Wrestling—Cheese (9-11-37)	Sept.18,'37	10....
VITAPHONE NOVELTIES		
Nut Guilty—(6-27)	Nov. 21,'36	10....
Oklahoma As Is	Dec. 19,'36	11....
Cal Tinney		
Poets of the Organ (8-22)	Jan. 16,'37	.....
Mr. and Mrs. Jesse Crawford		
Whale Ho (7-14)	Feb. 13,'37	10....
Medium Well Done	Mar. 6,'37	10....
Hardeen		
Ghost to Ghost Hookup, A	Apr. 3,'37	11....
Radio Ramblers		
Home Run on the Keys (4-3-37)	Apr. 24,'37	.9....
Babe Ruth		
Check Your Cash	May 22,'37	10....
Louis Zingone		
Double Talk (6-5-37)	June 26,'37	10....
Edgar Bergen		
Palm Beach Knights	July 31,'37	.....
Charles Ahearn		
Lyin' Tamer, The (7-11-36)	Aug. 28,'37	10....
George Jessel		
VITAPHONE VARIETIES		
Neckin' Party, A (9-11-37)	Sept. 4,'37†	11....
Edgar Bergen-"Charlie McCarthy"		
Puppet Love (9-11-37)	Oct. 2,'37†	10....
Salici's Puppets		

WM. STEINER

Title	Rel. Date	Min.
Eagle's Vengeance, The	July 29,'37†	20....

WORLD

Title	Rel. Date	Min.
Battling Bettas	July 8,'37†	10....
Men of Ships	Sept.10,'37†	9....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Jungle Menace (9-4-37)		20....
Frank Buck-C. Henry (15 episodes)		(each)

REPUBLIC

Dick Tracy 6401 (2-27-37)	Feb. 20,'37†	.....
Ralph Byrd-Kay Hughes (15 episodes)		
Painted Stallion, The 6421	June 5,'37†	.....
Ray Corrigan-Hoot Gibson		
Robinson Crusoe of Clipper Island 3583	Nov. 14,'36	.....
Mala-Mamo Clark (14 episodes)		
S. O. S. Coast Guard 6441	Aug.28,'37†	.....
Ralph Byrd-Maxine Doyle		
Zorro Rides Again 6461	Nov. 20,'37†	.....
John Carroll		

UNIVERSAL

Jungle Jim (12-26)	Jan. 18,'37	.2 rls.
Grant Withers-Betty Jane Rhodes		(each)
Radio Patrol	Oct. 4,'37†	.2 rls.
Grant Withers-Cath. Hughes		(each)
Secret Agent X9	Apr. 12,'37	.2 rls.
Scott Kolk-Jean Rogers		(each)
Wild West Days (6-26-37)	July 5,'37†	.2 rls.
Johnny Mack Brown (13 episodes)		(each)

VICTORY

Blake of Scotland Yard	Apr. 15,'37	.....
Ralph Byrd-Herbert Rawlinson (15 episodes—also feature version)		
Shadown of Chinatown	Oct. 10,'36	.....
Bela Lugosi-Herman Brix (15 episodes—also feature version)		

J. C JENKINS—HIS COLYUM

Neligh, Nebraska

Dear Herald:

We have got back to "The Gateway." Just about every town in Nebraska is "The Gateway," and we presume this one is the gateway to something, but we don't know what. We note that the town has made considerable improvement since we have been gone; for instance, they have erected a sign at the entrance of the town, "Drive slow and see our city; drive fast and see our jail," and close to it is another one, "Speed limit 15 miles an hour. Keep cutout closed." The city council has put a bed in the city hall for the night watch and passed an ordinance prohibiting the grazing of cows on main street and the court house lawn. Yea, verily, we think we had better go away again.

▽

The other night we went and saw a picture—that is, they called it a picture. We understand that the crickets gave it a very high rating. We are not going to mention the name of it for various reasons, but to us it was just a lot of blah blah, but that was probably because we were too damdum to understand it, but you boys will know what one it was when you play it.

▽

If Walt Bradley wasn't a son-in-law of ours, and if you boys wouldn't think we were a little partial on that account, we'd tell you about the way he has lighted the front of his Moon theatre. We have seen a lot of theatre fronts in our time, in small towns and in large ones, but we have never seen a theatre front as well lighted with Neon lights as his, and you boys who contemplate lighting your marquees had better drive over here and see this one; it will pay you well to do it. But maybe we are a little partial because he called us "Dad."

▽

We have been thinking it over very carefully and we have come to the conclusion that that "shelterbelt" has some redeeming features. For instance when the trees get large enough, say along about 1986 *(if they live that long), they will make a fine roosting place for the crows and, besides that, our great-great-grandchildren can have a lotta fun hunting rabbits in 'em.* NOTE: *If you have any dogs for sale notify the superintendent of the shelterbelt.*

▽

Jevver have the seven-year itch? We've got the itch, but not the seven-year variety. We got the itch to go and see a lot of our friends, but we can't do it when the mercury is hovering around 104 in the shade and has been for two weeks and looks like it would continue for the next few weeks. We'd like to go and see Joe Hewitt of Robinson, Ill., a Polander by the name of Lee at Shulsburg, Roob of Pt. Washington, and Fred Hinds of White Cloud, Wis., Andy and Herb Anderson of Detroit Lakes, Bonnie Benfield of Morris, Minn., Mr. Brown of Nampa, Idaho, Mr. and Mrs. Jung of Glenrock, Wyo., Mr. and Mrs. Abbott of Arlington, P. G. Este of Parker, S. D., Mildred Early of the HERALD office in Hollywood (and Bill Weaver, too), Bob Smith of Mission, Zimmerman of San Marcus, Shine Mason of McAllen and J. C. Fanning of Brownsville, Texas, C. J. Hartman of Carnega and Harold Stetmund of Chandler, Okla., Mr. and Mrs. George Moore of Plainwell, Mr. and Mrs. Ray Musselman of Lincoln, Kan., and oh, gosh, gee whiz, we can't name all of them we ought to go and see.

▽

Probably it would be no use to say anything about it, as you wouldn't believe it anyhow, but when we got home we found that the grasshoppers had cleaned up everything in our garden and had held a mass convention and agreed unanimously to start working on our garage and cement sidewalk. If you doubt it we can prove it, as Uncle Rufus did when he told the boys how much the catfish weighed, and said, "Well, facks am facks and figgers am figgers, so thar you is."

▽

We recently received a letter from Mr. Fox of the Loup theatre at Scotia, Neb., enclosing a check and asking us to have the HERALD sent to him. Thanks, Mr. Fox, we have already done that and it is likely you will receive the HERALD from Denny before Ernie gets this in print.

▽

Last night we went to the Moon theatre and saw "Slave Ship" with Warner Baxter and Wallace Beery. From an historical point of view, this one may have been nearly correct, but we doubt very much if the stockmen from the ranges would have used their cattle as roughly in loading them into box cars for shipment as did these slave traders when lashing human beings into the hold of their ship. It was an exhibition of cruelty that serves no good purpose whatever.

Warner Baxter and Wallace Beery played their parts exceptionally well, but we doubt if either enjoys playing in such cruel roles. Maybe this will be classed as "entertainment," we don't know.

▽

Glory be, the weather has changed for the better. It had to be if it changed at all. Last night it rained pretty nearly all night and today it is nice and cool, which reminds us that it won't be long until we will have to go to buying oil for our heating system. It seems as though we get out of one mudhole just in time to jump into another one, which reminds us of what our sister said once. When she was a little girl she had gone over to a neighbor's to play with their children and when she came home she found that mother had gone to another neighbor's and she began to cry and said, "There, that's just the way it goes: I never get home in time to go any place."

▽

We feel that, pro bono publico, we should stop right here, and no doubt you will agree with us unanimously, for, as we look back over this manuscript, we find, as Bob Burns once said, that we have lost off our two hind wheels.

NOTE. We just got a letter from our old friend, R. R. Winship of the Majestic theatre at Philipsburg, Kan., enclosing his check and asking us to have his subscription to the HERALD renewed. He adds this note: "I certainly would be lost without the HERALD." Yeah, we'd be lost without it, too. Thanks, R. R., for your subscription and your invitation to us to come and see you again. We hope to do it, and when we do we will have some more bologna, and so forth, but in the meantime "Don't give up the ship."

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

The HERALD covers the FIELD like an Abril SHOWER.

IN THE NEWSREELS

MOVIETONE NEWS—No. 104, Vol. 19.—Fire sweeps Shanghai as fierce battle continues....Britain's battle fleet stands by in Mediterranean....Memorial to Will Rogers is unveiled in the Rockies....Beauties from all over America bid for "Miss America" crown ....Fashions for the young man and young lady.... Alice Faye and Tony Martin marry....Boat racing ....Tennis....Swimming....Yachting.

MOVIETONE NEWS—No. 1, Vol. 20.—Malcolm Campbell sets motorboat record....The Old Boys in Blue meet in Madison, Wis....''Miss America'' abdicates to New Jersey home....Society sees Polo Championships....Mrs. Sara Roosevelt....Dorothy Round.... F. D. R., Jr., and wife return....Lew Lehr....Tennis ....Swimming....Football.

NEWS OF THE DAY—No. 302, Vol. 8.—War in China and "piracy" in Europe bring world crisis.... U. S. speedboat star wins Gold Cup....Pike's Peak champion does it again....Big city's youngsters have a field day....The Woman's Page....The west honors Will Rogers....Summer goes but rodeos linger on.

NEWS OF THE DAY—No. 303, Vol. 8.—Hail Miss Liberty on 150th birthday of the Constitution.... Fighting Irish tackle the pigskin....Breaks record in final swim meet....Don Budge is world's tennis king ....Beauty queen spurns crown....America's No. 1 honeymooners home....No age limit in ancient bike race.

PARAMOUNT NEWS—No. 11.—Famous Gold Cup remains in America....Duke of Gloucester in polo match....Mrs. Roosevelt becomes assistant to Republican National Chairman....Boy scales Rocky Mountain peaks....Miss Rawls wins four titles in A.A.U. meet....Firemen show tricks, perils of their trade....''Pirate subs'' speed world war crisis.... South's best fight it out under sail....Cops and kids just pals at sports show.

PARAMOUNT NEWS—No. 12—Pedal pushers in 100 mile bicycle race....Civil war veterans march in Madison, Wis.....Young girl gets job as only person authorized to sign President's name....Chinese crews take old U. S. ships....Flanagan sets many marks in national title swim....Traveling Roosevelts come and go....Budge and Lizana take tennis titles....Big football year ahead for Notre Dame, Navy, Army, Georgetown.

PATHE NEWS—No. 15, Vol. 9.—Great Britain speeds battleships to Mediterranean while other European nations prepare....The war in Shanghai....Memorial to Will Rogers....Hats for fall wear....Parade of stars in New York's athletic carnival....Victory for Notre Dame in Gold Cup.

PATHE NEWS—No. 16, Vol. 9.—National tennis champions....Wheeler Dam dedicated....Historical festival....Tumbledown Shantytown....Boys of '61 march again....Commemoration stamps....Cardinal sings mass....150 years of liberty....Gauchos ride again.

UNIVERSAL NEWSPAPER NEWSREEL—No. 596, Vol. 9.—Refugees helpless in Chinese crisis....Speed keeps Gold Cup here....Police stage star parade.... Unser wins Pikes Peak dash....Beauty wins national crown....Young craftsmen get $20,000....Powder blast removes whale....Record crowd views rodeo.

UNIVERSAL NEWSPAPER NEWSREEL—No. 597, Vol. 9.—Constitution fetes begin....''Miss America'' takes a walk....Pro gridmen beat All Stars....Argentine four wins match....Budge, Lizana take tennis titles....Boys in blue gather again....Barnyard fowl stepping out....Bike riders race 100 miles.

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REAL VALUES—QUARTER SIZE LENSES, $10 pair, half size, $32 pair, popular makes, sizes limited; B & H splicers, $3.95; speakers from $7.95; baffles from $5.95; hearing aid amplifiers with monitor speaker and tubes, $15, handles up to 30 seats. Lots more—write now! CONSOLIDATED THEATRE SUPPLY CORP., 1600-M Broadway, New York.

SACRIFICING—TALKIE AND SILENT—PORTable and theatre projectors, equipment, supplies, etc. Chance lifetime. Lists free. TOM AUSTIN, 470 8th Ave., New York.

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Despite anything you may read or hear, and to set you straight...GENE AUTRY is under long-term, exclusive contract to REPUBLIC.

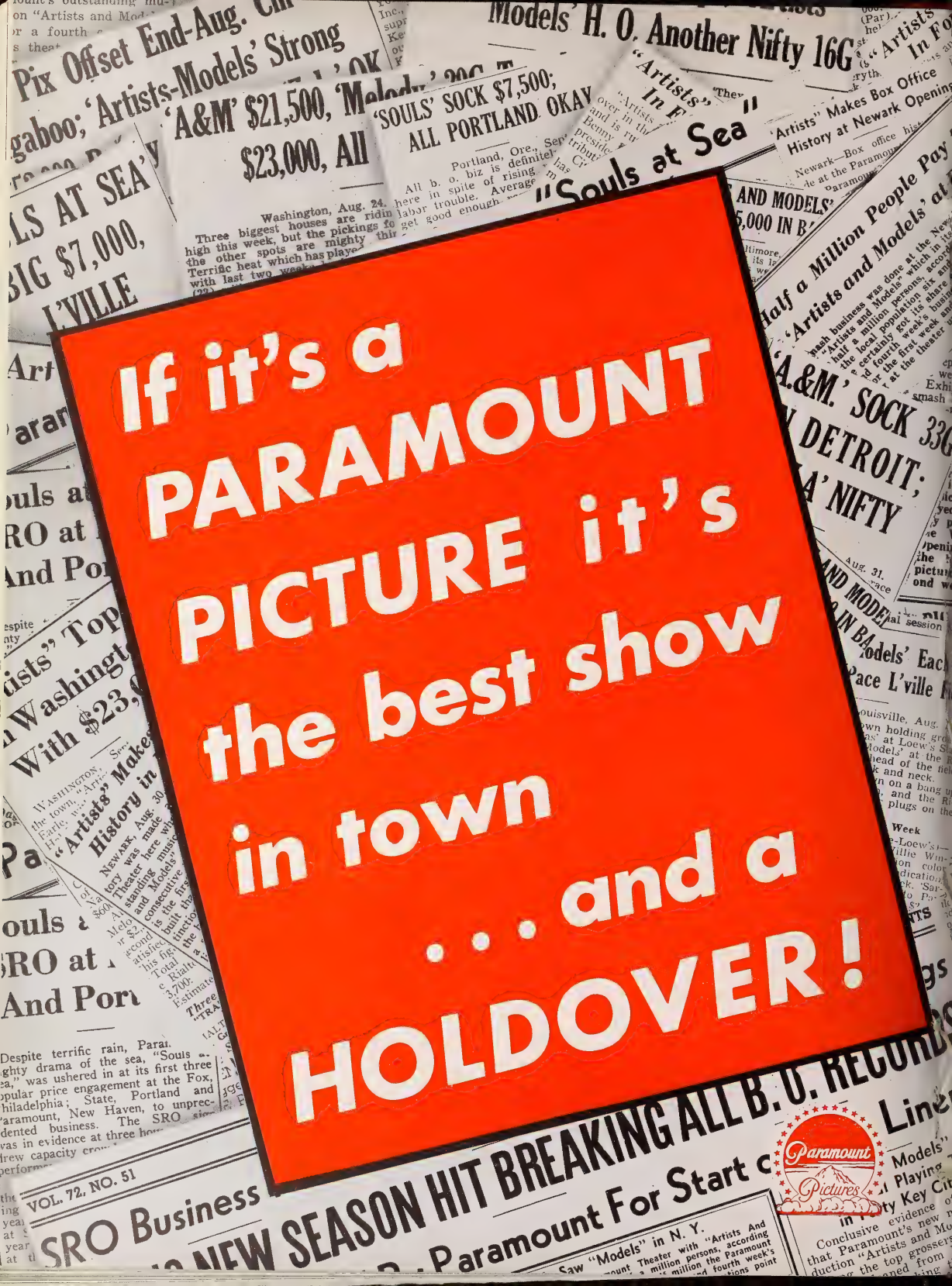
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If it's a
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gaboo; 'Artists-Models' Strong
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ALL PORTLAND OKAY
"Souls at Sea"
Artists" Makes Box Office
History at Newark Opening
Half a Million People Pay
'Artists and Models' at
'A.&M.' SOCK 33
DETROIT;
A' NIFTY
Washington, Aug. 24.
Three biggest houses are ridin
high this week, but the pickings fo
the other spots are mighty thi
Terrific heat which has playe
with last two weeks
All b. o. biz is definitel
here in spite of rising
labor trouble. Average
get good enough
Portland, Ore., Sep
biz is definitel
has
Cr
tribut
Despite terrific rain, Para
ghty drama of the sea, "Souls a
opular price engagement at the Fox,
hiladelphia; State, Portland and
aramount, New Haven, to unprec-
dented business. The SRO
vas in evidence at three ho
drew capacity cro
perform
VOL. 72, NO. 51
SRO Business
NEW SEASON HIT BREAKING ALL B. O. RECORD
Paramount For Start
Saw "Models" in N. Y.
Conclusive evidence
that Paramount's new
duction "Artists and Mo
the top grosser
Models"
Playing
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MOTION PICTURE HERALD

GUILDS CHALLENGE IATSE HOLLYWOOD CONTROL MOVE



WILBUR AND COUNCIL RENEW FILM ATTACKS

DOUBLES SPLIT EVEN IN THREE SURVEYS

EIGHT YEAR CHART SHOWS RECEIPTS UP

VOL. 128, NO. 13 SEPTEMBER 25, 1937

Entered as second class matter, [illegible], at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly by Quigley Publications at [illegible] New York. Subscriptions, $3.00 a year. Single copies, 25 cents.

THE NEW YORK SUN—SEPTEMBER 17, 1937

The New Talkies

Spencer Tracy in a Grand Comedy Drama, 'Big City

By EILEEN CREELMAN.

They don't often have surprise hits out in Hollywood. Only once in a long while does a picture sneak up on Broadway and turn out to be one of the funniest, most likable films of the year. "Big City" is such a film. Yesterday it opened at the Capitol Theater, an unpretentious picture filled with chuckles, thrills and more than a few loud guffaws.

Spencer Tracy and Luise Rainer, each of whom has been outstanding this year in important dramas, "Captains Courageous" and "The Good Earth," are teamed for the first time in "Big City." Mr. Tracy gives his usual steady performance, giving to the role much more than even its authors probably expected. Even with Mr. Tracy in it, "Big City" is not a starring vehicle. This is a writer's film, and a director's. A good cast simply helps matters along, helps quite a bit. But it is the writing and directing that make the picture.

Mr. Tracy plays the American husband of a young immigrant. It gives him a chance for comedy, for tenderness, for a bit of drama

"Big City" has somewhat the flavor of "Lady for a Day." The last two reels are a grand piece of comedy drama hokum, with such celebrated athletes as Jack Dempsey, Jim Jeffries, Jimmy McLarnin and Man Mountain Dean taking part in a hilarious rough-and-tumble fight. They seemed to be having as much fun as the audience.

Frank Borzage, the director, has kept both comedy and drama lively from the opening scene to that last explosive laugh at the finish. The story tells of a quarrel between rival taxi companies, of a murder carried out by one company, of the efforts of the independent taxi owners to protect the immigrant girl, who is framed and accused of the murder. They hide Anna, transferring her from hideout to hideout, while the police rave. That last mad sequence comes just in time to save her from deportation. "Big City" is right at the top for entertainment.

'BIG CITY.'

A Metro-Goldwyn-Mayer production. Original by Norman Krasna; the producer, Screenplay by Dore Schary and Hugo Butler; Directed by Frank Borzage. At the Capitol. The cast:

Joe Benton	Spencer Tracy
Anna Benton	Luise Rainer
The Mayor	Charley Grapewin
Sophie Sloane	Janet Beecher
Mike Edwards	Eddie Quillan
Paul Roya	Victor Varconi
John C. Andrews	Oscar O'Shea
Lola Johnson	Helen Troy

Jack Dempsey, James J. Jeffries, Jimmy McLarnin, Maxie Rosenbloom, Jim Thorpe, Jackie Fields, Frank Wykoff, Man Mountain Dean, Gus Sonnenberg, Bull Montana, Snowy Baker.

"BIG CITY" BIG BIZ at BIG CAPITOL!

(As we go to press—first three days top the Big Ones!)

beats "Captains Courageous" — "BIG CITY" — "You win!"



tops "Topper" — "BIG CITY" — "And I did swell, too!"



tops "Broadway Melody" — "BIG CITY" — "You got me 'Big City'!"



X marks the spot for more BIG NEWS!

SEE PAGE 53

GOOD?...

It's *Perfect!*



THE STAR'S PERFECT! It's Flynn's first modern-dress role since 'Green Light'—and twice as romantic!

THE SUPPORT'S PERFECT! Cast your eyes on the supporting talent then add 7 big favorites to the picture's name values!

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ERROL FLYNN

in

"THE PERFECT SPECIMEN"

with

JOAN BLONDELL

HUGH HERBERT • EDW. EV. HORTON • DICK FORAN
BEVERLY ROBERTS • MAY ROBSON • ALLEN JENKINS

Screen Play by Norman Reilly Raine, Lawrence Riley, Morse Brewster and Fritz Falkenstein • A First National Picture

ANOTHER PERFECT WARNER MONTH
October

THE LIFE OF EMILE ZOLA (PAUL MUNI, Gale Sondergaard, Joseph Schildkraut, Henry O'Neill, Erin O'Brien-Moore)

THEY WON'T FORGET (Claude Rains, Gloria Dickson, Edward Norris, Otto Kruger, Lana Turner)

THE PERFECT SPECIMEN

THE GREAT GARRICK (BRIAN AHERNE, OLIVIA de HAVILLAND, Edw. Everett Horton, Melville Cooper, Lionel Atwill, Henry O'Neill)

WEST OF SHANGHAI (BORIS KARLOFF as Wu Yen Fang, Beverly Roberts, Ricardo Cortez, Richard Loo)

'GREAT GARRICK' IS A GREAT JOB!

And it's delivered **3 weeks after 'Zola'– 2 weeks after 'They Won't Forget'–1 week after 'Perfect Specimen'– in October by the Consistent Company--WARNER BROS.**

And for the week after that→





FIRST AND 'WAY AHEAD!



BORIS KARLOFF

as General Wu Yen Fang in

"WEST OF SHANGHAI"

with

BEVERLY ROBERTS • RICARDO CORTEZ

Vladimir Sokoloff • Chester Gan • Richard Loo • Luke Chan • Tetsu Komai
Mia Ichioaka • Directed by John Farrow • Story by Porter
Emerson Browne • Screen Play by Crane Wilbur

A First National Picture

美ㄐ里幸!

Which means: vellee fine opportunity for open-eyed managers!

WARNER BROS. Are 'Way Ahead in October!

THE LIFE OF EMILE ZOLA (PAUL MUNI, Gale Sondergaard, Joseph Schildkraut, Henry O'Neill, Erin O'Brien-Moore)

THEY WON'T FORGET (Claude Rains, Gloria Dickson, Edward Norris, Otto Kruger, Lana Turner)

THE PERFECT SPECIMEN (ERROL FLYNN, Joan Blondell, Hugh Herbert, Edw. Ev. Horton, Dick Foran, Beverly Roberts, May Robson, Allen Jenkins)

WEST OF SHANGHAI

THE GREAT GARRICK (BRIAN AHERNE, OLIVIA de HAVILLAND, Edward Everett Horton, Melville Cooper, Lionel Atwill, Henry O'Neill)

NOW IT'S 20TH'S "WIFE, DOCTOR AND NURSE"

Off to smash starts in early engagements. Topping "Wake Up and Live" in Detroit! Leading "Lloyds," "Slave Ship," "Love Is News" in Springfield! Bigger than "Lloyds" in San Francisco! Keep watching for more news! Even bigger news!

LOOK!—

"THIN ICE" HELD OVER IN 162 SITUATIONS

Extended runs have been given "Thin Ice," 20th Century-Fox attraction, in 162 situations during the first three weeks of its release, according to the distributor Saturday. Picture is in its third week in 11 cities and in its second week in 54 towns, with other holdovers ranging from three to four days reported in 87 instances.

Cities in which the production is running a third week are: Pittsburgh, Boston, Baltimore, San Francisco, Los Angeles, (Wilshire and United Artists theaters), Denver, Wilmington, Long Beach, Cal., Seattle and St. Louis. Two week runs so far are as follows: Portland, Me., Portland, Ore., New York, Philadelphia, Providence, Richmond, Kansas City, Indianapolis, Syracuse, Louisville, Miami, Minneapolis, Buffalo, Washington, Atlantic City, Worcester, Akron and San Diego.

From Film Daily

3rd WEEKS, TOO!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 128, No. 13 — September 25, 1937

TECHNICAL SERVICE

FOR some months there has been a deal of talk and some publication of various reported plans for the passing of the functions of Electrical Research Products, Inc., at least in some measure and manner likely to deprive the motion picture industry of technological research available to it through the Telephone Company since the birth of sound pictures.

The pressures toward a change—if it really should come—have been in all probability more political than commercial. There has been this and that at Washington which may have discouraged the notion of the Telephone Company holding ramifications of interest in the amusement industry.

But entirely apart from such considerations, the industry itself, dependent so acutely upon technological competency, enterprise and service, would not well be served by any arrangement which should subtract the resources and research of the Bell Laboratories.

Conspicuously the motion picture is a user of tools and not a maker of them, an applier of processes and sciences, not a student and researcher. The motion picture's processes, devices and materials, excellent as they are, are subject to continuous improvement and ever will be. For those improvements the picture business must look to such specialized organizations as "Erpi", RCA Photophone, Eastman and Dupont.

Even the invention of the motion picture itself waited upon the arrival of the medium known as film, evolved by George Eastman at Rochester for other purposes. And sound came to the screen as an incident of the Telephone Company's research in the recording and characteristics of human speech for its own purposes in the transportation of talk. Also one is not to forget the contributions of General Electric and Westinghouse, in labors antecedent to Photophone.

The motion picture in the pursuit of its business of purveying entertainment by technological media must ever have contact and association with the great technological corporations.

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LOOKING FOR SUGAR

RADIO made one of its most ornamental gestures when Dr. James Rowland Angell, retired president of Yale, was appointed educational counselor of the National Broadcasting Company. The poignant interest of the radio industry in education is one of the more tender and touching manifestations of the electrical age. No one but a damned cynic would venture to think that the vendors of 15 minute chunks of time-space vibration—cigarettes, coffee, laxatives, headache powder and vanishing cream—would be trying to cement their grip on the tenuous ether by a show of good works and lofty intent.

One may be sure that, anyway, erudite Dr. Angell has the intent. But, he faces a problem about the works. He has announced that he is going to Europe to seek methods.

Admittedly though, even a cynic would have sympathy with the radio's bedevilled state, with a continued menace of bureau rule, which might any day decide on the merits of the European pattern of control which makes it there a tool of the government, or send it an assignment of social propaganda like that borne by our own Federal Theatre.

A TOUCH of educational coloration and a blue print of ambitious project promises may be useful for the protection of the commercial and amusement status quo. A Yale banner is strategy.

"Adults do not want to be educated: neither do children," Dr. Angell announces. "Therefore broadcasting, despite the fact that it is a most extraordinary medium, must be sugar coated to be intriguing.

"My impression of radio is that there has been little success in dovetailing the educational programs with the teaching technique of the schools. . .The technique of educational broadcasting must be interesting enough so the listener will not turn off for a jazz band. . ."

One is to be whimsically reminded of the similarly motivated ostensible endeavours to dovetail the amusement screen and education. It is possible the educational dove really has no tail.

Meanwhile no long odds should be asked on the chance that after Dr. Angell gets through pursuing the sugar coating he will have such a Broadway accent that New Haven will not be able to understand him.

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ON ALIEN FLAVOURS

WITH a glow of a special sort of joy, Mr. Munroe Greenthal of United Artists has sent up an editorial from the New York *Evening Post* which remarks:

> *If the film, "Dead End", now current in town, had been made by an obscure little European company; if the lighting were poorer, the settings more scraggly, the acting less expert; if it blinked and flickered, the intellectual journals would undoubtedly be raving over it as a masterpiece of cinematographic art.*

Somebody on the *Post* has been reading the reports of the National Board of Review's Exceptional Photoplay Committee.

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EDUCATIONAL

JEWEL PRODUCTIONS, Mr. Samuel Cummins, announces a "road show picture" entitled "Love Life of a Gorilla."

Just to make certain that its intent as a social document is adequately appreciated, it is perhaps constructive to quote from a letter to Motion Picture Herald from Mr. Cummins last year, setting forth his program of service, in which he said: "Personally I have never made a sex picture, but I have produced many social hygiene films. . ." Also he remarked: "They are in reality educational films of much benefit to the public. . ."

Is it possible that the problem of trying to relate the screen and education, now puzzling so many astute minds, has been solved by Mr. Cummins? One may suspect it has.

This Week

Guilds and Unions

Creative talent groups in the industry, organized in guilds for collective bargaining, formed a solid bloc in the path of a militant drive undertaken by the International Alliance of Theatrical Stage Employees for control of all organized labor connected with motion picture production. Increasing opposition to the IATSE bid for power was heard from the guilds, led by the Screen Actors, largest and, because of its alliance with Equity, most powerful of the group. Recollection of an accumulation of events before, during and since the Hollywood strike last spring bears importantly on understanding of the present issue.

The troubled situation is explained in its present status and its earlier manifestations in the story starting on page 13.

Collections Drop

Admission tax collections by the federal government in August dropped to the lowest point since May at $1,599,242, it was reported this week by the Bureau of Internal Revenue. The month's collections were nearly $34,000 under the July total of $1,633,088, and about 275,000 under the June high of $1,874,775, but were some $215,000 better than the August, 1936, collections of $1,384,107. For the eight months ended with August, the bureau reported, federal admission tax collections totaled $12,752,344, more than $1,500,000 better than the $11,189,899 collected in the same period last year.

New Musical, Old Rules

"Blossoms on Broadway" will be B. P. Schulberg's contribution to an already existing mass of proof that entertainment, and box office receipts, is still to be conjured from formulate old when Weber and Fields could command any booking.

Gus McCarthy explains the method and analyzes the ingredients in the pictorial preview on page 16.

Allied Views

Allied States Association of Motion Picture Exhibitors of New Jersey assembled in convention in Atlantic City to discuss the sales policies of Paramount and Metro-Goldwyn-Mayer, a proposed merger of the Independent Theatre Owners Association with Allied, and a plan put forward by Abram F. Myers for a film industry code similar to that in operation under the NRA.

The meeting is reported and dates for two others are announced on page 38.

Ruth Roland Dead

Ruth Roland, for years a favorite heroine in death defying serials, died Wednesday in Hollywood after a long illness. Born in San Francisco and educated in Los Angeles, Miss Roland was first on the stage as a child actress, Baby Ruth, one of her first appearances being as Cinderella in a stock company. In 1912 she made her first Ruth Roland serial for motion pictures and it was quickly followed by many others. Her activities in recent years included vaudeville tours for RKO and Fanchon and Marco.

Legion Antics

Legionnaires, taking over New York City this week for the American Legion convention, proved a greater attraction with their street antics than motion picture theatres, with the result that, although there were approximately 500,000 visitors in the city, grosses did not spurt upward, as expected. Newsreel companies took advantage of the event by giving it extensive coverage. Paramount issued two specials on the convention.

Legion activities with respect to theatres are explained on page 21.

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Lower Rentals

Something in the nature of a retort, unmistakable even if not direct, is made by British exhibitors to suggestions that they increase charges for admission. Instead, the General Council of the Cinematograph Exhibitors Association has decided to press anew for a reduction of rental rates. A special rentals committee was voted by the Council. All of which rubs up against a refusal of the Kinematograph Renters Society to discuss rentals with the CEA. A factor in this impasse, if such it again becomes, is the fact that in previous years, when the CEA has made similar demands, exhibitor members have paid 50 per cent or more for outstanding attractions, in spite of resolutions for a "40 per cent maximum," rather than see competitive theatres get the productions.

Bruce Allan's story on this perennial problem starts on page 39.

Wilbur and Council

The Motion Picture Research Council this week ended two years of dormancy with a new program to "reform" the motion picture, this time aiming its crusade in the direction of "graded" films both for children and for adults, an ambition which the Council hopes to have realized by direct action of the producers, working with "the counsel of educational authorities."

Dr. Ray Lyman Wilbur, president, names 24 prominent educators, clergymen, economists, industrialists, politicians to the Council's advisory committee, as reported on page 18.

Increases Ordered

The Commonwealth Amusement Corporation, operating 28 theatres in Missouri and Kansas, ordered admission prices increased "wherever and as fast as possible" at a managers' meeting at Lake of the Ozarks. Tentative increases to test out public reaction were reported satisfactorily received.

The method by which the scales are to be revised is explained in the story on page 21.

Asks Church Support

Support by the church for the motion picture industry's policy of self-government was urged upon the Maine Universalist convention in Bangor by Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America, who emphasized, however, that the industry "confines itself to the business of furnishing wholesome entertainment."

Mr. Milliken is quoted on page 34.

No More Films to Japan

by cable from
TOKIO

September 22.—The Finance Ministry today notified importers of motion pictures that no more pictures would be admitted to Japan this year, with the exception of newsreels, those to be subject to official permits.

It is understood here that in the vaults of Paramount and MGM offices there are now fifty feature dramas available for release, indicating a stock of American film now in Japan sufficient to prevent serious shortages for theatres. Coincidentally, today, after a season of declining attendance the baseball industry announced free admissions from this date to the end of the current season.

The action of the Ministry with respect to foreign film is not officially explained. It is found that official attention has been directed to cabled reports from the Washington preview of the March of Time's Shanghai release, also that Japanese correspondents in New York and Washington have cabled reports to their papers, which reports have not been published.

RKO Report Oct. 14th

The preliminary report of George Alger, special master, on the proposed reorganization plan for RKO, will be ready October 14th, Mr. Alger said last week. A reading of the report will then take place at his office, providing the reorganizers with an opportunity to agree to revisions or recommendations before its final presentation to Federal Judge Bondy for ultimate decision.

See page 26.

Anti-Trust Action

Federal anti-trust court action started this week in Dallas against Interstate Circuit and major distributors, and, at the same time, the Department of Justice promised a "showdown" on California independent exhibitor complaints of unfair trade practices by Fox West Coast circuit and distributors in the Los Angeles territory.

The story is on page 28.

Quality

The proposed English quota would improve the quality of British motion pictures, Stuart Doyle, former managing director of Greater Union Theatres in Australia, said in voicing his opinion that the measure is "equitable." Possible invasion of American companies into British studios does not enter into consideration with respect to the quality of films, Mr. Doyle said.

Mr. Doyle's opinion is included in a story on page 26.

Shanghai Theatres

Shanghai theatres, not affected by recent bombings, are being reopened, the situation having been eased considerably by the retreat of Chinese forces and the presence of more foreign troops, according to J. P. Koehler, MOTION PICTURE HERALD representative in Shanghai. "There should be no thought of abandonment of business or wholesale discharge of experienced staffs," Mr. Koehler advised.

His message is published on page 33.

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Sex, Not Education

Socalled "sex" or "clinical" films not only are unjustified generally but they definitely do not contain the "moral lesson" advanced in their support by those exhibiting them, according to Judge Philip Gilliam, in Denver, who this week closed the doors of that city to further exhibition of such pictures. The court praised the industry for its adherence to its own Production Code.

Pennsylvania was embroiled in a censorship argument over the banning of a socalled "political propaganda" film.

Censorship developments are reported on page 34.

Postponed

The American Federation of Musicians, at the request of the advisory committee of the Independent Radio Network Affiliates, has postponed its deadline for the signing of uniform contracts under which the radio industry would double the number of musicians it now employs. Originally the date was set for September 16th, but it now is October 15th. The IRNA is seeking to compile data on which to base a formula for the division of the new labor costs and has mailed letters to all station owners asking them to fill out a questionnaire within 48 hours after receipt.

Excerpts from the letter and the questionnaire are part of a story on page 38.

Goldwyn-Korda-UA

Purchase of United Artists by Samuel Goldwyn and Alexander Korda will be consummated in about three weeks when Mr. Korda arrives in New York from England, David Rose, financial adviser to Mr. Goldwyn, said. A sum of $6,000,000 is said to be required for the purchase of the holdings of Charles Chaplin, Mary Pickford and Douglas Fairbanks in the company. They granted an option last May to Messrs. Goldwyn and Korda for purchase of their UA interests.

Story on page 42.

Double Features

Theatre patrons in Waukegan, Illinois, prefer single features to double bills, according to a poll of audiences conducted there. In the Illinois community the vote was almost two to one against two features while in St. Louis, early returns from a questionnaire distributed in Fanchon & Marco houses showed double features a slight favorite. A third poll, conducted in the Bernstein theatres in England, showed British audiences in favor of double bills.

Results of the various polls are included in a story on page 22.

This Week in Pictures



Commanders of the attacking army, one of the newsreel cameramen who are covering the year's most dramatic and dangerous assignment and a theatre in the beleaguered city, mutely portray the siege of Shanghai. Above are Rear Admiral Denbichi Ogawachi, in charge of the Japanese landing party; Howard Winner, Universal cameraman, and Captain Risabino Fujita. Below is the Capitol theatre, closed indeed "until further notice," ramparted with sandbags and advertising as coming attractions "You Only Live Once" and "Come and Get It."





Newest theatre in Finland is the Kino-Savoy in Helsingfors, a Finnish show window for Paramount. The marquee on opening night, September 1st, advertised "Souls at Sea."



WILLIAM DIETERLE, on vacation after completing the direction of "The Life of Emile Zola" for Warner Brothers, visited central European countries and made an extended stay in Poland. Here he is shown in Warsaw with L. Chrysmana, left, and Dr. B. Jankolowicz, right, Warner publicity director and manager respectively.



An 800 mile trek by caravan across the Sahara sands, made annually by the Touareg tribe in northern Africa to recover salt from ancient mines, becomes dramatically useful in Walter Futter's newly completed picture, "Jericho." With such a background pictorial values, such as the desert scene above, are emphasized in the film. Paul Robeson plays the leading role.



Louis B. Mayer, Metro-Goldwyn-Mayer vice-president in charge of production, on a business and vacation trip to England and the Continent, was entertained at a luncheon in the Savoy, London, at which his fellow executive, Samuel Eckman, Jr., managing director of Metro-Goldwyn-Mayer, Ltd., was host to 400 political and industry personages. In the picture to the right Alexander Korda, United Artists British partner, is discussing the state of the industry with Lord Lee of Fareham, between courses. Below, the guest of honor is shown signing menu cards while Mr. Eckman, the host, stands at his left.





Annabella, English and Continental star for whom Twentieth Century-Fox has ambitious plans, as she appears in "Dinner at the Ritz," recently completed Robert T. Kane production made at Denham Studios.



Ed Thorgersen, sports commentator for Twentieth Century-Fox's Movietone News, has climbed from newsreels and short features to full length pictures. He is cast as a radio commentator in "Life Begins in College," a role in which, in real life, he began his entertainment career.



Knowing the testimony of his guide, left, his two sons and himself would not convince his friends of the authenticity of a 575 pound tuna, Al Young, of DuArt Laboratories, took the precaution of having this picture taken at the conclusion of a recent fishing trip to Nova Scotia.

GUILDS CHALLENGE IATSE'S MOVE TO CONTROL STUDIOS

Rift That Started Before Production Strike Last Spring Widens as Bioff Launches "One Big Union" Drive

Organized creative talent groups in the industry, headed by the Screen Actors' Guild which only last May obtained 10 year contracts with studios as collective bargaining agent for its 10,000 members, have joined in growing opposition to the announced claim of the International Alliance of Theatrical Stage Employees to union jurisdiction over employees in every branch of motion picture production.

Examination of the trend of the labor organization drive in Hollywood indicated that the rift had its inception before and during the production strike last spring and was latent even in reports later in the summer of a proposed affiliation of all organized labor in the motion picture, stage and radio industries.

The break in the friendly, even paternal, relationship between the IATSE and the Screen Actors' and other guilds and white collar unions can be explained as a step in the struggle for ultimate control of an association of all employee groups in the film, radio and theatrical fields toward which labor developments in these industries have been pointing. The IATSE, at present engaged in a militant drive for such an association, which in effect would be vertical unionism, is an American Federation of labor affiliate, as are the other factions in the issue.

Following the IATSE ultimatum of last week, phrased in a letter to producers from William Bioff, representing George Browne, International president, opposition to the move grew under the leadership of the professional guilds. The three major organizations, the Screen Actors, Directors and Writers, issued a joint statement denying the IATSE's right to speak for them and asserting that they would continue to act as sole bargaining agencies for their members.

Talent Groups Aligned

Aligned with the guilds were nearly all talent groups including six organizations formed during and since the strike, the Society of Motion Picture Sketch Artists and Illustrators, Society of Motion Picture Film Editors, Motion Picture Art Directors' Society, Society of Motion Picture Set Designers, Society of Motion Picture Interior Decorators, and the Society of Motion Picture Script Clerks.

Producer action on the IATSE bid for unlimited power and on its demand that all pictures bear the union emblem, "in order to insure projection of the prints throughout the country" by IATSE projectionists, was postponed after a conference between Mr. Bioff and studio representatives pending the return to Hollywood of Louis B. Mayer and Joseph M. Schenck, who have been leaders in labor negotiations on the Coast. Following the conference, called immediately after producers received the IATSE letter claiming jurisdiction over all workers in production from janitors to directors, Mr. Bioff said:

"We are immediately proceeding with the organization of film editors, cutters and assistants, music librarians, wardrobe makers and workers, tailors and handlers, gardeners, janitors, watchmen, firemen, policemen and Moviola operators, which will keep us busy until the arrival of Mr. Schenck, Mr. Mayer and other studio executives, at which time we will follow through with our organization program to include within our ranks every branch in the production of motion pictures."

Claims 95% of Fields

The boards of the actors', directors' and writers' guilds, in their joint statement declaring their intention of continuing to determine their own policies, said:

"These three guilds include in their membership more than 95 per cent of the active workers in their various fields. They are organizations designated by the workers as exclusive bargaining agencies in their respective fields to coordinate their activities and assist and protect their mutual interests. Whether or not Mr. Bioff has been quoted correctly, we are not informed. We trust that he has not been, for there is no substantial body of directors, assistant directors, unit managers, writers or actors for whom he could be said to be spokesman. For all these employees the guilds have been formed and will continue to act. They will continue to determine their own policies and guide their actions accordingly."

Fight Threatened

Aubrey Blair, executive secretary of the Junior Screen Actors' Guild, at a meeting of junior guild extras and bit players in Hollywood this week, said: "The Screen Actors' Guild will do everything in its power to avoid a fight with the IATSE but if a fight comes the IA will start it and the guild will finish it."

Officers of theatrical unions in the east professed great surprise at the IATSE attack but refused any statements other than a general expression of opinion that the whole matter was an outgrowth of minor disputes and would be settled soon. It was pointed out hopefully that George Browne, International president, has not entered the controversy with any statement. Frank Gillmore, president of the Associated Artists and Artistes of America, rejuvenated central control for the Screen Actors' Guild, Actors' Equity, Chorus Equity and Radio Equity, left for California by boat last week for an extended vacation.

Mr. Bioff had no comment to make on the stand taken by the guilds. After publication of the joint statement he said the IA had enrolled 2,000 members among the minor workers since the announcement of the jurisdictional claim and that in accordance with a telephoned request from Mr. Schenck the organization of creative talent would be postponed until further discussion with the producers. The IA executives deplored craft organization as constituted at present outside his group and said many unions have failed to obtain either agreements or satisfactory conditions with producers after many efforts. The IATSE, after observing their feeble efforts, he said, was now living up to its charter in claiming every craft in the production of films.

Forces Active Many Months

The IATSE announcement and the subsequent expressions of determined opposition from the professional guilds were unexpected and were regarded in most quarters, including the daily press, as the beginning of a jurisdictional fight which might prove the most serious labor difficulty ever encountered in any industry which has been singularly free of such trouble.

During and since the studio strike in Hollywood last spring which for six weeks occupied newspaper headlines and supplied endless material for art editors, the IATSE has followed a policy of absorption of most of the unions concerned, winning the allegiance of several by helping them to obtain producer agreements and lending material aid in the organization of others. The Alliance, in fact, was an important factor in the settlement of the strike itself, its influence having led to the dissolution of Federated Motion Picture Crafts, the loose association of the striking unions.

Most important of the IATSE's moves in the strike, however, was its support of the Screen Actors' Guild in that group's fight for producer contracts. Within a week after the first walkout, when the success of the strike apparently depended on action to be taken by the Guild, Mr. Bioff announced the wholehearted support of the IATSE for the actors' demands. The next evening at a general Guild meeting signing of the contract by five studios was announced and a strike call was averted. The rest of the studios followed in short order.

Since the strike the most important of the unions concerned in it have either voted for affiliation with the IATSE or have indicated that they would do so. The Associated Motion Picture Costumers only last week voted to surrender its own AFL charter and enter the IATSE. The make-up men and scenic artists locals of the International Brotherhod of Painters voted a month ago to leave that organization and were accepted into the IA group after apologizing for "slurs and innuendoes" they made against it during the strike. The Studio Utility Workers, one of the original Federated

(Continued on following page)

THEATRE UNION IGNORED BY CIO

Because the Committee for Industrial Organization refused to grant it a charter the United Theatrical Workers Union which recently signed agreements covering janitors, ushers, cashiers and doormen of 14 independent theatres in Milwaukee has voted to disband, according to Gale Dexter, business agent. Gunnar Mickelsen, CIO director for Wisconsin, said the failure to grant a charter was in line with the national organization's policy of not entering fields well organized by the American Federation of Labor.

In spite of this policy the Empire State Projectionists Union, New York City rival of Local 306, Motion Picture Machine Operators, an AFL affiliate, has made application for a CIO charter and is awaiting a decision.

UNION RIVALRY FLARES ON COAST

(*Continued from preceding page*)

Crafts groups on strike, has an agreement on wage scales and working conditions, but the field is limited merely to construction work, the union having lost about half its membership to the IA in the jurisdictional dispute which arose during the strike. The IA aided the union in getting its agreement.

Actors' Guild Strength

Paralleling this extension of IATSE jurisdiction has been a development of strength by the Screen Actors' Guild, accentuated after the revival of the Associated Artists and Artistes of America as a central bureau for all stage talent in the motion picture, stage and radio fields. Of the four guilds which comprise this unit, designed to bring all actors and actresses under a single labor affiliation, the Screen Actors group, with its 10,000 members, is the largest and most powerful.

Shortly before this development but after the strength of the Screen Actors' Guild became evident, a minor jurisdictional dispute arose between the Guild and the IATSE. The International strongly protested the suspension of Mrs. Jane Tallent by the Guild for having worked in a studio make-up department during the strike. Mrs. Tallent held a card in the IATSE make-up workers union, members of which did not accompany their fellow workers in the walkout, as well as a Guild card. The Actors ignored the protest.

Early in August it was reported that Kenneth Thomson, executive secretary of the Screen Actors' Guild and Mr. Browne were discussing plans for a working agreement between all AFL theatre unions which would link all organized workers in the amusement industries in a cooperative organization. The actors' group in Associated Artists and the Screen Actors in particular had already moved in this direction through tentative conversations with the American Federation of Musicians and through aid offered screen writers and directors in organizing their guilds. Following publication of these reports, however, there was no further word on the project until the IATSE last week made the blunt claim of jurisdiction over all labor in the motion picture industry.

Bargaining Underway

Units in both factions of the major jurisdictional dispute are beset with bargaining and negotiation difficulties. The Screen Directors' Guild this week was told by the producers to take the issue of collective bargaining for its members either to the Regional Labor Board or the courts, studio representatives reiterating their stand that they would not deal with the Guild as an agency for directors and assistants and unit managers. The Guild previously had refused to dissolve itself into two organizations, one for directors and one for assistants and unit managers.

The writers' field is split in two factions, Screen Playwrights and Screen Writers' Guild with the Guild's petition for designation as the sole collective bargaining agency set for hearing before the Labor Board September 27th. Also before the Labor Board are petitions of the Societies of Motion Picture Art Directors, Artists and Illustrators and Set Designers, all covering crafts claimed by the Scenic Artists local which is now an IATSE affiliate. The Society of Film Editors is carrying on bargaining conferences with the producers, having rejected the first proposal on wages and working conditions made by the studios.

The Screen Actors' Guild declared its closed shop provisions in effect in eastern studios Monday as scheduled, but with three important producers still not signatories to the Guild contract, March of Time, Educational and Mentone. Educational was granted several additional days in which to discuss objections to the contract which Mr. Thomson after it was promised that the company would comply with provisions of the contract.

Florence Marston, eastern secretary of the Guild, said no action was being taken against Mentone and March of Time other than to inform Guild members and cooperating talent unions that the two companies have not signed a contract. This means, Mrs. Marston said, that union actors will refuse to work in those studios.

Laboratory Agreements Asked

Film laboratories in Hollywood not now having IATSE contracts were notified this week that they must sign closed shop agreements and grant a 35 per cent wage increase to employees within 10 days. The IA already has agreements with Technicolor and Consolidated. Affected by the new demand are Cinecolor, International Cinema, Dunning Color, National Screen Service, Williams Shots, Western Film and Pacific Title.

Seven Theatres Gassed

Combination tear gas and stench bombs were exploded in seven New York theatres on Monday night injuring 14 persons. For four of the theatres it was the second attack within eight days. Police and county district attorneys have been investigating these and the previous bombings in which 50 persons were injured in simultaneous attacks in 21 theatres, but no arrests have been made. On Tuesday Mayor F. H. LaGuardia offered a $1,000 reward for information leading to the indictment of persons responsible for the bombings.

All the theatres attacked Monday are units of the Cocalis circuit, which, according to Samuel D. Cocalis, employs projectionists of the Empire Union, an independent group. Although all the houses were forced to interrupt their shows briefly none closed for the night.

After weeks of negotiation major circuit heads and Local 306 of the Motion Picture Machine Operators union reached a tentative agreement in New York this week under which projectionists receive a 10 per cent increase, retroactive to September 1st. Further discussions will be held on the scale which is to prevail for the next two years. Under the agreement projectionists who have been receiving $1.86 an hour will receive $2.04.

ACTORS VINDICATED IN WPA WALKOUT

Five members of Actors Equity who had received suspended fines of $50 each for failure to obey orders against participating in a strike on a WPA theatre project last May won vindication on appeal from the council's rulings at the quarterly membership meeting in New York last week. Five of the approximately 50 members tried and convicted by the council brought the appeals to the membership but since all the cases involved identical charges the membership's action was regarded as applicable to those who did not appeal.

MEET UNION, BRITISH EXHIBITORS ADVISED

The Council of the Cinematograph Exhibitors' Association has recommended to all branches of the association that they accede to any requests made for conferences by the National Association of Theatrical Employees. A copy of the London Branch's agreement with the union is also being circulated. In many districts there has been a policy of non-recognition of trade unions.

Loew's Summer Business Exceeds Last Year's

Business for Loew's, Inc., for the summer quarter just closed exceeded that for the same period last year, the forthcoming financial report for the period is expected to show. The circuit's new policy of releasing important pictures during the warm weather is the reason advanced for the gain.

Discussion has been taking place regarding refinancing of Loew's 136,722 shares of $6.50 preferred, but no decision has been reached yet.

Empire-Canadian Merger In Offing, Says Nathanson

Empire Films, Ltd., will absorb Canadian Universal distribution "shortly now," according to N. L. Nathanson, who recently purchased large holdings in Canadian Universal.

The merger has been anticipated since conclusion of the Nathanson-Canadian Universal deal.

Warner-Lightman Deal Practically Set

Conclusion of the deal under which Malco Theatres of Memphis will take over 10 Warner theatres is expected within the next 10 days, M. A. Lightman, president of Malco, said in Cincinnati this week.

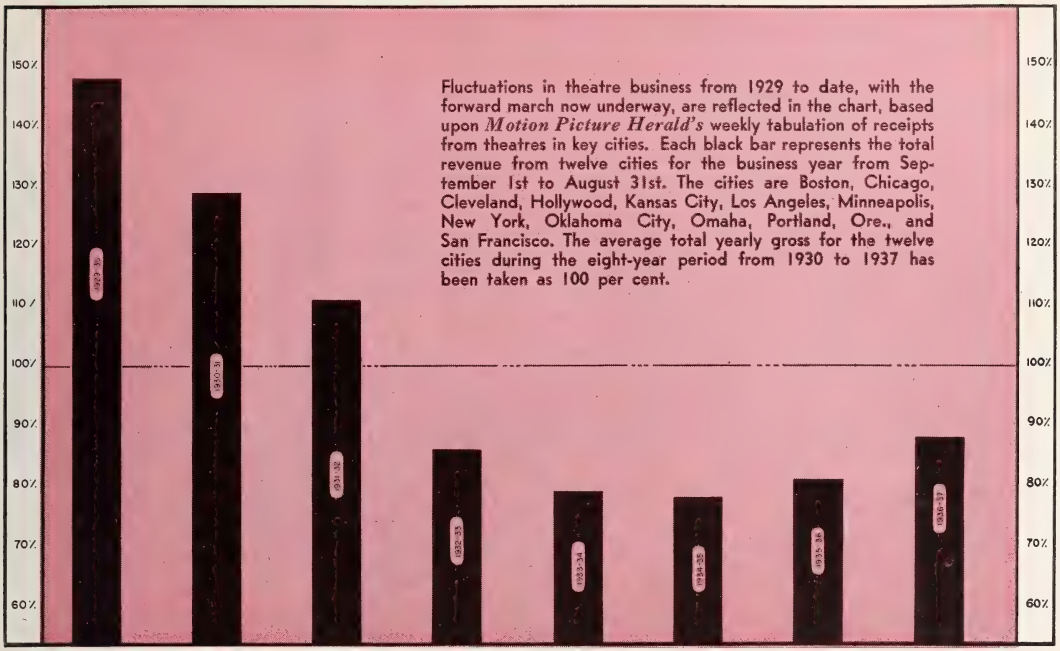
Included in the deal are two theatres in Danville which Mr. Lightman plans to combine with a group he now operates for Paramount.

Murphy Assigned to New York

William T. Murphy, sales representative in lower New England for Electrical Research Products, Inc., has been transferred to the New York Metropolitan area to succeed Robert Horn, who died recently. Erpi has announced 51 contracts have been signed for the installation of new Mirrophonic equipment during the last three weeks.

Lewellyn Miller, who has been editing *Screen Play* in Hollywood, is now in New York, editing for *Hollywood Magazine*.

THEATRE RECEIPTS MOVE UP



MGM Calls Radio Show Theatre Aid

Protection of its stars on the air and benefit to motion picture exhibitors were characterized this week as the motives behind MGM's radio show, for which General Foods has signed, starting November 4th, by Louis K. Sidney, head of Loew-owned WHN. Mr. Sidney discussed the new radio tieup on his return from a three-week vacation abroad.

"We want to see that our stars get the right material so that it will not only help them, but the exhibitor as well when he plays our pictures," Mr. Sidney said.

"The idea is to help exhibitors. There's no profit in the show for us. It's an exploitation proposition. Maybe we can develop new personalities which will benefit exhibitors as well as ourselves."

"With a few exceptions, like Greta Garbo and Norma Shearer," Mr. Sidney continued, "we have the right to cast our players in radio shows. The film contracts have a clause to this effect."

Confessing unfamiliarity with the terms of the contract, Mr. Sidney said that the weekly price was $20,000 and that Bill Bacher, who produced "Showboat" and "Hollywood Hotel" on the air, would be in charge.

At the same time RKO signed Frank Healy for a position similar to one Mr. Bacher will have with MGM. Mr. Healy, formerly a publicity man for the National Broadcasting Company and now with the Helen Ferguson publicity office, will start next week as radio contact man for RKO.

Mr. Healy's job will be to correlate all air activities, promote music over the air, work out broadcast schedules for RKO stars so as not to interfere with their film activities and to set special programs.

Exhibitor benefit of the new MGM show was also expressed by Walter Vincent, of the Motion Picture Theatre Owners committee.

"The disclosure of the plot and substance of a new picture, as has been done on the air time and time again, is the major evil of film broadcasts to most exhibitors," said Mr. Vincent.

Describing the air program as "helpful to the industry and to theatres," Mr. Vincent said that "it is inconceivable that the company would jeopardize the earning power of its own pictures and theatres" for the $20,000 weekly fee.

The starting date, November 4th, was confirmed Wednesday when it was announced the program would be broadcast over the NBC red network on Thursday nights from 9 to 10 o'clock.

Council Prepares Handbook On Types of Sound Track

A technical handbook, illustrating the ten different kinds of sound track now being used by the studios for release prints, has been prepared by the Research Council committee on standardization of theatre sound projection equipment, of the Academy of Motion Picture Arts and Sciences.

Revoke Permit for Residence Theatre

Supreme Court Justice Ferdinand Pecora revoked last week a permit granted by the Board of Standards and Appeals for the erection of motion picture theatre at Lexington Avenue and 77th Street, New York, fashionable residential district. In upholding the objection brought against the theatre, Justice Pecora said that the Board has exceeded its powers, violated zoning laws and acted contrary to public policy.

Erection of the theatre was opposed by the Ardsley Garage, whose property adjoins the site; Lenox Hill Hospital, also neighboring, and St. Anne's Academy, whose dormitory would face one of the entrances to the proposed theatre.

Application for the permit was made by William I. Hohauser, representing Marie E. Hart and the estate of Martha L. Rutherford, prospective owners.

Their original application was denied by the Manhattan Building Commissioner and later granted by the Board of Standards. The objectors then appealed to Justice Pecora.

Snook Named Assistant Treasurer

Homes B. Snook, in charge of Photophone's credit department since 1932, has been appointed assistant treasurer of RCA Manufacturing Company.

"BLOSSOMS" BASED ON

A HERALD PICTORIAL PREVIEW



by GUS McCARTHY
in Hollywood

SEVERAL months ago B. P. Schulberg decided to make a musical comedy. With wisdom acquired during long years of association with the manufacture of all forms of entertainment, he didn't, immediately, hire a lot of persons or build acres of sets. He didn't buy pages of advertising suggesting that exhibitors forget everything else and close their houses until his show came along. Unlike many of his contemporaries, neither did he succumb to the opiate of quick enthusiasm. Strange as it seems, in Hollywood, he analyzed his subject.

He made a comprehensive study of the scope of film musicals; learned that such films were dominating box offices everywhere. He found these musicals, generally, fashioned to a hackneyed pattern. He became convinced that such pictures could not retain their popularity indefinitely unless new ideas were injected into them and new methods of presenting those ideas were evolved.

Neither Mr. Schulberg's discoveries nor his conclusions are startling news. The fact that someone is going to do something about them, and how, *is* news. "Blossoms on Broadway" is practically completed. Not much has been heard about it. A one-time publicity man, the producer realizes the value of allowing persons to speculate. Yet, amidst rumors, some things are known. One is that Paramount executives, upon viewing early footage, allotted Mr. Schulberg a few extra hundred thousands of dollars with which to develop his ideas to the limit. And, if bona fide rumor is to be credited, "Blossoms" may be expected to recast the art, technique and, more importantly ,the audience entertainment value of musicals.





If it is surprising that something is going to be done about achieving the effect of newness in musicals, it should be more surprising to know that, actually, Mr. Schulberg isn't attempting anything radically new. Approaching his problem objectively, he is simply depending upon the worth of fundamentals; blending into his picture in an intelligent manner, so as to cause them to be unique, those proved elements which are recognized as the essence of desirable eye and ear entertainment.

To that end he has rounded up the finest talent available—histrionic, literary, musical, technical and directoral.

Along with Weber and Fields, those comedians whom our ancestors knew would always roll them in the aisles, the important persons in the picture will be Edward Arnold, direct from "Easy Living," Shirley Ross, John Trent, William Frawley, Frank Craven, Kitty Kelly, John Arthur, Edward Brophy, the Radio Rogues, Charles Halton and Frederick Clarke.

Theodore Reeves put the story idea on paper. Richard Wallace, who made "John Meade's Woman" and "Wedding Present," was assigned to direct. Leo Robin and Ralph Rainger contributed the music and lyrics of a song, as did Phil Botelje and Ralph Freed. Two numbers are credited to Frank Loesser and Manning Sherwin.

In theme, the photoplay is farce comedy with music, the kind that prevailed in the Weber and Fields heyday. Its sole purpose is to amuse. If it has an aesthetic value it probably is to prove that nothing more extraordinary than a well planned application of reliable standbys is required to make popular entertainment. The whole composition of the production—dialogue, situations, characterizations, music, embellishment—is being pointed to prove that good comedy always is appreciated.

Among the production's several unusual features should be the musical finale. To be presented in Gilbert and Sullivan style, the dialogue has been set to music and meter and the whole cast participates in

MUSICAL FUNDAMENTALS



the lyrical denouement. This has been done before. Another is an operatic burlesque, involving all principals and support, in which, as stills reproduced here may suggest, a statuary frieze of girls becomes animate. It may be recalled that this bit of film trickery was a feature of "Night Life of the Gods."

As a matter of fact, about the only radical thing Mr. Schulberg is doing in this picture is endeavoring to demonstrate that the old stuff is still good stuff. Many who have been lamenting the passing of the vaudeville stage, meanwhile failing to take a census of the old vaudevillians currently employed in pictures, from Jack Benny down to the latest ventriloquistic sensation, are beginning to understand that innovations are not always required. Maybe Mr. Schulberg is correct in his conception that the primary purpose and function of the motion picture is to entertain. Others hold to the same theory. The public will have its opportunity to have a say in the matter in the days following November 15th.



WILBUR AND COUNCIL UP AGAIN WITH NEW PROGRAM FOR FILM "REFORMS"

Drive Pointed Toward Production of Films Especially for Children and Other Pictures Barring Juveniles

The Motion Picture Research Council, virtually dormant since 1935, this week resurrected its anti-industry crusade with an announcement from Dr. Ray Lyman Wilbur, now national president, in San Francisco, that rejuvenated aims of the Council are being pointed toward a campaign for motion pictures produced especially for children, and motion pictures for adults from which youngsters and adolescents will be excluded.

The Council received some attention in 1934 and 1935 through its "headline" commands to and demands on the trade for reforms in trade practices, ranging all the way from the regulation of producers at the source of filming in Hollywood to the abolition of block booking by distributors in their exchanges.

The Council had an unfruitful but stormy career, which ended in 1935 with the unexpected death of Dr. William Harrison Short, prime Council sponsor. During its two years, much effort was expended in attempting to influence socially and otherwise prominent women to serve in its presidency.

Among those who served but short terms were the late John Grier Hibben, president of Princeton University; Mrs. August Belmont, of the Social Register; A. Lawrence Lowell, president emeritus of Harvard University; Mrs. James Roosevelt, mother of the President, and others, reputedly selected for their ability to strengthen the Council's financial position.

At the outset, 22 important civic and educational groups were named by Dr. Short as having intimated commitments to the Council's program, but they denied any interest and refused to support the campaign. Finally, the Council was stymied by the coincident rise of the Legion of Decency.

Since headquarters were transferred from New York to California, in 1935, after Dr. Short's demise, occasional signs of Council life could be discerned in the vicinity of San Francisco, but not until this week had there been any definite indication that the organization's activities would be resumed seriously.

Now, Dr. Wilbur issues the challenge that "producers, with the counsel of educational authorities"—presumably the Research Council—should develop "some form of grading pictures as to quality, suitability to juvenile audiences and so on." Dr. Wilbur's official statement makes no reference to just such gradings which the Legion of Decency has been continuing since 1935, designating films considered as suitable for general patronage, or for adults, besides designating other films as objectionable in part, or, condemned.

The Council aims to effect its campaign by promoting "the principle of community control of our movie fare through the elimination of compulsory block booking and blind selling," declared Dr. Wilbur. This is no new ambition of the Council, for it has been a supporter of the Neely-Pettengill anti-block booking Congressional proposal since its inception, receiving the support of Allied States Association of Exhibitors in this connection.

Evidently the Research Council still believes that enactment of the measure would effect "local supervision of motion pictures," which Dr. Wilbur now declares to be "quite as essential as local support of the public school," and necessary for the success of the Council's rejuvenated program.

Declaring that, "enactment of this (Neely-Pettengill) measure would free the neighborhood and small-town exhibitor from domination by the film industry and enable him to respond to pressure from community groups who want better movies for adults and children"—an old "war-cry" of the Council—Dr. Wilbur set forth the organization's new program in seven points, as follows:

1. Recognition of the amusement film as an influence coequal with the home, school and church in the development of the child and adolescent.

2. Recognition of the consequent necessity to differentiate between child and adult entertainment, and to urge the proper classification of motion pictures accordingly.

3. Recognition that film entertainment of the child and adolescent should be under the supervision of educational authorities, and that the admission of children and adolescents to motion pictures should be limited to those suitable for them.

4. Education of the public to a realization of the vital significance of the motion picture to American youth.

5. Community selection of films through the elimination of compulsory block booking and blind selling.

6. Further research into the problem of the motion picture in relation to the child and adolescent.

7. Development of the motion picture as a socially constructive force.

"The United States is one of the few countries where young people are admitted to the movies without any restriction," he asserted. "Most countries follow the principle of admitting children to motion pictures only when the films to be shown are passed by some competent authority as being suitable for them," he added, intimating that the Research Council, because of its Payne Fund Studies on Motion Pictures and Youth, might be that "competent authority."

Dr. Wilbur declares that the Council decidedly frowns on any federal or state censorship regulation, yet, he admits, it strongly favors federal regulation through laws governing the manner and method by which the industry conducts its buying and selling.

"Prominent California educators on the board of directors of the Council are Dr. Einar W. Jacobson, superintendent of public schools in Oakland; Dean William Webb Kemp, of the College of Education of the University of California, and Professor Claude A. Schull of State Teachers College," according to Dr. Wilbur.

The "National Advisory Committee," as named this week by Dr. Wilbur—each member presumably committed to work for the Council's revived program for film "reforms," is constituted as follows:

HENRY R. ATKINSON.

WERRETT WALLACE CHARTERS, Ohio educator and professor in the bureau of educational research both at Ohio University and Stephens College; author of numerous books and bulletins on the technical phases of education.

DR. FLORA J. COOKE, educator.

DR. EDGAR DALE, educator.

DR. JOHN HUSTON FINLEY, formerly president of Knox College, College of City of New York and associate editor of the New York *Times* since 1921; an educator and author.

ARTHUR BUTLER GRAHAM, lawyer in New York frequently identified with legal aspects of the motion picture.

ALANSON BIGELOW HOUGHTON, chairman of the board of the Corning Glass Works, a director of the Metropolitan Life Insurance Company, Republican Presidential Elector, former United States Congressman and Ambassador to Germany and to Great Britain.

DR. HERBERT SHERMAN HOUSTON, former publisher of Spanish Edition of *World's Work* and of *Our World;* president Cosmos Newspaper Service; director or member of League to Enforce Peace, Associated Advertising Clubs of the World, National Crusade Against Illiteracy; author on warfare and international problems.

DR. EDWIN AUGUSTUS LEE, educator, professor, school executive, lecturer; editor of vocational texts for McGraw-Hill Book Company; superintendent of schools in San Francisco; author of educational texts.

VANCE CRISWELL MCCORMICK, publisher, *The Patriot* (morning newspaper) and *Evening News,* Harrisburg, Pa., former city councilman, mayor and gubernatorial candidate in Pennsylvania; director of the Federal Reserve Bank.

DR. WESLEY CLAIR MITCHELL, economist; professor in economics in numerous colleges; author on economy.

KATHLEEN NORRIS, author.

EDWARD L. PARSONS, Bishop of the Protestant Episcopal Church, San Francisco.

DR. MALCOLM PEABODY.

DR. FREDERICK PETERSON, neurologist and toxicologist, New York.

MONSIGNOR CHARLES A. RAMM, St. Mary's Cathedral, San Francisco; Regent of the University of California.

MRS. A. H. REEVE.

RABBI IRVING F. REICHERT, president, B'nai B'rith, California.

DR. AURELIA HENRY REINHARDT, president, Mills College, Oakland, Cal.; editor, author.

DR. EDWIN ROBERT ANDERSON SELIGMAN, international authority on economics; writer and teacher of economics.

REVEREND GUY EMERY SHIPLER, clergyman of the Protestant Episcopal Church; editor and author, Chatham, N. J.

DR. MIRIAM VAN WATERS, social worker, Framingham, Mass.; vice-president of the International Association of Juvenile Court Magistrates.

DR. BENJAMIN D. WOOD.

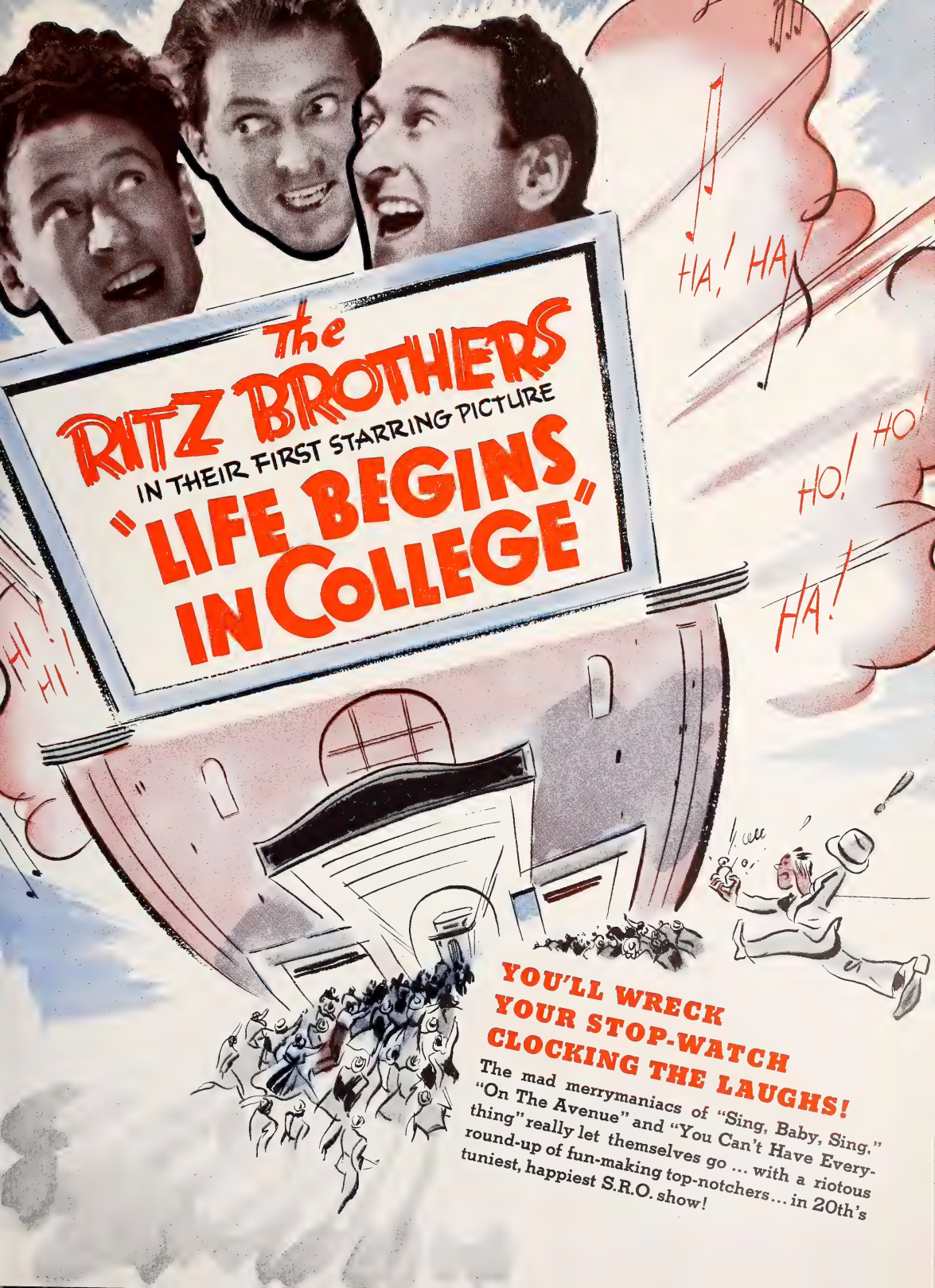
MRS. STANLEY P. WOODWARD.

DR. GEORGE F. ZOOK, educator, college professor and president and chairman of the American Council on Education.

MAY ROBSON FETES 54TH YEAR ACTING

May Robson, character actress, last Friday celebrated her 54th anniversary as a stage and screen actress. She made her initial appearance in "The Hoop of Gold", in Sydney, Australia, on September 17, 1883.

At present, Miss Robson is playing Aunt Polly in "The Adventures of Tom Sawyer", being produced by Selznick International Pictures for release through United Artists.


The
RITZ BROTHERS
IN THEIR FIRST STARRING PICTURE
"LIFE BEGINS IN COLLEGE"
HA! HA!
HO! HO!
HA!
HI! HI!
YOU'LL WRECK YOUR STOP-WATCH CLOCKING THE LAUGHS!
The mad merrymaniacs of "Sing, Baby, Sing," "On The Avenue" and "You Can't Have Everything" really let themselves go ... with a riotous round-up of fun-making top-notchers... in 20th's tuniest, happiest S.R.O. show!

IT'S A 3-RITZ CIRCUS . . . WITH A DOZEN SPLIT-YOUR-SIDE SHOWS!

Singing, stepping! Laughing, loving! Beauties, cuties! Joan Davis, slappy-go-lucky songstress of "Thin Ice"! Football more screwball than in "Pigskin Parade"! Brimming with that flair and flash that make 20th's musicals show world's extra-time sensations!



The RITZ BROTHERS in LIFE BEGINS IN COLLEGE

with this grand and glo-roarious entertainment cast

JOAN DAVIS
TONY MARTIN
GLORIA STUART
FRED STONE • NAT PENDLETON
DICK BALDWIN • JOAN MARSH
DIXIE DUNBAR • ED THORGERSEN
JED PROUTY • MAURICE CASS
MARJORIE WEAVER • J. C. NUGENT

Directed by WILLIAM A. SEITER

Associate Producer Harold Wilson. Screen play by Karl Tunberg and Don Ettlinger. Suggested by a series of stories by Darrell Ware. Ritz Brothers material and numbers by Sidney Kuller, Ray Golden and Samuel Pokrass. Dances staged by Nick Castle and Geneva Sawyer.

DARRYL F. ZANUCK in Charge of Production

5 zippy Pollack & Mitchell Hits:

"Why Talk About Love?"
"Big Chief Swing It"
"The Rhumba Goes Collegiate"
"Our Team Is On The Warpath"
"Fair Lombardy"
—and "Sweet Varsity Sue"
by Charles Tobias, Al Lewis and Murray Mencher

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

PRINTED IN U. S. A.

LEGIONNAIRES' STREET SHOWS TOO MUCH FOR BROADWAY THEATRES

Veterans' Pranks on Broadway Outdraw Theatres but Give Newsreels Material for Special Issues During Convention

Five hundred thousand strong, sightseers and delegates to the American Legion convention descended upon New York City this week but what with theatre entrances virtually blocked by milling crowds and what with Legionnaires provided continuous street entertainment with their antics and parades, motion picture theatres fared poorly, contrary to expectations.

However, while the convention sent grosses downward, it furnished a wealth of material for the newsreels. In former years Legion conventions in other cities were given great attention by the newsreels but this year coverage was even more extensive. Two reasons, both based on the fact that the convention was held in New York, were advanced by newsreel editors: first, there was greater interest in the meeting, and, second, camera crews were more available.

The keen interest which Paramount Newsreel officials believed the public had in the event was reflected in the fact that the organization issued two special reels. The first was released in Broadway theatres Monday night and showed the legionnaires arriving in New York by airplane, boat, train, automobile and trailer. The shots, running about 500 feet, also included a film record of the opening of the convention in Madison Square Garden, the fife and drum corps contest at the Polo Grounds and various street events such as legionnaires snarling traffic at Times Square.

Day and Night Shots of Parade

The highlight of the convention, both for the sightseers and for the newsreels, was the all-day parade staged along Fifth Avenue. From early morning until late at night, cameramen continued to grind. Paramount had planned to rush through a special reel and have it released in Broadway houses while the parade was still in progress but this plan was abandoned. News of the Day, however, issued an edition of parade pictures Tuesday night.

It was decided to emphasize the point that the parade started at 9 A.M. and continued on into the night. To accomplish this, a truck equipped with generators and spotlights cruised along the line of march supplying illumination for night shots.

Both special reels, the one issued Monday night and the one released early Wednesday morning, were sent to theatres.

All newsreels, Paramount, Universal, News of the Day, Movietone, and Pathe, made virtually similar coverages. Advantageous spots along the line of march were selected and cameramen stationed there. Crowd shots were taken care of by roving cameramen and the Army's aerial show was



Battery of cameramen covering American Legion parade are shown in this shot by Paramount Newsreel.

filmed by men both in the formation and in planes flying alongside.

The fact that the parade lasted all day Tuesday kept potential theatregoers standing on street corners. On Monday night, celebrating was so widespread that few attended the theatres for fear of missing some original prank executed by the Legionnaires.

At the Capitol theatre, an executive was asked if the convention had affected business.

"It certainly has," was the reply. "It decreased it."

At another theatre, the manager was asked if he was looking forward to increased business after the parade.

"I'm looking forward to the convention ending," was the answer.

At the Roxy, it was pointed out that the crowd in front of the theatre was so dense that prospective patrons could not make their way to the box office.

Loew's State reported an increase in matinee business and "about average" for the evening performances.

Figures from Box Offices

The third week of "The Firefly" at the Astor totaled $10,216, about $3,000 under the previous week. "The Prisoner of Zenda" drew approximately $56,500 in the first four days of the third week at the Music Hall. The Roxy took in $36,000 in three days with "100 Men and a Girl" and a stage show, and the Strand was expected to complete the first week of "That Certain Woman" with approximately $30,000.

Midnight shows, aimed to attract American Legion visitors, were held at the Music Hall Monday, Tuesday and Wednesday nights.

The William L. Harris Post 196, American Legion band, of Boston, serenaded Will H. Hays, president of the Motion Picture Producers and Distributors of America, on Monday morning. The Post consists of postal employees who said they wanted to honor "our former chief, Postmaster General Hays." Mr. Hays was postmaster in 1921-22.

Commonwealth to Raise Admissions In 28 Theatres

A definite program of increasing admission prices "wherever and as fast as possible" was announced at the meeting of managers and executives of the 28-theatre Commonwealth Amusement Corporation on the Lake of the Ozarks last week by C. A. Schultz, circuit head.

The circuit already has raised prices in four places—from 25 to 35 cents in three, five cents in another. These formed the "test case" basis for the circuit's discussion of an extension of the policy. Reports from the four houses was that the public had reacted favorably. Apparently people are taking admission increases for granted because there have been advances in the price of almost everything else, Mr. Schultz said.

Most important approach to the problem of price raising, Commonwealth managers concluded, was personal handling by the manager of any difficulty. Managers now are under definite instructions to be near the front of the theatre during initiation of increases in order to give this sort of attention. Few complaints were reported by the four theatres that have made the increase.

The admission increase plan adopted by the circuit calls for a gradual raise, involving a few theatres at a time, which will be completed by January 1st. When completed the boost will average 15 per cent for the circuit, according to Mr. Schultz.

In conjunction with increased admissions, Commonwealth managers went into the problems of economy throughout all phases of theatre operation.

Managers spent most of the convention discussing promotion methods for making the fall box office campaign, September 26-January 2, a success.

Also discussed was better operation of theatres, with emphasis on greater alertness to safety and the reduction of accidents.

The convention closed with a banquet, attended by Commonwealth men as well as outsiders, including film and theatremen from the area. Managers attended dressed as they came out of the "King of the Sun" contest, the circuit's summer box office campaign. Each manager was given 10 articles of clothing on entering the contest, and lost an item each week if he did not meet his quota. The last three weeks, managers had an opportunity to win back some of the lost articles. Several managers appeared sans everything but diapers.

Winning the contest was Paul Stonum, Uptown, Carrollton, Mo., who took away the silver cup. The four other winners were Jack Stevenson, Monett, Mo.; H. Ohlson, Washington, Mo.; Lee Chamberlain, Harrisonville, Mo., and Ray Holmes, Norton, Kan.

DOUBLES SPLIT EVEN IN THREE SURVEYS

Single Features Favored in Waukegan Poll, But Trail in St. Louis, And in England

Single feature programs are almost a two to one favorite over double features in Waukegan, Illinois, but are running behind in St. Louis, according to returns of separate polls conducted in the two locations, whereas in England a circuit survey showed a three to one preference for double bills.

Waukegan residents indicated their choice by voting 1,112 for one feature accompanied by short subjects as against 641 for double features. The poll was conducted by the Waukegan *News-Sun*.

In St. Louis, the results were based on early returns from approximately 7,000 ballots already distributed.

Although no poll of the public's taste was taken, Canadian Famous Players circuit dropped double bills at the Capitol, Winnipeg, to adopt a new policy of having single film attractions at both the Capitol and the Metropolitan. While double bills will be continued in other Famous houses in Winnipeg, an effort is being made to break away from the dual attraction policy, it was stated.

The St. Louis poll is being conducted by the Fanchon & Marco circuit and the St. Louis *Star-Times*. Questionnaires covering the public's choice in entertainment are distributed in all F. & M. houses, and it is estimated that 400,000 of the questionnaires will have been distributed before the test is completed.

"The results should constitute not only a complete cross section of the movie audiences in the city of St. Louis, but will indicate very definitely what the majority of Americans prefer in entertainment, since St. Louis can be considered a typical American city," an announcement of the plan said.

Britons Favor Doubles

British audiences, though, appear to favor double features, it is indicated in the survey for 1937 conducted among theatre patrons by the Bernstein circuit which operates a number of English theatres. In all, 159,723 replies were received from 11 points and the vote in favor of double bills as against single pictures was 79.5 per cent for and 20.5 per cent against.

The questionnaires distributed in St. Louis seek the answers to seven questions: 1. Who is your favorite movie actor? 2. Who is your favorite actress? 3. Who is your favorite child actor or actress? 4. What kind of feature films do you prefer? (a) melodrama, (b) historical, (c) comedy, (d) war, (e) musical comedy, (f) love romance, (g) detective mystery, (h) gangsters? 5. What kind of short films do you prefer? cartoons, travel, industries, animal life, musical, sports, science, newsreels? 6. Do you prefer stage shows with movies? If yes, what type of stage show, prominent band, singers, dancers, vaudeville? 7. Do you prefer two feature pictures or one feature picture with short subjects?

Patrons also are requested to check whether they are male or female and their age classification, under 16 years, 16 to 25, 26 to 40, or over 40.

The first tabulation, taken from 721 answers, showed Clark Gable leading in the selection of a favorite actor. Ronald Colman was second and Paul Muni, third. The choice among actresses, in order, were: Myrna Loy, Claudette Colbert, Kay Francis, Loretta Young and Norma Shearer. Child performers were led by Shirley Temple, Jane Withers and Freddie Bartholomew. Musical comedy was the choice for type of film and cartoons were the favorite among short subjects.

Adventure Pictures First

In the Bernstein poll, thriller adventure pictures ranked first; musical comedy and society drama, second; comedy and love romance, third; historical, fourth, and war, fifth.

Clark Gable, Gary Cooper and Charles Laughton head the list of favorite masculine players and Norma Shearer, Myrna Loy and Greta Garbo lead the feminine list.

Among short subject, young men prefer sport topic while older men showed a leaning toward travel material.

A vote on advertising films in the theatre was about evenly divided for and against.

The subject of double feature programs was the only one discussed in the poll taken in Waukegan. News stories published in the *News-Sun* urged theatre patrons to state their opinions on the question in a letter or postcard to the paper.

Letters protested largely against the poor quality of double feature pictures while those favoring double bills did so largely because of the bargain angle.

The newspaper explained, in news stories, that it was making no effort to alter the programs at Waukegan theatres. The results, the paper continued, were offered to no producer or theatre operator unless they happened to read the account in the paper.

LAST SINGLE FEATURE THEATRE TRIES DUALS

The Fox Plaza, only theatre in Kansas City which had never offered a double feature program or a picture and stage show, inaugurated the two-feature policy last week.

The theatre, Fox Midwest Theatre Corporation's ace subsequent-run house, showed "Singing Marine" and "Knight Without Armour." The new policy is to be given a thorough test.

Mier Forms Company

Felipe Mier, former Warner manager in Mexico City and prominent in Mexican film circles, has formed a new producing company, Cinematografica Internacional, S. A. Six features, which stress Mexican themes, are planned.

ANTI - DUAL BILL LEAGUE ORGANIZED

The Anti - Movie Double Feature League of America was formed this week. George H. Siegel, a realtor, and William R. Clay, a compositor, both of Nutley, New Jersey, are the organizers of the move to end dual bills.

They announce they would circulate petitions throughout the nation urging moviegoers to boycott double features.

However, the manager of the Franklin theatre, only theatre in Nutley, took the entire matter as a joke.

"Neither of them attend the movies much," he said.

Music Publishers To Meet on Code

The Federal Trade Commission called last week a trade practice conference of music publishers to be held October 4th in Washington for consideration of the publishers' proposed voluntary code governing the industry.

The conference, which will be secret, will give all members of the music industry an opportunity to express their views on the program proposed by the Music Publishers Association for the elimination of unfair trade practices and methods of competition. One subject known to come under discussion is the way to combat unfair song-plugging.

Following the conference, the Commission will prepare a report on the recommendations and publish it for the consideration of the industry as a whole. A later conference will then be called for final decision, after the attitude of the industry at large is ascertained from reactions to the report.

Lift Negro Fight Reel Ban

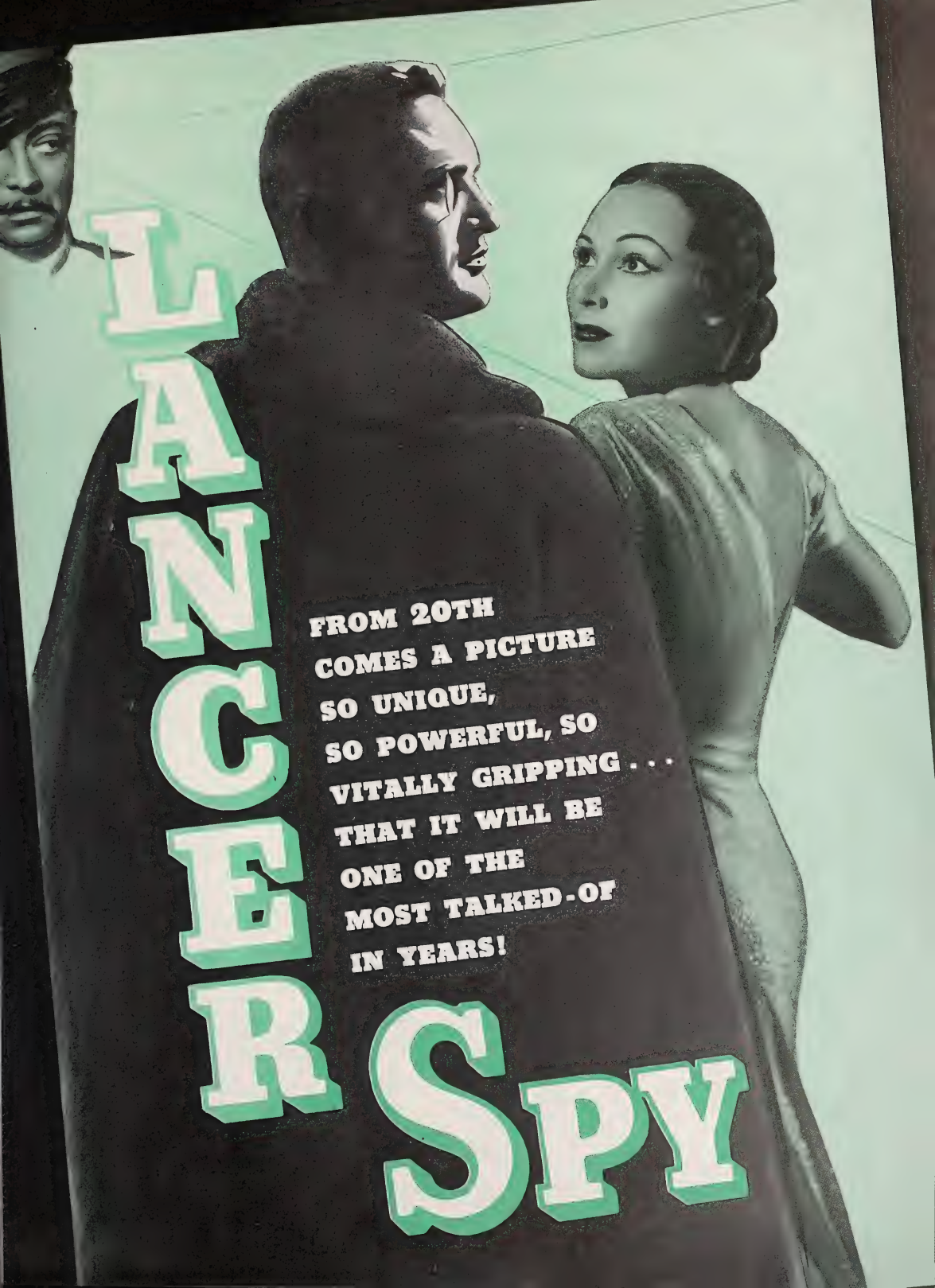
The Sparks circuit, Florida, showed the first fight pictures involving a Negro and a white to be seen at a white theatre in Tampa when it exhibited reels of the Louis-Farr encounter recently. In the past, such pictures have been shown at colored theatres.

Bruno Frank with MGM

Bruno Frank, well-known novelist and playwright, has been signed by MGM and will come to this country in December to start work in Hollywood. The contract was negotiated by Edwin Knopf, scenario editor, in Paris.

Visits Egypt Office

J. H. Seidelman, head of Columbia's foreign department, sailed last week on a trip that will include a visit to the company's new office in Alexandria, Egypt. Mr. Seidelman will inaugurate the company's first sales season of the Egyptian office, known as Columbia Pictures Near East, Ltd.


LANCER SPY
FROM 20TH
COMES A PICTURE
SO UNIQUE,
SO POWERFUL, SO
VITALLY GRIPPING . . .
THAT IT WILL BE
ONE OF THE
MOST TALKED-OF
IN YEARS!

THE INDUSTRY'S HIT-MAKERS PROUDLY PRESENT ONE THAT



RANKS WITH THEIR GREATEST!

Here is a production that transcends the usual yard-stick of boxoffice values. Its story . . . rooted in amazing actuality, life-real in its emotional assault . . . sweeps to an astonishing climax. Its brilliantly-playing cast . . . hand-picked with an eye to the story's dramatic impact . . . reveals in George Sanders one of your key stars of tomorrow. In every respect is evident the showmanship for which 20th is renowned. *Sell it for the important attraction it is!*

LANCER SPY

with

DOLORES
DEL RIO • GEORGE SANDERS

PETER
LORRE • JOSEPH SCHILDKRAUT

and

VIRGINIA FIELD • SIG RUMANN • MAURICE MOSCOVICH • LIONEL ATWILL • LUTHER ADLER

Directed by Gregory Ratoff

Associate Producer Samuel G. Engel

Screen play by Philip Dunne From a novel by Marthe McKenna

Darryl F. Zanuck In Charge of Production

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

DOYLE CALLS QUOTA AID TO QUALITY FILMS

Former Managing Director of Greater Union Theatres in Australia Calls Plan "Equitable"

Possible invasion of American companies into the British film industry is an irrelevant point in considering the proposed films act, according to Stuart Doyle, former managing director of Greater Union Theatres in Australia. Mr. Doyle believes the suggested quota is "equitable" and will result in the production of better quality British motion pictures.

If English pictures are to advance from their unimportant position in the international market to a place of importance, Mr. Stuart pointed out, the quality must be improved. Therefore, he continued, the question of invasion is beside the point and does not enter into consideration with respect to the quality of films.

In last week's issue of the MOTION PICTURE HERALD Mr. Bruce Allan, writing from London, reported:

"British independent producers, among them a large number whose energies are concentrated on the production of short subjects and documentary films, are uniting in strong opposition to what they believe is a threatened invasion of British studios by Hollywood stars, directors and technicians. Their objection, it is believed, will crystallize in demands for a greater measure of control over the industry by the Government than that outlined in the recent White Paper which detailed proposals for new Films Act legislation."

Mr. Doyle's opinion, on the quota, as expressed in an interview in New York, is that:

"The British quota seems to be equitable. It will eliminate weak and poor pictures."

As for the New South Wales quota, Mr. Doyle is of the opinion that it has proven itself to be a failure. Last year there was no attempt to enforce the provisions, Mr. Doyle continued, because there were only three quota pictures produced.

Mr. Doyle does not think there will be any attempt this year, either, to enforce the quota in its present form. However, he revealed that the government is undertaking an investigation with a view to amending the measure.

Although Mr. Doyle said he had tentative plans for his future in the theatre business he declined to disclose them, pointing out that there was nothing definite. He planned to sail this week on the *Bremen* for London. While there he intends to inspect the two theatres which he is having built in Piccadilly. His other interests at present include being chairman of the Commonwealth Broadcasting Network of Australia. The network of 16 stations is owned by Mr. Doyle and Frank Albert.

After a short stay in London, Mr. Doyle will return to Sidney, thus completing a world survey of the theatre business.

SALOON - THEATRE WAR SEEN AT END

Attempts of beer tavern operators to force the Sunday closing of Seattle theatres in retaliation for the closing of their establishments under a 1909 *"blue law" have apparently failed.*

B. Gray Warner, local prosecuting attorney, has refused to take action in the matter, advising tavern proprietors to appeal to the Superior Court if further action is desired. Such a step is considered unlikely.

British Publisher Sees Better Films

Hope that American producers planning to engage in production in England will make good their plans for quality pictures was expressed this week by Sam Harris, editor and publisher of *Today's Cinema,* one of London's two daily trade papers, on his arrival here from England.

Envisaging England as a golden opportunity for American producers, Mr. Harris said that if American producers fulfill their promise, they can expect to gain considerably. Failure to fulfill them, he said will result in loss of the opportunity to British producers.

Asked about the future of English production, Mr. Harris said that the independent producer was finding it increasingly difficult to obtain financing, with the result that the entire product was gradually being consolidated into the hands of the larger studios.

Mr. Harris urged American financial support of British production on the ground that English pictures of better quality will be of benefit to American theatre receipts. He said that such support should be given inasmuch as English films could never seriously compete with American films but might help to stimulate the market generally to mutual advantage.

Oklahoma City Bans "Tobacco Road"

Following the censor board's refusal to permit the presentation of "Tobacco Road," Mayor Martin, of Oklahoma City, this week notified Mrs. Frances Potter Hauser, booking agent, that the play could not be offered in the municipal auditorium "or anywhere else" in the city.

To Speak on Health Films

Myron Weiss, associate editor of *Time* magazine, will speak on "The Box Office Reaction to Health and Medical Films" at the annual convention of the American Public Health Association to be held in New York October 5th to 8th. Mr. Weiss will discuss both theatrical and non-theatrical films.

HOLLYWOOD GETS NEW PLACE IN SUN

Hollywood became reality last week.

The Los Angeles City Council unanimously fixed that section of the city which shall in future be known as Hollywood.

The action followed the threat of the Chamber of Commerce of neighboring Culver City to renounce its name and adopt that of Hollywood.

Report on RKO Reorganization Ready October 14

A tentative draft of his findings on the proposed reorganization plan of RKO will be ready October 14th, George Alger, special master who has held hearings on the plan, said last week.

The report will be read at his office at that time, he said, giving the various committees an opportunity to ascertain its nature prior to the submission of final recommendations to the federal district court. In this manner, the reorganizers may present additional testimony or recommend revision before its final report is made.

This procedure is expected to facilitate preparation of the final report and to dispense with possible objections which might delay the ultimate decision of Federal Judge William Bondy.

Mr. Alger is required to determine whether the plan is "fair, equitable and feasible."

Record Production Pace At Studio, Says Warner

Jack L. Warner, vice-president in charge of production for Warner Brothers, on his arrival in New York Tuesday from the coast, said that "with nine major productions currently in work at our Burbank studios, we are maintaining the greatest production pace in our history." Mr. Warner also said that his company is planning to film Sheridan's "School for Scandal" with Bette Davis and Errol Flynn starring.

Mr. Warner leaves on the Normandie for England next Wednesday, where he will meet with Sam E. Morris, vice-president in charge of foreign distribution to discuss production at the Teddington studios there and also be present at the title closing for the company's new theatre to be erected on the site of the Old Daly theatre in London.

Bate Heads Society

Henry Clay Bate, script writer for Universal Newsreel, was chosen president of the Society of the Fifth Division, Veterans of the World War, at the organization's national convention in New York.

Charles W. Leach, formerly connected with the home office of Gaumont British, has been named branch manager in New Haven for GB. He succeeds Carl J. Goe, resigned.

THE HOLLYWOOD SCENE

Retakes

Second only to the problem of womanless pictures, Hollywood's most fearsome bugaboo is "retakes." As a matter of fact, the retake is a menace. Retakes have done more to ruin pictures than all other contributory causes together. Poor photography, bad recording, and any number of other causes make them imperative.

Some time ago Greta Garbo made a picture in which she repeated a sequence 62 times. The shooting of a sequence in "Under Two Flags," where Ronald Colman handed Rosalind Russell a small statue of a horse, required more than 30 takes before Director Frank Lloyd was satisfied. The other day we watched Cecil B. DeMille shoot a sequence in "Buccaneer" at least 10 or 12 times. All of these, however, were made when the actors were in the mood of the characters they were playing. The troublesome ones are those that are made after the picture is completed and, as is often the case, weeks have elapsed before the players are recalled to repeat their dialogue and action.

Expert opinion desired, we sought out Edward H. Griffith, who has a reputation for holding post-completion retakes to a minimum. Explaining that sometimes producers, in order to keep within the budget or shooting schedules, permit scenes to be made which they know full well will have to be remade after the picture has been completed, Mr. Griffith said, "If, when retakes are necessary, the entire sequence in which the remade scene appears could be retaken, then the evil of retakes would be eliminated. While a picture is being filmed, actors, guided by their director, attain characterization and tempo and build to a high point in the succeeding sequences. If they are good actors and directors, they know the story and have a feeling for the particular situation which causes them actually to live it. By the time they have reached the high point of any given sequence, the actors are actually the characters, and not so many 'Joe Somebodys making $7,000 a week.'"

But the protection shots are made, the picture is finished and the actors go about their ways, probably into other pictures, in which the characterizations are utterly different. Then it is discovered, and quite often it would have been preventable, that some detached incident has to be retaken.

"Then," says Mr. Griffith, "the actors are called back. No matter how competent they may be, they are not able to reach that high point they once before had attained as they repeat the required bit. Were the practice of shooting the entire sequence followed, things might be better. For then it might be possible for the people to regain the spirit they possessed during the original filming."

Studios Normal

For several years it has been Hollywood's custom to have approximately 45 pictures in production each week in September. That pace was maintained in the period ended September 17th. Eleven new films started, a figure close to that of the September 3rd period when 12 started, and that of September 10th when 15 went into work. As of the same date, seven productions were finished.

Three films started at MGM. All promise to be in the big feature classification. "Bad Man of Brimstone," which J. Walter Ruben is directing, features Wallace Beery, Noah Beery, Virginia Bruce and Guinn Williams, along with Lewis Stone, Bruce Cabot, Dennis O'Keefe, Joseph Calleia, Guy Kibbe, Charley Grapewin and Cliff Edwards. Joan Crawford and Spencer Tracy are the stars of "Mannequin." The support includes Alan Curtis, Leo Gorcey, Oscar O'Shea, Mary Phillips and Ralph Morgan. Frank Borzage is directing. "The Four Marys" will present Myrna Loy, Franchot Tone, Rosalind Russell, Walter Pidgeon, Rita Johnson, Ruth Hussy, Leonard Penn and John Miljan. Richard Thorpe was assigned to direct.

TONS OF KANAB FOR HOLLYWOOD

Hollywood, which is more Chinese than China, Italian than Italy, Dutch than Holland, and so on ad infinitum, *isn't as Kanab as Kanab, Utah. But the discrepancy is being rectified.*

On lot 2 of MGM is a heaping pile of dirt that looks like any other kind of dirt. Now there are all sorts of reasons for any kind of a pile of dirt being on any particular spot. But there's a particular reason for this pile.

It's there so there will be authentic realism in "Bad Man of Brimstone".

Bent on authenticity, also to preclude the possibility of anyone claiming a "boner" in the film, producer Harry Rapf discovered a difference in color of the soil on the lot and that of the soil in Kanab, where the company had been on a three-weeks location. The difference in tinting, according to Mr. Rapf, was very noticeable when photographed. Thus, to preserve unity in color, he ordered 250 tons of Kanab dirt to be spread and hardened as ground for the local shots.

"Big Broadcast" Started

Under its own sponsorship Paramount started "The Big Broadcast of 1938." The annual feature will mark W. C. Fields' return to the screen after an 18-months absence. Listed among the artists also scheduled to appear are Martha Raye, Dorothy Lamour, Ben Blue, Bob Hope, Shirley Ross, Leif Ericson, Kersten Flagstad, Tito Guizar, Stanley Fields and Rufe Davis. Mitchell Leisen is directing. "Every Day's a Holiday," Major production, also went before the cameras. It is a Mae West feature. Other players are Edmund Lowe, Charles Winniger, Charles Butterworth, Walter Catlett and Roger Imhof. More will be added. Edward Sutherland is the director.

Republic started two. With Joseph Kane directing, "Springtime in the Rockies" will feature Gene Autry, Smiley Burnette, Polly Rowles, Alan Bridge, George Chesebro, Ruth Bacon, Jane Hunt and Ula Love. The cast for "Zorro Rides Again" includes John Carroll, Richard Alexander, Jack Morgan, Bob Kortmann, Roger Williams and Yakima Canutt. Jack English and William Whitney are sharing directorial responsibilities.

Columbia's contribution to the new work is "College Follies of 1938." The lengthy cast includes Walter Connolly, Jimmy Durante, Gertrude Neissen, Johnny Green and band, the Three Stooges, Jeni LeGon and Four Blackbirds, Raymond Walburn, Ernest Truex.

At 20th Century-Fox, "Love and Hisses," successor to "Wake Up and Live," started. Walter Winchell and Ben Bernie again are teamed. Other principals are Simone Simon, Joan Davis, Dick Baldwin, Wally Veron, the Peters Sisters and Chilton & Vernon. Sidney Lanfield is the director.

"Highway to Hell" is RKO-Radio's new activity. It will offer John Beal, Sally Eilers, Harry Carey, Lee Patrick, Frank M. Thomas, Ed Gargan, Paul Guilfoyle and Herman Brix as the leading names. Lew Landers is directing.

Mauch Twins Return

The Mauch twins, Billy and Bobby, return to the screen for Warner in "Penrod and His Twin Brother." Spring Byington, Frank Craven, little Don Hurlbert, Phillip Hurlick, Rodney Bitts and Jack Morrow also will be seen. William McGann is directing.

Two of the completed pictures are credited to Grand National. The David Diamond production, "He Wanted to Marry," which Raymond Cannon directed, features Wallace Ford, Ray Mayer, Isabel Jewell, Mary Treen, Tully Richards and Max Hoffman, Jr. Principal players in "Mr. Boggs Buys a Barrel," produced by Ben Pivar and directed by Gordon Wiles, are Stuart Erwin, Helen Chandler, Toby Wing, Walter Byron, Spencer Charters and Milburn Stone.

Paramount also marked two productions off its shooting schedule. Important names in "Thrill of a Lifetime" are the Yacht Club Boys, Judy Canova, Ben Blue, Betty Grable, Eleanore Whitney, Johnny Downs, Leif Erikson, Larry Crabbe and Dorothy Lamour. George Archainbaud directed the Fanchon production. "Men Must Fight," a Harry Sherman "Hopalong Cassidy" production, lists William Boyd, George Hayes, Russell Hayden, Gwen Gaze, Hilda Plowright, John Warburton, Al Bridge, Al Hill, Earl Hodgin and John Beach. Les Selander directed.

Finally deciding to retain the original title, Warner Bros. finished "Tovarich." Claudette Colbert and Charles Boyer are starred. The support lists Basil Rathbone, Melville Cooper, Isabelle Jeans, Anita Louise, Maurice Murphy, Morris Carnovsky, Gregory Gaye, Fritz Feld, Vladimir Sokoloff, Kurt Bois, Christian Rub, Reine Riano, Montagu Love, George Davis, May Boley, Alphonse Martel and Heather Thatcher. Anatole Litvak directed.

One picture, Jane Withers' "45 Fathers," was finished at Twentieth Century-Fox. Its supporting principals are Shirley Deane, Thomas Beck, Louise Henry, Richard Carle, Joe and Flo McCoy and Nella Walker. James Tingling directed.

Universal wound up "Renegade Wranglers." The cast includes Bob Baker, Joan Barclay, Fuzzy Knight, Carl Stockdale, Harry Woods, Leroy Mason, Ralph Lewis, Glenn Strange and Jack Montgomery. Joe Lewis directed.

DALLAS SUIT STARTED, ANOTHER THREATENED

Anti-Trust Violation Charged to Interstate Circuit; California 'Showdown' Promised

The sustained interest of the federal government in possible violations of the Clayton and Sherman anti-trust laws in the motion picture industry resulted this week in the opening of a Department of Justice suit against Interstate Circuit and large distributors in Dallas, and a promise by the Department of a "showdown" on California independent exhibitor complaints of unfair trade practices of Fox West Coast circuit and distributors in that territory.

Charges Conspiracy

Opening of the Dallas action brought charges from B. W. Henderson, special prosecutor of the attorney general's office, that Interstate had the largest number of first-run pictures as a result of a conspiracy entered into between the circuit and distributors. He also declared the conspiracy gave Interstate the largest dollar volume of business.

"The companies proposed to clinch the business of first run Class A pictures at 40 cents, with subsequent runs at 25 cents for all theatres in the district," Mr. Henderson said. "The agreement made still exists."

In addition to the charge of the fixing of admission prices of subsequent-run houses, the action also attacks anti-double feature provisions in the distributors' contracts.

Under the contracts, distributors agree not to sell any product, which has played certain Interstate houses at a specified admission, to any other theatre which does not maintain a specified minimum.

Colonel H. A. Cole, president of Allied States Association of Motion Picture Exhibitors of Texas, on the stand Tuesday as a Government witness, said his organization had been a factor in bringing the federal suit against the circuit and the distributors. He told the court he had gone to Karl Hoblitzelle, president of Interstate, to protest the contract provision holding second run pictures at 25 cents. He quoted Mr. Hoblitzelle as saying that he wanted to help exhibitors, but the witness testified he had insisted the contract would work a hardship on small operators who wanted to charge 10 and 15 cents.

George S. Wright, chief of several attorneys for the defendants, saw the right of the owner of a copyright to defend its value challenged in this case. He said Mr. Hoblitzelle and E. J. O'Connell had saved the Interstate theatres from bankruptcy and asserted, too, that the operation of the circuit left room for competition.

The Government, in outlining its case, charged the companies were operated under a monopoly and in restraint of trade.

"Showdown" in California

In announcing the "showdown" on complaints filed by independent exhibitors in California, Harold J. Law, special assistant attorney general, declared:

"Two special Federal Bureau of Investigation agents and four accountants will aid us in the investigation which will either prove the falsity of the charges or result in grand jury action."

The audit, Mr. Law said, will take several weeks. Fox West Coast, Universal, United Artists, Paramount, Warner Brothers, Metro-Goldwyn-Mayer, Twentieth Century-Fox, RKO Radio, and Columbia have all agreed to give investigators full access to the books, he said.

Mr. Law also revealed that two consent decrees have been entered against Fox West Coast, but added that exhibitors still contend that violations exist.

After the audit is taken, the findings will be summarized and then the course of action to be followed will be decided upon, Mr. Law said.

Mr. Law recently arrived in Los Angeles from Washington with Harold Collins, of the Department of Justice. United Press, in a dispatch from Hollywood, quoted Mr. Law as stating that he would install seven assistants in an office and would either put the case before the federal grand jury or give major operators "a clean bill of health."

National Decency Legion Classifies 14 Productions

Of 14 new pictures reviewed and classified by the National Legion of Decency in its listing for the current week nine were approved for general patronage, three were listed as unobjectionable for adults and two were cited as objectionable in part. The new pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "All Over Town," "Escape by Night," "Las Quatro Miltas," "My Dear Miss Aldrich," "Mystery Range," "Roaring Guns," "She Asked For It," "Sudden Bill Dorn," "Western Gold." Class A-2, Unobjectionable for Adults: "Stage Door," "Susanne in Bade," "Wenn Frauen Schweigen." Class B, Objectionable in Part: "Wine, Women and Horses," "Wife, Doctor and Nurse."

Alperson Sees World Distribution for GN

Grand National will have world wide distribution for the coming season with the closing of several deals pending, Edward L. Alperson, president, said in New York Wednesday on his arrival from the Coast.

"Sales of Grand National product both here and abroad are expected to gross in excess of $12,000,000 for the 1937-38 season," he said. Mr. Alperson came east to attend the opening of "Something to Sing About."

KAO Declares Dividend

The Board of Directors of Keith-Albee-Orpheum Corporation declared a dividend, out of capital surplus, of $1.75 per share on the 7 per cent Cumulative Convertible Preferred Stock of the Corporation for the quarter ended March 31, 1934, payable on October 1, 1937, to the holders of record of the stock at the close of business on September 27, 1937.

Two File Stock Changes; Court Hits Consolidated

The Securities and Exchange Commission in Washington this week received a stock registration certificate from International Cinema, Inc., of California and a notice of stock changes in Universal Corporation, the while changes in Consolidated Film Industries' capital structure were prevented as a result of a court ruling in Wilmington, Del.

Plans for the issuance of 50,000 shares of class A and 100,000 shares of common stock were disclosed by International Cinema, Inc., Los Angeles, in a registration statement filed with the SEC last Friday. International's Hollywood laboratory this week became the California branch of Pathe.

The registration statement showed that the highest salary paid by International Cinema last year was $6,500, that amount being received by G. P. Regan, president, also by Bonar Russell, vice-president and general manager; A. C. Snyder, secretary-treasurer, and A. J. Guerin, laboratory manager.

Strengthening of Universal Corporation's holdings in Universal Pictures was reported by the SEC last week in its semi-monthly summary. The commission reported that during July, Universal Corporation acquired 180 shares of Universal Pictures first preferred and, at the close of the month, held 228,927 shares of common, 220 shares of first preferred and 20,000 shares of second preferred.

Consolidated Film Amendment

A proposed amendment to the certificate of incorporation of Consolidated Film Industries, Inc., was declared null and void in an opinion handed down by Chancellor Josiah O. Wolcott in the Chancery Court at Wilmington, Del., last week. A permanent injunction against the proposed amendment was granted. The opinion was filed in an action instituted by Norman Johnson of New York City, a preferred stockholder.

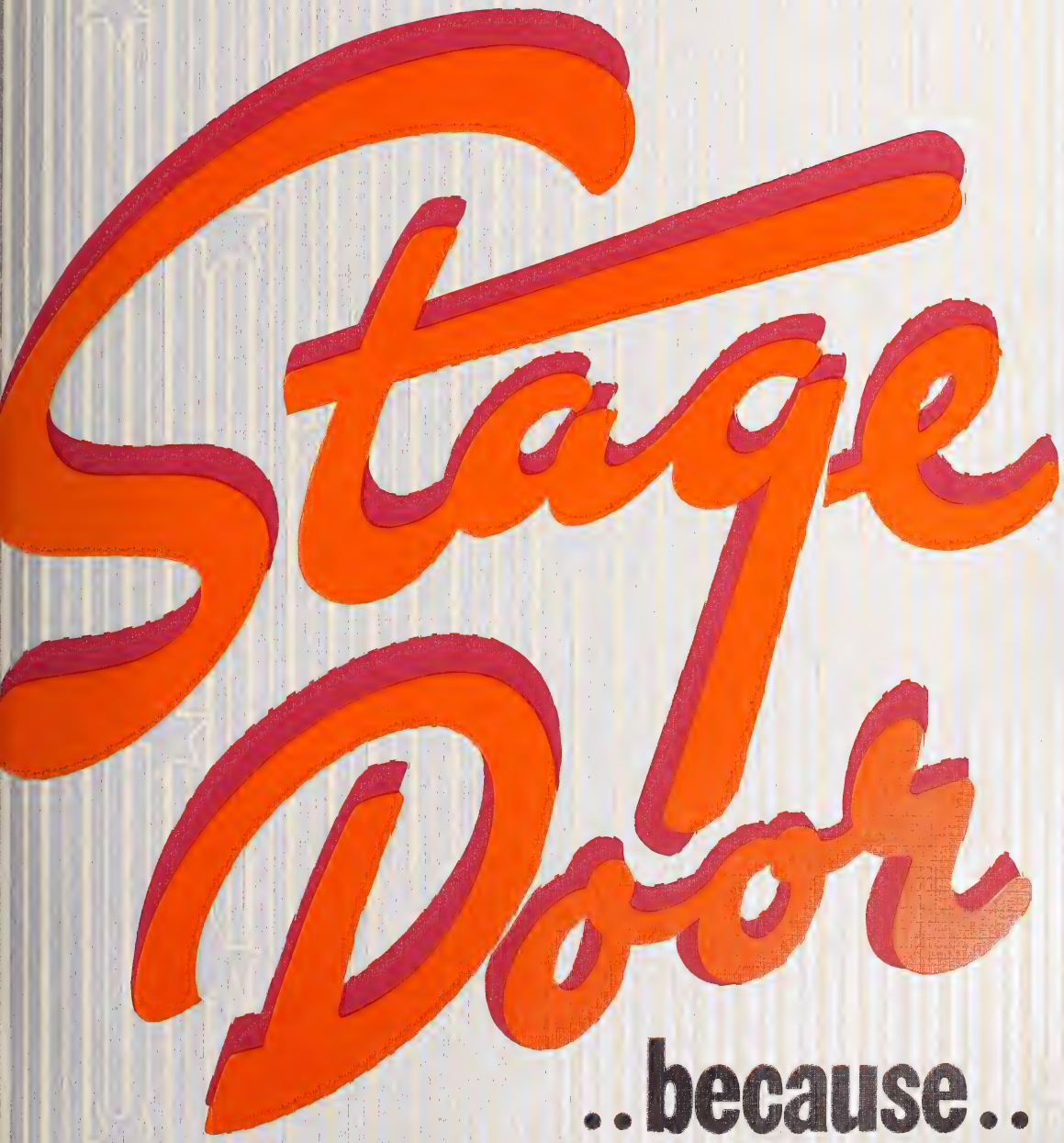
The corporation was upheld in all phases of the complaint excepting on the objection to the company's proposal to cancel at least a portion of the accrued and unpaid dividends on the old preferred stock in an exchange for new stock, in the Chancellor's opinion. Consolidated appealed to the Supreme Court at Dover after an adverse decision once before, the court upholding the Chancellor and sending the case back for final hearing.

Chancellor Wolcott declared that the amendment had been approved by the requisite vote of the stockholders, but because of the preliminary injunction issued in this cause it had not yet been effectuated by a filing and recording as required by law.

The proposed amendment would have increased the preferred stock from 400,000 shares to 500,000 shares; accumulated dividends on preferred had been reduced from $2 to $1 a share; the preferred would have been entitled to one-half of all the dividends declared in excess of accumulative dividends; preferred would be subject to redemption at $28 per share plus all accumulative and unpaid dividends; upon voluntary dissolution holders of preferred would have been entitled to a returnative distributional assets up to $28 per share plus accumulative and unpaid dividends.

It was also proposed under the amendment to make it possible to exchange one and one-quarter shares of the new participating capital stock and one-quarter share of the new common stock for one share of the preferred participating stock and to exchange two-thirds of a share of the new common stock for one share of common stock.

KEEP TIME OPEN FOR A RECORD RUN...ON



..because..

September 8, 1937 THE Hollywood REPORTER

"STAGE DOOR" SUPERB PICTURE; TRIUMPH FOR GREGORY LA CAVA

Brilliant Acting And Writing Make Production One Of The Finest Of Year; Hepburn, Rogers, Leeds, Menjou Score

"Stage Door" is a superb delineation of the humor, suffering and luck that combine to make life in the theatre. It is done with such fine inspiration by the excellent cast, the director, Gregory La Cava, and those who worked on the story that the picture stands head and shoulders in sheer entertainment above any of the big hit pictures of recent months. At the boxoffice, it will also forge far above most top films, and prove one of the biggest grossers in RKO's history.

Most discussed phase of the picture will probably be the individual performances of the players. Katharine Hepburn has never been better cast, not even excepting "Morning Glory." As a daughter of wealthy parents trying acting as a pastime, Miss Hepburn plays with true sincerity. Audiences will see and like a new Ginger Rogers, a wisecracking dancer, constantly at swords' points with most of her fellow lodgers in the Footlights Club boarding house. It is excellently done.

Andrea Leeds will become an important personality after this picture. Personifying the pathetic, hopeless side of those seeking acting careers, Miss Leeds gives an unforgettable portrayal. Adolphe Menjou is also at his best in the role of stage producer, who uses the same routine for any girl he is attempting to captivate.

For this outstanding job of casting, and the inspired work of each player, credit should go to Director Gregory La Cava. He should also be commended for the expert balancing of laughter and tears, the maintaining of interest in unfolding of the story, which has slight plot but holds chiefly through its characterizations. It is a picture you are sorry to see end.

An unusual feature of the film, despite the cast of young feminine players is that it has no love interest. The girls are guests in the boarding house, from which they go forth to work, to seek work, to have dates with all sorts of men. Miss Hepburn, obviously wealthy, is disliked at first by the other girls because of her interest in Shakespeare and because she is taking as a lark what to them means bread and butter.

Miss Hepburn's father, seeking to cure her of stage madness, secretly backs a play so that Menjou will cast her in a lead. Andrea Leeds, a great actress who has not worked for a year, has her heart set on the part. On the opening night, she broods so deeply over her failure to get it that she jumps from the roof of the lodging house to her death. Miss Rogers, blaming her death on Miss Hepburn, informs the latter, as she is about to go on, of Miss Leeds' death. Miss Hepburn, a wooden performer up to that point, is emotionally shocked into giving a swell portrayal.

The film has many topnotch scenes. The dialog is faultless. Credit for this finely written script goes to Morrie Ryskind, Director La Cava and Anthony Veiller, taking their story from the stage hit by Edna Ferber and George S. Kaufman.

Other players particularly outstanding are Gail Patrick, Constance Collier and Franklin Pangborn. Pangborn is better than ever in a butler role. A Miller as a dancer is also fine. Lucille Ball deserves special mention. Phyllis Kennedy is good in a comedy part. More good performances are given by Samuel S. Hinds, William Corson, Grady Sutton, Eve Arden, Margaret Early, Jean Rouverol, Elizabeth Dunne, Pierre Watkin and Frank Reicher.

Sets were in keeping with the class production. Musical background of Roy Webb was appropriately done, and photography of Robert de Grasse was first class. Gowns by Muriel King were attractive and appropriate.

"head and shoulders above any of the big hit pictures of recent months"...

THE Film DAILY

"Stage Door"

with Katharine Hepburn and Ginger Rogers
RKO Radio — [illegible] Mins.

(HOLLYWOOD PREVIEW)

SWELL PICTURE. SHOULD BE A SMASH HIT IN PRACTICALLY EVERY TYPE OF THEATER; SPELLS M-O-N-E-Y AT B. O.

This should be a smash hit in practically every type of theater. It is a triumph for the director, Gregory La Cava, who has given it a fast tempo and gained excellent performances from the cast. There is never a dull moment and the laughs come thick and fast although interspersed with some tears. Pandro Berman rates credit as producer. Ginger Rogers is a delight, handling her dialogue and comedy expertly. Katharine Hepburn is very convincing as a stage struck heiress, whose opening night performance is a triumph, because her acting is affected by the death of Andrea Leeds, who sought the role. Adolphe Menjou is superb as the stage producer, who uses the same routine on all the girls he wishes to captivate, but whose routines come a cropper when tried on Katharine. Andrea Leeds shows unusual talent and is in line for many important roles. Gail Patrick, Ann Miller, Constance Collier, Lucille Ball, Franklin Pangborn, Eve Arden and Jean Rouverol are among the principals who do fine work. Robert de Grasse's photography is high grade. A New York theatrical boarding house for girls is the setting for the picture. Samuel S. Hinds, through his attorney Pierre Watkin, induces Menjou to produce a play which will star his daughter Katharine. Menjou hopes that the play will be a failure so that Katharine will give up her career and return home; however Andrea Leed's death moves Katharine so deeply that she gives a splendid performance and is acclaimed a great actress.

Cast: Katharine Hepburn, Ginger Rogers, Adolphe Menjou, Gail Patrick, Constance Collier, Andrea Leeds, Samuel S. Hinds, Lucille Ball, Franklin Pangborn, Grady Sutton, Corson, Pierre Watkin, Kennedy, Eve Arden, Reicher, Phyllis Kennedy, Jean Rouverol, Miller, Margaret Early, Jane [illegible], Beth Dunne, Norma Drury, Harriett Brand, Peggy O'Donnell, Ralph Forbes, erine Alexander, Huntley Gordon, Pandro S. Berman

Play [illegible]

"swell picture.. should be a smash hit"...

"the applause at the picture's fadeout shook the walls of the theatres"....

SHOWMEN'S TRADE REVIEW

Stage Door

RKO Radio **Drama** **83 mins.**

Outstanding Pic With Top Name Cast Guarantees Any Exhibitor a Record Breaker

Cast: Katharine Hepburn, Ginger Rogers, Adolphe Menjou, Gail Patrick, Constance Collier, Andrea Leeds, Samuel B. Hinds, Lucille Ball, Pierre Watkin, Franklyn Pangborn, Jean Rouverol, Ann Miller, and many others. From the play by Edna Ferber and George S. Kaufman. Directed by Gregory La Cava.

Plot: Katharine Hepburn, wealthy debutante, decides on the stage as a career against her father's wishes. She goes to live at the Footlights Club, a residence for poor aspiring actresses. Among others, she meets Ginger Rogers and Andrea Leeds, who take a violent dislike to her because of her overbearing manner. Finally Hepburn's father, secretly finances Menjou to produce a play and arranges with him to cast Hepburn in the lead hoping to cure her of her stage mania. Andrea Leeds, out of a job for a long while, has her heart set on the part and grieves inwardly until opening night when grief stricken, she throws herself from the roof of the boarding house. When Ginger Rogers blames Hepburn for Andrea's death, Hepburn becomes so wrought up that, rising under the stress to brilliant heights, she gives an unlooked-for triumphant emotional characterization, making the play a great success.

SUMMARY. This picture is a superb achievement and a great contribution to cinematic art as well as a big box office picture on account of the combined drawing powers of the Hepburn, Ginger Rogers and Menjou names, plus the renown of the play which was one of last season's hits. Unquestionably one of the great pictures of the year, it should topple box office records especially in key cities. The dialogue bristles with keen understandable wit and smart repartee. The pathos, drama and comedy are so cleverly interspersed that audiences will be constantly on the lookout for the next turn of events. Gregory La Cava's direction is a masterful triumph. All in all, this picture is tops. It offers excellent exploitation possibilities in tie-ups with dramatic schools, fur stores and fashion shops. Exhibitors should play up the fact that the play was one of the hits of the year in New York.

Catchline: "They thought she'd be a flop —but inspired by the struggles of others she climbed to success."

(FAMILY) **GRAY CRANE, Hollywood**

* * *

MOTION PICTURE DAILY

MOTION PICTURE DAILY'S HOLLYWOOD PREVIEW

"Stage Door"

(RKO)

HOLLYWOOD, Sept. 8.—Katharine Hepburn has had some bad pictures. She also has had some good ones. Ginger Rogers' lot since she attained the heights with Fred Astaire has been consistently more fortunate. Here, under the sympathetic and considerate guidance of Gregory La Cava, both have a great show. Along with them in this frank and joyous picture, which only for a moment assumes a note of tragic pathos, a new star shines brilliantly by her performance. Andrea Leeds stamps herself as a performer ready to take her place in screen affairs. Miss Hepburn and Miss Rogers, with Adolphe Menjou, Gail Patrick, Constance Collier, Samuel Hinds and Franklin Pangborn are what people expect competent players should be as Miss Leeds gives the story a soul and as Phyllis Kennedy stands out among the host of minor, but important, supports.

"Stage Door" is a tonic for the mind and spirit. To see the show means going away from it with a happy heart and a satisfaction that should lead to its being often recalled with pleasure.

A story of human beings, "Stage Door" is presented in a singularly human manner, not finding it necessary to resort to theatrical artificiality to evoke or sustain interest. For the most part it sparkles with natural humor in dialogue, situations and characterizations as it mirrors life, as life is known to many girls in a theatrical boarding house. Of them all only two look to their future with any degree of seriousness. One does so because she has to make good, the other because she is determined to. As the direct theme is adhered to, contrast is provided by many branchings which give vivid glimpses into the lives of girls who suffer and starve for art. Mainly the treatment provokes laughter. Only as it pertains to Miss Leeds, does it suggest otherwise. But as Miss Hepburn ventures into the theatre for want of something else to do she learns much from Miss Rogers, who also teaches Playboy Producer Menjou many tricks. She gets the part on which Miss Leeds has set her heart. Miss Leeds chooses suicide. On the opening night Miss Hepburn is a murderess to the girls and when she learns of the tragedy she goes on to give the kind of performance that Hepburn had given when she wants to. The applause at the picture's fadeout shook the walls of the theatre.

Incidentally, it is the kind of performance that Miss Leeds could have given when she wants to. The applause at the picture's fadeout shook the walls of the theatre.

"Stage Door" may need some selling. If so, the essentials in personalities, the warmly sentimental story content, production finesse, intelligent direction and entertaining quality are at hand. The chances are, however, that the show will be on the air and the metropolitan sophisticates and the more neighborly patrons of the small houses will be waiting for it. As it charmed and thrilled the preview audience so, should it do to all seeing it.

In transcribing the stage play to the screen Morrie Ryskind and Anthony Veiller have drawn swift moving portraiture of picturesque people and developed their sketch in a spontaneous and stimulating style. La Cava, bringing all the knowledge and skill garnered from his years of experience, blends the talents of his players with the quality of the material in a directing job that should be regarded as an achievement.

Running time, 90 minutes. "G."

"...a superb achievement as well as a big box office picture"....

DAILY VARIETY DAILY

Film Preview

Stage Door

RKO release of a Radio picture. Produced by Pandro S. Berman. Directed by Gregory La Cava. Screenplay by Morrie Ryskind and Anthony Veiller. From the stage play by Edna Ferber and George S. Kaufman. Photographed by Robert de Grasse. Musical director, Roy Webb. Art director, Carroll Clark. Set dressings associate, Darrell Silvera. Gowns by Muriel King. Recorded by John L. Cass. Edited by William Hamilton. Assistant director, James Anderson. Cast: Katharine Hepburn, Ginger Rogers, Adolphe Menjou, Gail Patrick, Constance Collier, Andrea Leeds, Samuel S. Hinds, Lucille Ball, Franklin Pangborn, Grady Sutton, Corson, Pierre Watkin, Grady Sutton, Frank Reicher, Phyllis Kennedy, Early, Arden, Ann Miller, Margaret Early, Elizabeth Dunne, Jean Rouverol, Norma Drury, Jane Rhodes, Katherine Alexander, Harriett Forbes, Huntley Gordon, Ralph Forbes. Hunter Gordon. Previewed at Pantages theatre, Hollywood, Sept. 7. Running time: 88 mins.

Once in a blue moon—oftener in this most scintillant of production seasons—there is a blending of elements in the making of a motion picture that creates something like what happens when steel strikes flint. Fire. 'Stage Door' is like that.

There's fire in the players, in the lines that sparkle through the piece like the lights they are. Likewise, the direction, and, it follows, the picture itself to the audience. The preview reception of this joint effort of Pandro S. Berman and Gregory La Cava left no possible doubt of the box office fate that awaits 'Stage Door' when it goes to the theatres. It is headed for very juicy and gratifying grosses that will justify the infinite care and skill bestowed upon its production and the large figure that unquestionably appear on its cost sheets.

Unlike most pictures with a professional Broadway background, this one pulsates with a warm, human story, with drama of the sort that tugs at the heart—stark and joyous, grim and gay, a tear lurking at the end of every laugh, and a laugh to usher in each tear.

It may be said that at the fundament of this deeply satisfying motion picture there are the combined art and experience and genius of George S. Kaufman and Edna Ferber; and that's true. They wrote a sparkling and successful stage play before the films had their try at it. Yet 'Stage Door,' like most hit plays nowadays, came through the Hollywood crucible finer metal than it went in. It lost the illusory dimension of physical depth, perhaps, but took on scope and picturesqueness, the easy flow of scene and sequence that only pictures can provide, rapid pace, swift shadings of characterization, more sweeping and effective climaxes than the limitations of the theatre afford.

Katharine Hepburn is an heiress with an urge to be an actress. She goes to a typical theatrical boarding house off Times Square and there meets Ginger Rogers, who becomes her room-mate. Andrea Leeds has set her heart on playing a part that falls to Miss Hepburn through a deal made secretly between her father, Samuel S. Hinds, and Adolphe Menjou, a producer. Gail Patrick, a flame of Menjou's, is supplanted by Miss Rogers, whom Menjou sees dancing at a night club. Wooden in her part, Miss Hepburn is goaded to dramatic heights when on the opening night of her play she hears that Miss Leeds has killed herself in her disappointment. The picture closes on the same note of tongue-in-cheek, hard boiled kidding with which it begins. Life in the boarding house goes on as usual, but for the brief period of the action it has been a storm center of the emotions, a swirling vortex of truthfully, faithfully portrayed life as it is lived.

Miss Hepburn and Miss Rogers are billed worthily as co-stars. It's no end of pleasure for a seasoned fan to see Katharine Hepburn playing a character like Terry Randall, bringing to it the honest, genuine talent that she has to breathe into a part. Ginger Rogers is a revelation, and if there are still those who think her ability begins and ends with being a song-and-dance girl, they have only to look at her work in 'Stage Door' to realize that in this part Director La Cava has plumbed her for a genuine emotional response and found it. She is an actress of hitherto unrevealed capacities.

All this, however, must be a curtain-raiser to the real thrill of 'Stage Door,' who is Andrea Leeds. Her role isn't as big as those of the principals, but big enough to body forth a poignantly sensitive personality. The scene in which she ascends the staircase to the accompaniment of swelling applause to seize the tragic fate that awaits her will live as one of those rare inspired moments, alone enough to infuse this picture with the grace of true poetic beauty.

Adolphe Menjou is effective in his role, and the rest of the cast acquit themselves with much credit both to themselves and their director. The picture is lavishly mounted and dressed. The Kaufman-Ferber lines are delivered with all the value that's in them, which is a lot. Only one fault could be found with the general effect. That is the fairly frequent slurring over of good comedy lines when a number of persons are in the scene. Enunciation might have been clearer in some instances, or perhaps the director voluntarily sacrificed clarity to the swift pace of the show. In any case, it's too bad—but too many laughs ne spoiled a show yet.

"the preview reception left no possible doubt at the box office fate that awaits Stage Door"...



RKO RADIO PICTURES

TENSION ON THEATRE BUSINESS AND OTHER LINES EASES AT SHANGHAI

Newsreel Reveals Building of Forts in Pacific Islands; Film Confiscated by Japanese Riflemen at Hongkew

The Shanghai situation was eased considerably by the retreat of Chinese forces and the presence of more foreign troops, restoring some semblance of confidence both to the populace and to merchants, including those exhibitors whose theatres were not affected by recent bombings. This was the gist of a cablegram last Thursday from J. P. Koehler, MOTION PICTURE HERALD correspondent in Shanghai, who used the wire facilities of United Press to transmit to New York a description of the status today of the industry in the Sino-Japanese conflict.

At the same time, it was revealed through Universal Newsreel that the United States Navy Department is building fortifications in the Hawaiian Islands, also at Wake Island, Guam, and in the Philippines.

A cable report from a March of Time cameraman to the company's office in New York disclosed that both Japanese and Chinese authorities at Shanghai had refused to honor photographic permits and that cameras had been confiscated.

Calls Receipts Encouraging

Mr. Koehler, in his cable, said:

"Cinemas are reopening with encouraging receipts. Nanking's censors are expected to resume operations in Shanghai within a few days. All public utilities are in full operation except in Hongkew and the Eastern districts of the International Settlement. Comparatively small damage was done to cinema theatres except two subsequent-run houses.

"Tientsin, Peiping, Tsingtao, Hangkow, Chefoo and some other cities are operating cinemas with shipments possible from Shanghai on British steamers. Shanghai department stores and shops are open and doing business. Tennis, polo and other sports are played daily on the Shanghai race-course center. Chinese bombers appear occasionally after dark, but except for occasional stray archies, there is no great danger to the settlement. Food is sufficient, but prices are higher. Mails are delayed but there are daily deliveries in Shanghai.

Streets Busy

"The volunteer corps has been partially demobilized. The populace is orderly and the health department has the cholera situation in hand. Cable service has been restored.

"Emphatically there should be no thought of abandonment of business or wholesale discharge of experienced staffs.

"The streets, except for protection from occasional stray archies, are assuming their normal busy appearance. Local managers report present business small but not lost entirely. Hope for near future improvement. Although the situation is serious there is no cause for undue alarm at present. All well."

The Navy's activities in constructing fortifications came to light after Charles Ford, editor of Universal Newsreel, dispatched Norman Alley, cameraman, to Shanghai, via San Francisco and the Pan-American's China Clipper. Mr. Ford received a wire from Mr. Alley saying that the Navy had ordered all cameras on the Clipper sealed. Mr. Ford then contacted Washington and discovered the fortifications were the reason. It developed shots may be taken inside the plane and the like, but cameras must be sealed so film cannot be dropped over the side or otherwise disposed of, and what shots are taken must be submitted to the Navy Department at Washington.

Film Confiscated

The cable to the March of Time office was from Harrison Forman, who said:

"Since a few days ago, possession of a camera in Japanese controlled areas makes one liable to immediate confiscation and detention, and perhaps a roughing up. Chinese are still congenial but local authorities continue to refuse official permission to shoot films.

"In obtaining current sequences we had a close shave in an automobile race with a Japanese plane that bombed and machine-gunned us near Nanziang, and lucky escapes from Chinese and Japanese shells raining down in the Yangtze River and in Kiwangwan and Woosung.

"One film was confiscated by Japanese riflemen who stopped us with bayonets at Hongkew. We ducked machine gun bullets and shrapnel bombs when caught between the Japanese warships in a motorboat on the Whangpoo while Chinese airplanes were bombing and gunning the river."

Beatrice Kaufman, Eastern story head for Samuel Goldwyn, has resigned. Her successor has not been named.

Booing Society Starts Agitation In New Orleans; Membership Slow

Membership drives have started in New Orleans for the third chapter of the Society for the Booing of Commercial Announcements in Motion Picture Theatres with the arrival of William Bell, of the charter Little Rock unit, on a promotion visit.

Memberships are coming in slowly, Mr. Bell admitted, largely because New Orleans first-run theatres do not have commercial announcements. It is their constant threat, however, that makes him redouble efforts for organization of a militant opposition, he says.

"It's an insidious movement and we had better plan our combat right now," said Mr. Bell. "You haven't got any commercial announcements at first-run theatres here, but you never know when you will have them. We in Little Rock are much better off. We have them and know what to do about them."

Mr. Bell stressed the gentility of the Bronx cheer as practised in Little Rock, giving it a new-found quality of refinement. "You see," he explained, "as far as we are concerned it is a genteel demonstration of righteous indignation. We studiously avoid any show of horseplay. However, it makes a lot of noise."

CBS and AT&T Report Incomes

Net incomes were reported this week by the Columbia Broadcasting System as $2,523,813 for the 26 weeks ending July 3rd and by the American Telephone and Telegraph Company as $11,896,186 for the seven months ending July 31st.

Columbia's income represents an increase of $436,963 over the corresponding period last year. Gross income from sales totaled $17,640,184 as compared with $13,163,457 for the same period in 1936. Earnings are equivalent to $1.48 per share, an increase of 26 cents a share over the preceding year.

The net operating income from A. T. & T. represents a decline of $608,245 from that for the same period in 1936. The loss was in spite of gains in gross revenues for the recent period at a total of $62,913,734. July net income was $1,259,799 compared with $1,779,243 for July, 1936.

	1937	1936
July gross	$8,512,283	$8,996,648
Net oper. income	1,259,799	1,779,243
Seven months' gross	62,913,734	61,767,133
Net oper. income	11,896,186	12,504,431

A. T. & T.'s operations reflect to some extent its interests in the motion picture business, through the theatre and sound manufacturing activities of Western Electric and Electrical Research holdings.

Operation of the Byrd and Brookland theatres in Richmond, Virginia, and the Bluebird and Rex in Petersburg, has been taken over by Neighborhood Theatres, Inc. Charles A. Somma, in the theatre business in Richmond for several years, has been elected vice-president of Neighborhood Theatres.

JUDGE SEES NO 'MORAL LESSON' IN 'SEX' FILMS

Denver Municipal Jurist Praises Industry for Adherence to The Production Code

Commendation of the motion picture industry's voluntary adoption and adherence to the Production Code of higher film standards, and an equally vociferous denunciation of sponsors and exhibitors of the socalled "sex" or "clinical" film came this week from the courts in Denver, along with the formal decision that that city would hereafter be closed to such exhibitions.

The week also brought another loud censorship discussion, in Pennsylvania, over the banning of a "political propaganda" film.

In a statement following his decision to cut several scenes from the "sex" film, "Smashing the Vice Trust", Philip B. Gilliam, Denver municipal judge, said not only that the showing of such pictures in Denver theatres must cease but warned that any managers who display these pictures will run the risk of having their licenses revoked. He commended the motion picture industry for its stand on "sex" films, and added that "Denver would not be a city to undo all the good work."

The decision on "Smashing the Vice Trust" followed a protest from the local vice squad.

Cites Industry's Efforts

"Now and then, in Denver, a motion picture is shown of the type commonly known as a sex picture," said the judge in preface to his decision.

"Such pictures are usually played at the third-run theatres, and are advertised as being 'for adults only.' Whenever these films are shown there is usually a flood of protests to the authorities to have them stopped.

"When parties involved are brought into the Municipal Court, for a violation of the ordinance prohibiting the showing of obscene pictures, they claim that there is a moral lesson involved and that the pictures are therefore educational," he continued.

"For years the motion picture industry has endeavored to show to the public the type of entertainment that appeals to the people. Several years ago the Legion of Decency started a campaign against these sex pictures. The industry recognized and appreciated the good work being done by the Legion, and were convinced that the public did not want such pictures. As a result, practically all of the producers joined the movement and will not put out a picture that has not been reviewed in the office of Joseph Breen and received a code number—designating that it is suitable entertainment for the public.

"No discrimination is shown in this (industry) reviewing office, as they realize that there are many different types of appeals. Their purpose is not to discriminate, but rather to clean up motion pictures.

"In other words, the motion picture producers have taken it upon themselves to improve their industry, with a view to supplying the public with pictures of a high moral plane. Why, then, should Denver allow the tearing down of this commendable effort by permitting the showing of such sex pictures —films that the industry as a whole is against?

"In my opinion these socalled sex pictures are *not* educational. They are displayed always with an inference of evil. I, personally, do not think a theatre is the proper place for sex education.

"The people of Denver, as a whole, object to such films, and I think their objections are well founded. As long as I am on the municipal bench I am going to have these pictures stopped, and if they are again displayed, the theatre managers will place themselves in serious danger of losing their licenses."

For the second time this year, a motion picture based on the Spanish civil war has been barred from exhibition in Pennsylvania. And Governor George H. Earle, who prohibited the showing of the first film, "Spain in Flames," last February, has again been attacked for allegedly ordering the exclusion of the second film, "The Spanish Earth."

The picture was scheduled to open last Thursday at the Europa theatre, Philadelphia, but at the last moment, said manager Earl Harrison, he was advised that the State Board of Censors had ruled against the picture. That the censor board had been deliberating on the film more than a week was a most unusual procedure in passing on pictures, Mr. Harrison declared.

Charges Propaganda

Patrick A. Duffy, vice-chairman of the board, charged the film was "loyalist propaganda," the same reason given last February when the board barred "Spain in Flames." Mr. Duffy denied a charge by the North American Committee to Aid Spanish Democracy that the board had withheld its review until the arrival of Governor Earle from abroad. Mr. Duffy explained that he had been ill, and the board desired its full membership to pass judgment on the controversial film.

The North American Committee, which collects funds for the Spanish loyalist cause and tangled with Governor Earle in the matter of "Spain in Flames," said the Governor was personally responsible in banning the second Spanish film. The committee pointed out that the film was not passed upon until Governor Earle had returned from Europe, although a decision one way or the other would normally have been issued a week ago. "Spain in Flames" was banned last February because, according to Governor Earle, it was "recruiting propaganda for the Spanish loyalists." Under state law, a film can be disapproved only because it is "lewd, indecent or obscene."

Columbia President East

Harry Cohn, president and production chief of Columbia Pictures, arrived in New York this week to see a performance of the stage play, "You Can't Take It With You," which his company will turn into film. Mr. Cohn returns west on Saturday.

Milliken Asks Church Support

The motion picture industry "confines itself to the business of furnishing wholesome entertainment," Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America, declared Tuesday in an address to the Maine Universalist convention in Bangor, Maine.

"In recent years," he added, "the motion picture has become the favorite recreation of the masses and the sole amusement of millions. This art industry, which attracts 200,000,000 weekly to 60,000 theatres throughout the world, confines itself to the business of furnishing wholesome entertainment. It does not seek to replace the teacher or the preacher. It cannot substitute for parental training of children.

"Yet, by 15 years of effort under the leadership of Will Hays, the industry has developed its own self-government to make certain that accepted standards of morality are not flouted and the canons of good taste are not offended. A reviewing group of church women, after 15 years' experience, has approved 97 per cent of American pictures of the present year. It is also interesting to note that, at Mr. Hays' suggestion, motion picture producers are permitting the use of excerpts from non-current pictures for experimental use in character education," Mr. Milliken said.

"Church leaders can make motion pictures increasingly helpful and character building," he declared:

"First, by supporting the industry's policy of self-government;

"Second, by training their young people to choose the best pictures;

"Third, by using for teaching purposes in character building vitamins frequent in current pictures offered in the theatres;

"Fourth, by adopting this new art form to the use of the church program."

British Costs Too High, Says Futter

Describing production costs in England as excessively high, Walter Futter, Hollywood producer, who has been engaged in British production for the past year, said this week that American companies planning to send their own staffs to England may find expenses there prohibitive.

Mr. Futter arrived in New York last week to arrange for distribution of his new picture, "Jericho," starring Paul Robeson (picture in pictorial section). Following that, he will go to Hollywood to sign an unnamed star whom he plans to feature in his next English production.

Calling fallacious the belief that English production is economical, Mr. Futter said that British income taxes, exorbitant interest charges and the doubled salary demands of American players to make a picture abroad combine to skyrocket costs. Moreover, British studio rentals are three times those asked in Hollywood, he said, because of the high investment in them by English capitalists.

IN THE CUTTING ROOM

Live, Love and Learn

(MGM)

Comedy

Someone at MGM must have become aware that a few more comedies on its production schedule would be appreciated; in any case, the production now under consideration is a comedy. It might be termed a ridiculous comedy in which such things as a man's desire for a career, romance and a triangle situation are being subjected to a burlesque treatment. It's about what happens to an artist who cracks the headlines when the Navy and Marine corps take opposing sides as to the merits of his paintings, when he marries a socialite, when another socialite butts in, an art dealer who doesn't know whether or not he has discovered a genius, of a wife who runs out and a husband who ran after his wife. All that happens in a Bohemian atmosphere.

Though the last co-starring appearances of Robert Montgomery and Rosalind Russell were in "Trouble for Two" and "Night Must Fall," which were anything but comedies, Mr. Montgomery's forte is comedy. On the basis of these pictures and "Craig's Wife," no one questions Miss Russell's ability, least of all MGM, which has seen fit to elevate her to stardom. When Robert Benchley is in a picture and he portrays an inebriated character, it is assumed that he will account for plenty of laughter. Helen Vinson has often, especially in "Vogues of 1938," demonstrated that she is adept as a woman scorned. Among others the film also will present Mickey Rooney, Monty Wooley, of whom not much is known, Charles Judels, Maude Eburne, Harland Briggs, E. E. Clive, June Clayworth and Al Shean.

Among others, George Fitzmaurice, director of "The Emperor's Candlesticks," has been at the helm of many well-liked films. Just as well as producer Harry Rapf, he understands the importance of comedy. The main title will carry the legend that the film is based on an original story by Marion Parsonnet and that Charles Brackett, Cyril Hume and Richard Maibaum combined their talents to prepare the screen play. But after all, for entertainment and exploitation purposes, this is being produced as a comedy picture.

Release date: tentatively October 27, 1937.

He Wanted to Marry

(Temporary Title)

(Grand National)

A Navy Story

Wallace Ford had to go to England, make a series of pictures there, before he found out, or more particularly, producers found out that there was a demand for his talents in Hollywood. This despite creditable performances in "The Informer" and a score or more other good pictures. However, producer David Diamond engaged him for a series of pictures, along with Ray Mayer (this being the first) and possibly it will provide an answer to the question which critics, exhibitors and the public ask: Why aren't fellows like Eddie Quillan, Ford and Dick Arlen seen more often?

The story is about U. S. Navy sailors. In theme or character, it follows the idea set forth in the "Force and Brains" bits of fiction which occasionally appear in a popular priced weekly. There's a girl in the case, of course, in order that the piece will contain the full quota of romantic content. There's thrill action, too, the U. S. fleet in target practice and a bit of heroism as force saves the life of brains who tried to chisel him out of the girl's affections.

The yarn is an original screen play by Clarence Marks and producer Diamond, and Raymond Cannon is directing.

The girl in the case who threatens momentarily to sunder the force and brains friendship of Ford and Mayer is Isabel Jewell, who no matter what she may have done in the meantime is recalled for her part in "The Lost Horizon." Others who will be seen whose name value depends to a great extent on localized acquaintance are: Mary Treen, Max Hoffman, Jr., Cully Richards, George Humbert, Alexander Leftwich, Kenneth Harlan, James Robbins, Kernan Crippes, Rex Lease and Tom Kennedy.

Being geared for a specialized market, one in which audiences appreciate the worth of thrill action, a full amount of comedy and just enough romance and melodrama give the motivation spice, the picture will be followed by others in which the leading pair are aviators, marines and soldiers.

Release date: October 5, 1937.

Young Man's Fancy

(Universal)

Stage Show Story

Putting on a stage show in the face of all sorts of complications, romantic, comic and topical, is the substance of this production. The idea is not entirely new. The potential entertainment quality is always a matter of conjecture. Everything depends upon how well the project is done. Universal intends that this shall be done right, inasmuch as the cost will run over the $750,000 mark and, presently the company is in no mood to spend big money unless it is more than half way sure the investment will return a profit.

Looking at the matter from the standpoints of quality assurance and exploitation availability, the company appears to have many things in its favor. B. G. DeSylva has produced some good pictures, and David Butler has directed a great many good ones, including several Will Rogers and Shirley Temple films as well as Eddie Cantor's forthcoming "Ali Baba Goes to Town." Although there was not much of the story which Maxwell Shane and Bill Thomas wrote left when "This Way Please" appeared on the screen, the former publicity men should know what exhibitors require in the way of story. Monte Brice and David Grayson have done some good screen plays and Harold Adamson and Jimmy McHugh have written many appealing song numbers.

To bring this story of staging a show under difficulties to screen realism, DeSylva seems to have rounded up a quality cast. Among the personalities participating are George Murphy, presently in "Broadway Melody" and "The Women Men Marry," Alice Faye seen in many 20th Century-Fox films, Ken Murray, Andy Devine, William Gargan, Charles Winninger, Donald Meek, Larry Blake and Frances Hunt. Specialties will be contributed by the entertainers, The Diamond Brothers, Marion and Irma and Casper Reardon.

Release date: November 12 (Tentative).

Mr. Boggs Buys a Barrel

(Grand National)

Comedy

In a general way this production will follow the entertainment and showmanship idea laid down in such films as "Mr. Deeds Goes to Town" and "Mr. Dodds Takes the Air." A somewhat cobwebby young man with a penchant for statistics wins a small fortune by guessing the number of beans in a jar. Instead of buying a single barrel, he buys a barrel factory with his sudden wealth.

From the time of "Make Me a Star" to "Pigskin Parade," Stuart Erwin has given evidence that he is the inheritor of Charles Ray's conception of the simple American boy who always stumbles through to success. He is the "Mr. Boggs" in this instance. With him in the picture are Helen Chandler, Toby Wing, Spencer Charters, Tully Marshall, Walter Byron, Milburn Stone, Harry Tyler, Edgar Kane, Otto Hoffman and several others of lesser note.

The motivation is based on an original story by Clarence Buddington Kelland, with the screen play being done by Richard English. Gordon Wiles, who made "Venus Makes Trouble" and "Women of Glamour" for Columbia, is directing.

Family entertainment, this picture may not attain the eminence of those to which it was compared, but its amusement quality should appeal to family audiences.

Release date: October 22, 1937.

Portia on Trial

(Republic)

Problem Play

The combination of story character and quality of cast which will be featured indicate that this should be a picture of more than ordinary merit. Primarily, it appears to be a woman's story, one that will stir their most sympathetic emotions. Still it deals in circumstances and situations, which, when previously presented in similarly constructed photoplays have proved that they are not uninteresting to men.

In digest it deals with the experiences of a successful woman lawyer who must defend another woman on a murder charge. The dramatic character of the job is intensified because of the fact that the murdered man was once her husband, but their marriage had been annulled.

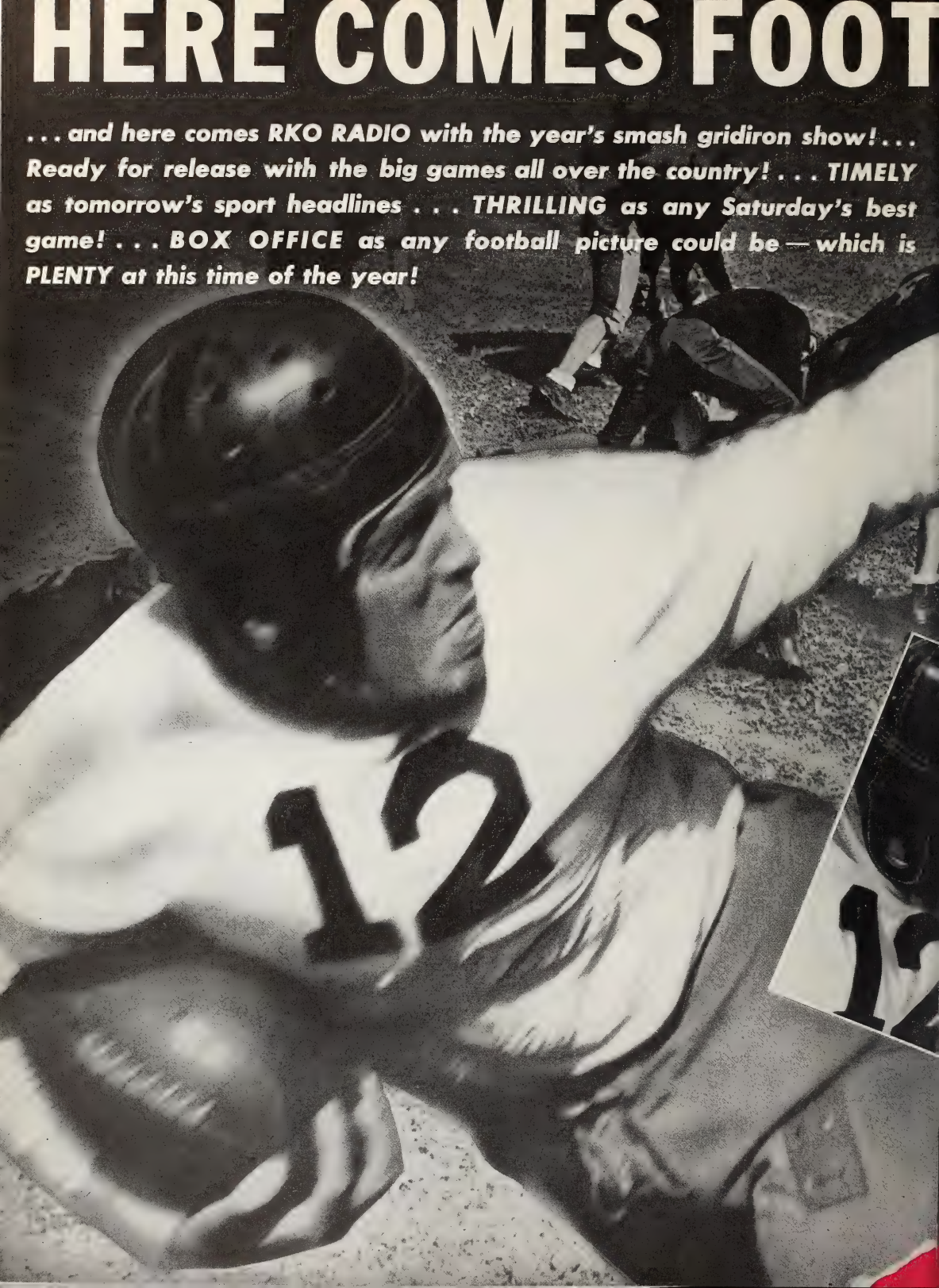
The production is based on a story by Faith Baldwin, who in addition to her repute as a novelist has provided many screen vehicles. The screen play is by Samuel Ornitz, credited with assisting in the preparation of "A Doctor's Diary" and "It Could Happen to You," with adaptation and added dialogue done by E. E. Paramore, Jr. George Nicholls, Jr., maker of many RKO-Radio pictures, is directing.

While the cast does not present any outstanding names, it does include capable and favorably known players. The principals are Frieda Inescort, Walter Abel, Neil Hamilton, Heather Angel, Ruth Donnelly and John Kolb. Anthony Marsh is the boy and other important parts are in the hands of Hobart Bosworth, Ian MacLaren, Chick Chandler, Paul Stanton, Leo Gorcey, Huntley Gordon, George Cooper and John Kelly.

Release date: October 8, 1937.

HERE COMES FOOT

. . . and here comes RKO RADIO with the year's smash gridiron show! . . . Ready for release with the big games all over the country! . . . TIMELY as tomorrow's sport headlines . . . THRILLING as any Saturday's best game! . . . BOX OFFICE as any football picture could be — which is PLENTY at this time of the year!




BALL!
SATURDAY'S HEROES
WITH VAN HEFLIN
MARIAN MARSH
RICHARD LANE · ALAN BRUCE · WILLIE BEST
DIRECTED BY EDWARD KILLY · PRODUCED BY ROBERT SISK
SCREEN PLAY BY PAUL YAWITZ · CHARLES KAUFMAN · DAVID SILVERSTEIN
RKO RADIO PICTURES

COST STUDY DELAYS RADIO WORKERS PACT

Deadline for Signing of Contract to Double Musician Employees Now October 15

Complying with a request of the Independent Radio Network Affiliates for time to gather data, the American Federation of Musicians has postponed until October 15th, the deadline for the signing of a contract, which is designed to double the number of musicians now employed in radio.

Following in line with this delay, the international council of the AFM notified representatives of transcription companies and the three networks—National Broadcasting Company, Columbia Broadcasting System and Mutual Broadcasting System—that all negotiations with them will be deferred until after the IRNA matter is settled.

The progress made by the IRNA in its dealings with the AFM were explained in detail in a letter forwarded to station owners throughout the country. The letter also served as an appeal to broadcasters to attend a special convention of the National Association of Broadcasters in New York, October 12th.

Cost Distribution Problem

The one point on which signing of the contract now hinges is the adoption of a formula for distribution of the labor cost.

"At the convention," the IRNA letter stated, "an advisory vote taken disclosed that the affiliates were fairly evenly divided between a formula based on published rates and one based on net revenue. The objection in many cases to the rates basis, was that the published rate is a national rate on which only a small proportion of the actual business is accepted. The objection to the revenue basis was the unwillingness of many to disclose this figure to competitors and to unions."

In an attempt to overcome the objections the advisory committee of the IRNA, the letter explained, has engaged Ernst & Ernst, certified public accountants, to conduct an inquiry and thus prevent improper disclosure of figures.

Questionnaires Issued

Questionnaires to all station owners were sent under separate cover with a request that they be filled out within 48 hours after receipt. Among the points on which information was sought were:

"What were your net receipts during the 12 months ending August 31st, 1937?

"How much did you spend for staff musicians during this period?"

The IRNA's letter also pointed out that the deadline for agreeing on a standard form of contract had been postponed and then stated: "It is therefore absolutely essential that sufficient progress be made by that time (October 15th) to convince the federation of the good faith of the industry, and this means you. Otherwise the conclusion of these negotiations will be conducted in a state of hysteria and hostility and there will be losses and bitterness we are striving to avert."

All members of the music publishing industry have been invited to attend a closed conference on trade practices, called by the Federal Trade Commission to discuss the proposed voluntary code for publishers.

New Jersey Allied Airs Companies' Policies on Sales

Sales policies of Paramount and MGM featured the annual convention of Allied of New Jersey meeting which opened Wednesday at the Ritz-Carton Hotel, Atlantic City. The three-day meeting was called coincidentally with that of National Allied's eastern directors.

All members of the New Jersey unit recently pledged not to purchase Paramount product because of the recent withdrawal of six features from the 1936-37 contract.

Delegates also were expected to voice objection to MGM policies, charging inability to afford the higher rentals asked by the company for new season product and to discuss other companies' product and policies.

Other developments were awaited from the proposal of Harry Brandt, head of Independent Theatre Owners Association, to merge Allied with the ITOA. Already approved by ITOA directors, Mr. Brandt was to place the proposal before the delegates Thursday. Elections will be held Friday.

Also to come up for consideration was the plan of Abram F. Myers, chairman of the National Allied board, for a film industry code similar to that set up under the NRA and the one now govering the coal industry.

The Myers plan calls for a code that would establish fair practices, abolish block booking, false advertising and other alleged abuses.

Two Exhibitor Groups Set Annual Meetings

The Motion Picture Theatre owners of Washington will hold their annual convention October 22nd at the Washington Hotel, Seattle.

At the same time the annual convention of the Allied Theatres of Michigan will be held in Detroit with its probable date sometime in October.

William Riply, retiring president, will head the committee in charge of the Washington meeting.

Carre Joins Cantabria

Barlett Carre has joined Cantabria Films as production manager. The firm is producing all-Spanish pictures in Hollywood. John Alton has been signed by the company as head cinematographer.

SHORT PRODUCT PLAYING BROADWAY

Week of September 18

CAPITOL
The Boss Didn't Say 'Good Morning' ..... MGM
Pigskin Champions ..... MGM
Bosko and the Cannibals... MGM

CENTRAL
Her Accidental Hero..... Twentieth Century-Fox

CRITERION
The Stork Takes a Holiday. Columbia
Xavier Cugat and Orchestra. Paramount
Calling All Doctors..... Columbia

MUSIC HALL
March of Time, No. 1..... RKO Radio

PARAMOUNT
Song of the Islands..... Paramount
Morning, Noon and Night Club ..... Paramount

RIALTO
Goofs and Saddles..... Columbia
The Grand Bounce..... MGM

RIVOLI
Mickey's Amateurs ..... United Artists
Comical Oddities of Ye Goode Olde Days..... Carl S. Clancy

ROXY
Motor Maniacs ..... Twentieth Century-Fox
Cleaning Day ..... Educational

STRAND
A Necking Party..... Vitaphone
I Want To Be a Sailor.... Vitaphone

Children's Book Week to Feature 'Sayzwer,' 'Heidi'

Motion pictures will figure for the first time in Children's Book Week, November 14th to 20th, annual sales drive sponsored nationally by book publishers.

Inclusion of films in the campaign is due to the imminence of two pictures based on juvenile books, "The Adventures of Tom Sawyer," Selznick production, and the new Shirley Temple vehicle, "Heidi."

United Artists is preparing a three-card window exhibit for "Tom Sawyer" suitable for display in book stores, libraries and classrooms. The exploitation piece is similar to the one devised by Warners last spring for use in "The Prince and the Pauper" bookstore campaign during the Children's Book Festival sponsored by the New York *Herald Tribune*. In return for the privilege of participating, the United Artists posters are expected to assist Book Week by featuring the slogan, "Reading—the Highway to Adventure."

At the same time United Artists is preparing a study guide to contain pictures and background material on "Tom Sawyer," as of interest to school children.

Copies of this material are obtainable from the Motion Picture Producers and Distributors of America, which is cooperating in the plan.

BRITISH EXHIBITORS RETORT WITH DEMAND FOR LOWER RENTAL COSTS

Association Council Answers Suggestions for Increasing Admission Charges with Committee to Meet Distributors

by BRUCE ALLAN
in London

An indirect but none the less unmistakable retort from British exhibitors to suggestions recently made that British admissions, like American, should take an upward trend, is conveyed by a decision of the General Council of the Cinematograph Exhibitors Association to press for a reduction of rental rates.

The actual resolution of the Council merely established a special rentals committee "to consider the whole question of rentals and to report on any action that might be taken after consultation with the circuits." It has, however, special significance in view of the fact that Mr. W. R. Fuller, general secretary of the CEA, recently officially said that exhibitors did not propose to increase admission rates and that they did demand lower film prices. Also of some importance is the fact that the Council decision followed on refusal of the Kinematograph Renters Society, representing distributors, to discuss rentals with the CEA.

The immediate point which exhibitors wished to discuss with distributors was the fact that the same hire percentage is charged on films irrespective of the run, the second and third-run theatre paying at the same rate, frequently if not universally, as the first-run.

The refusal of the KRS to have a joint meeting on this question, which inevitably would, it seems, have broadened into a review of the general controversy on film prices, is in line with its declared policy of regarding rentals as a matter of negotiation between individual distributors and individual exhibitors. The CEA decision to agitate the matter is also in line with precedent; there is a long record of resolutions by the exhibitor body which have attempted, somewhat ineffectually in practice, to establish maximum rentals and to regulate them in various other ways.

Disregarded by Exhibitors

These policies have fallen down because of the established and recognized habit of exhibitors of disregarding them in every case in which they see a personal advantage in so doing. With a "40 per cent maximum" resolution on the books, CEA members eagerly have paid 50 per cent or more for outstanding attractions, rather than see them go to the other CEA members in the same booking areas. Human nature has beaten theoretical solidity every time; distributors quite openly expect it to continue to do so forever.

This fundamental situation does not seem likely to be changed by appointment of the latest CEA committee. If it is affected at all it will be because of the possibility now held out that circuits may be persuaded to cooperate. The circuits, of course, buy more advantageously than the individual exhibitor and presumably they would retain that advantage if the scale were lower than at present; to that extent they are as interested as the independent in making a maximum effective.

On the other hand, most of the circuits are directly or indirectly linked with various producing or distributing companies. They have lined up against exhibitors in the matter of new film legislation—which indirectly will have a considerable influence on rental scales—solely for that reason.

Part in Campaign Doubted

It seems questionable, control of these organizations being where it is, whether they will be allowed to cooperate in the national campaign, inaugurated by a protest meeting in London, which was envisaged by one of the speakers at the CEA Council. The point may turn on the exact degree of accuracy in the statement by Ken Nyman, CEA vice-president, that "circuits are as vulnerable as independents and just as much up against the wall." This is probably true as regards the negotiations of British circuits with the American distributors most frequently accused of oppressive trading, but what of those same circuits' ties with other British or American distributors which, with equally high-powered films, would use the same high-powered salesmanship?

Press Bureau Shelved

Another important matter discussed at the CEA Council meeting was the report of the legal, finance and parliamentary committee in regard to establishment of a Press and Propaganda Bureau. The principle of such a department was approved by the Council at its last meeting, when it considered a strong resolution from the Summer Conference of the CEA in favor of organized publicity for the exhibiting interest, with special reference to approaching Quota revision. The Committee was asked to go into details.

Its report was rather disappointing to those exhibitors who desire a militant publicity organization at short notice. After interviewing various applicants for the position of publicity officer and going into costs, the committee decided that the Bureau could not be established for less than £4,500 a year if it were to tackle Parliamentary agitation, and defensive and offensive publicity. This would entail an increased subscription from CEA members, estimated to average £1:1 for every theatre in the organization. Eliminating the Parliamentary work, the estimated cost would be £2,500, also an amount which the Association could not pay out of current revenue.

Referred Back

In the end, the Council referred the matter back to the committee, on the basis that it would reconsider the matter from the point of view of establishing a department which could be financed from the CEA's present resources. In the opinion of many speakers the larger scheme could be worked only in combination with other sections of the trade, and there was some discussion as to the possibility of reviving this joint publicity department, which was advocated convincingly by Mr. Simon Rowson at a CEA Conference some years back. As a matter of immediate practical politics it seems likely that the CEA may establish a publicity department as part of its present office organization.

A report from the cinematograph films legislation committee commented very briefly upon the White Paper, detailing the Government's Quota plans, to the effect that the committee proposed to follow a course "to which it is inadvisable at the moment to make public reference," but adding that the approaches already made to members of Parliament would be resumed when the House of Commons reassembled.

From the general purposes committee it was reported that a questionnaire was being circulated to all theatres asking their opinion for or against the 2,000 foot reel.

Maxwell and Union Cinemas

Following the death Wednesday of David Bernhard, chairman of the board of directors of Union Cinemas, Ltd., and father of C. F. Bernhard, founder and managing director of the circuit, the ordinary shares rose from six pence to two shillings on Thursday. The rise created the belief that John Maxwell, head of Associated British Pictures, was buying David Bernhard's shares and taking control of Union.

Circles close to Mr. Maxwell discounted the report, declaring that although there had been talks relative to the circuit, they preceded the death of the chairman. Union Cinemas has 228 theatres. The company's securities, of five shillings value, were at five shillings, six pence last April. His father's holdings gave C. F. Bernhard effective control of the company, and he probably will inherit those holdings.

If Mr. Maxwell were to acquire a controlling interest in Union Cinemas, it would make him unquestionably the dominant figure in the English theatre field. As the circuits total now, Mr. Maxwell's theatre company, Associated British Cinemas, Ltd., accounts for approximately 300 theatres. With

(Continued on page 42)

PARAMOUNT BRITISH PLANS AWAIT ZUKOR

Paramount's arrangements for producing in England under the indicated new quota requirements will be completed early in October after Adolph Zukor returns from Europe, Stanton Griffis, chairman of the administrative committee, said in New York last week. One of the purposes of Mr. Zukor's trip, the executive said, was to study production facilities in England and the company's plans will not be drawn up until after he has made his recommendations.



Add it

20,000,000
60
1,000,000
50,000

Floy

"YOUR

It's Appeal Sensationally **MULTIPLIED** by the

NATION-WIDE THRILL-STORY CONTEST

To be Conducted at Your Theatre!

THESE 2 BIG PRIZES!

FIRST GRAND PRIZE: $1,000 for the best True Adventure Story submitted.

SECOND GRAND PRIZE: A TRIP TO NEW YORK and return via one of the American Airlines 'Flagship' planes, a visit to the Eastern Vitaphone Studios and 2 days at a leading New York Hotel.

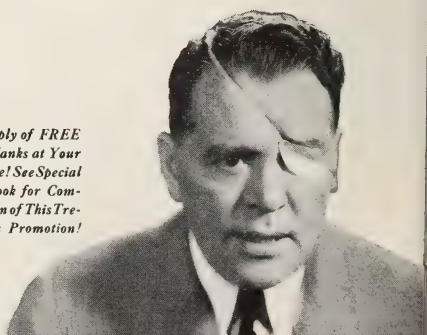
In Addition

(A) **$250** for every True Adventure Story submitted that is used as the basis of a Vitaphone True Adventure Picture. These also will be eligible for the grand prizes.

(B) **$25** for every True Adventure used for broadcast by Floyd Gibbons on the Colgate-Palmolive-Peet program.

Contest Closes Midnight May 15th, 1938

Full supply of FREE Entry Blanks at Your Exchange! See Special Press Book for Complete Plan of This Tremendous Promotion!



up yourself

READERS FOLLOWING IT DAILY IN 500 NEWSPAPERS!

KEY RADIO STATIONS BROADCASTING IT WEEKLY FOR 7 SOLID YEARS!

MEMBERS IN THE 'FLOYD GIBBONS ADVENTURERS' CLUB' RIGHT NOW!

DRUG STORES IN THE GIANT COLGATE-PALMOLIVE-PEET TIEUP DISPLAY!

And You'll See that You're Getting the Strongest Added Attraction in the History of Shorts when

VITAPHONE

Presents

d Gibbons

'THE HEADLINE HUNTER'

in

TRUE ADVENTURES"

FIRST RELEASE

"ATTIC OF TERROR"

Ready Now and Everybody's Raving!

An exploitation 'natural'! A real box-office draw! Full of thrill and suspense!—*M. P. Daily*

Bang up thriller! Carries a big suspense punch! —*Film Daily*

Play it! A showmanship natural on which exhibitors can go to town! Rates marquee billing and is a welcome addition to any program! —*Box Office*

Outstanding! Has ALL the earmarks of a hit! —*Showmen's Trade Review*



Held captive in an attic with a corpse!

BRITONS REJECT PRESS BUREAU IDEA

(Continued from page 39)

Union's 228 he would have more than 500 theatres under his control.

Under those circumstances, his nearest competitor in point of circuit totals would be Gaumont-British, controlling their major circuit and also Provincial Cinematograph Theatres, Ltd., accounting for approximately 300 theatres, and Odeon Theatres, Ltd., headed by Oscar Deutsch, with approximately 250 houses.

Labor Questionnaire

The Ministry of Labour is preparing a detailed questionnaire regarding labor conditions in British cinemas.

Trailers for Television

Trailers will be employed by the British Broadcasting Corporation in its television transmissions from the Alexandra Palace, commencing in October. Each Friday the highlights of the forthcoming week's programs will be illustrated, either by artistes in person or by means of films.

New UA Publicity Chief

H. R. Schleman, formerly press officer of United Artists in London, has succeeded Edmund Quarry as director of publicity. Appointed as press officer is John Downing, who has had charge of publicity for New World and Herbert Wilcox. Emil Lucas has been appointed to charge of Continental publicity; he has served Radio Pictures and Columbia in a similar capacity.

Capra's Action

Frank Capra has entered legal proceedings here against Columbia Pictures, Ltd., alleging his name was wrongly used in British publicity for "If You Could Only Cook," in breach of his agreement. He claims damages.

[In Los Angeles, Robert Kenny, superior court judge, on Tuesday sustained a demurrer by Columbia to Mr. Capra's suit to break his contract with the studio, and gave the director 10 days in which to file an amended complaint.]

Thornton Manager

W. H. Thornton, manager of the London Pavilion and previously in control of the Leicester Square theatre, has been appointed general manager of the Odeon, Leicester Square, which will open late in October on the site of the famous Alhambra.

Film Imports Into Ireland

Film imports into the Irish Free State during July were 700,000 feet, valued at £3,379. Last year the figures were 663,471 feet, value £3,669.

For the period January-July, the figures were 4,808,786 feet, value £26,875 against 1936 figures for the same period of 4,906,923 feet, value £30,044.

A new writers' department for the training of possible screen literary talent has been instituted by MGM. The department will be under the direction of Edwin Knopf, story head, and John Gallishaw, New York story consultant.

New Box Office Records Seen In Ross Survey of 29 Centers

Ross Federal Service, surveying economic conditions and box office potentialities in 29 exchange centers, concludes that a banner sales year lies ahead of the industry, predicting that all previous box office records will be broken in 1937-38.

The conclusion is based on three observations: (1) *Economic conditions are showing a vast upswing, which, "film people" declare, will continue despite labor unrest, infantile paralysis epidemics and other unsettled factors troubling scattered localized sections.* (2) *Greatly increased production budgets of major film companies, backed by concentrated emphasis on "big feature" pictures, point to unequalled box office receipts and more profits.* (3) *Both improved economic conditions generally and the prospects of enlarged income via the box office specifically, have spurred the nation's exhibitors to reopen and improve their theatres—all sections of the country reporting extensive theatre renovation.*

Ross reported that its survey disclosed in particular the improved conditions in the cotton and grain belts. Industrial regions such as New England were also said to be showing a decided upturn.

Inquiry by FCC Reported Near

Swearing in of Frank R. McNinch as chairman of the Federal Communications Commission Monday was believed in Washington this week to be the harbinger of an investigation by the commission into alleged broadcasting evils.

Mr. McNinch, former chairman of the Federal Power Commission, was appointed by President Roosevelt a while ago to "clean up" a situation believed so unhealthy that a Congressional investigation into the broadcast industry was avoided at the last session only by steam roller tactics.

The new FCC head, who has had several conferences with the President in recent weeks, has characterized his new function as one to "formulate fundamental policies and principles," indicating wider regulatory province over radio by the commission.

Among the major questions on which the commission is expected to act are alleged network domination of broadcasting, concentrated formation of public opinion through newspaper-ownership of stations, questionable sale of licenses and poor equalization of service in various zones.

Appointment of Mr. McNinch is considered a notice to other members of the commission that failure to cooperate in the clean-up will result in further injection of new blood into its membership.

Seeks Spanish Films

Education ministers of all Latin American nations have been invited by Lieutenant Colonel Guillerma Burbano Rueda, minister of education at Quito, Ecuador, to request European motion picture companies to product Spanish films, according to a cable from Quito to the New York *Times*. It is expected similar requests will be sent to the United States.

Goldwyn-Korda Deal Nearly Set

Notice for exercising the options held by Samuel Goldwyn and Alexander Korda for the purchase of United Artists stock will be given to Charles Chaplin, Douglas Fairbanks and Mary Pickford shortly after the arrival of Mr. Korda from England in about three weeks, David Rose, vice president and financial adviser of Samuel Goldwyn, Inc., told a *Motion Picture Daily* reporter in an interview in his cabin on Tuesday just before the Queen Mary sailed for Southampton.

"The deal is set," Vice-president Rose was quoted as saying, "and I cannot talk about it at this time. The options will be included in a plan I am not in a position to discuss until I return with Mr. Korda."

Mr. Rose declined to comment when asked if American interests would participate in the $6,000,000 financing in which Mr. Chaplin, Mr. Fairbanks and Miss Pickford each will receive a reported $1,750,000 in cash and 50,000 shares of preferred stock in the company.

United Artists was originally formed by Miss Pickford, Messrs. Fairbanks and Chaplin and Harold Lloyd for the production and distribution of their own starring vehicles.

Miss Pickford recently expressed a desire to retire from production following her short-lived Pickford-Lasky production experiment. Mr. Chaplin now has his own studio and Messrs. Fairbanks and Lloyd are independent producers.

Mr. Korda is the head of London Films, but since 1935 has had a working agreement with United Artists providing for the reciprocal distribution of pictures in America and England. The proposed deal will not disturb his standing with the Prudential Assurance Company, which has financed much of Mr. Korda's production.

IN THE BRITISH STUDIOS

by BRUCE ALLAN
in London

ATP Starts Anew

Early in October the Ealing studio, enlarged and renovated, will see first shots made of a series of productions for Associated Talking Pictures, which this season, after a slow-up in activity, will again have a full studio program. Basil Dean will be the producer.

Anthony Kimmins, who has a new long-term contract with ATP, will direct the first picture. It will be a George Formby vehicle, and so far is untitled. The story will be written by Austin Melford and the director and Melford also will collaborate in the direction of dialogue. Kay Walsh will be opposite Formby, who will portray a shy Lancashire man on foreign travel.

Gene Markey's "The Sporting Peer" has been acquired by ATP as a starring vehicle for Edmund Gwenn. Carol Reed will direct; he has a new contract since making "Laburnum Grove" and "Who's Your Lady Friend?" Shooting will begin in mid-November. Gwenn later will be starred in an adaptation of Seton Merriman's novel, "Barlasch of the Guard."

Stories acquired by ATP include Robert Hichen's "The Bracelet," Norah James' "Sleeveless Errand," and Margaret Kennedy's "Come Live with Me."

New Miller Feature

Roy William Neill has finished "Quiet, Please," with Reginald Purdell and, also for Warner-First National at Teddington, is directing the Max Miller vehicle "Thank Evans." This will further exploit the personality of Educated Evans, the Edgar Wallace racecourse character who, in a film with the same name, put Miller among the best box-office bets in British films. In the cast are Polly Ward, Hal Walters, as Miller's stooge, the variety star Albert Whelan, and John Carol, a Teddington contract artiste who made a hit in the recent Glenda Farrell-Claude Hulbert "You Live and Learn."

Neill's daughter Barbara has arrived to study at the Royal Academy of Dramatic Art, preliminary to a screen career which probably will begin at Teddington. Neill, who directed several of the Constance Talmadge comedies, hopes the family will provide, in Barbara, some one worthy to be described as a successor to that artiste.

Silver Wedding

Tod Slaughter, leading figure in British melodrama for many years, and his wife, once Jenny Lynn and a West and comedy lead, celebrated their twenty-fifth wedding anniversary by making film scenes at Shepperton, the very village in which they were married.

They are leads in George King's "Ticket of Leave Man," and Mrs. Slaughter is making her screen debut. Her husband has repeated many of his many blood-curdling stage roles, which he has played up and down the country for the whole 25 years, for British pictures.

Real old "meller" material is being used by the King unit, the current setting at Sound City representing a cellar forger's den with an equipment of such efficiency that the £50 notes it has turned out this week look every bit as good as the real thing—perhaps because that is just what they are, in order that closeups may not arouse the criticism of experts. Earlier, Tod Slaughter had done a little scientific garrotting, with his wife as the victim, for a picture which looks like an interesting period piece.

Marjorie Taylor, John Warwick, Frank Cochran, Peter Gawthorne and Norman Pierce are in the cast.



JEAN GILLIE appears in "Sweet Devil", a Jack Buchanan production directed by Rene Guissart at the Pinewood Studios.

20th-Fox for Pinewood

With the three major British studios—Denham, Pinewood and the uncompleted Amalgamated at Elstree—all in eager competition for the space contracts of major American companies scheming big picture production in England, the statement made recently by Joseph Schenck in London that Twentieth Century-Fox probably would locate itself at Pinewood was one of the important news items of the week.

Twentieth Century-Fox's British affiliate, New World, has worked at Denham, but though it is understood Robert T. Kane will remain in charge of an enlarged four-picture program in the next 12 months, the new productions alternately will be conducted by a special British unit of Twentieth Century-Fox, which will absorb New World. The first Fox picture with Gracie Fields will not come under this arrangement. It will be made at Denham.

The deal with Pinewood is to some extent provisional. It has to be ratified in New York and it may be that it is designed to cover the intermediate period before Twentieth Century-Fox is ready for its full program here, which conceivably may still be located elsewhere. Mr. Schenck appeared to suggest that Denham had not been ruled out. The important point of his statement was that it confirmed in full the expectation that Twentieth Century-Fox, like Metro-Goldwyn-Mayer, contemplates including British productions in its regular schedule of releases, made with full Hollywood resources, on a £100,000 per picture basis, for world release. That Shirley Temple and other stars may come to London, with American directors in charge, indicates the seriousness of the Schenck-Zanuck plans.

Star, Director, Star

For the first time in six years, Henry Edwards is playing lead again in a British film, at Worton Hall. One of the first of our native screen favorites, with an experience going back to the old Hepworth studio, Edwards latterly has made a new reputation as a director. Now he has been cast in "Captain's Orders," for Liberty Films, with Jane Carr opposite. Iver Campbell is directing.

Early scenes for the film have shown the captain's bridge of the good ship *Welcome*, during a thick fog in which a collision with an iceberg has occurred. Marine details have been supervised by Captain Frank Shaw, a famous wartime commander of "Q" boats and writer of sea stories.

Make Six in Color

That Jack Buchanan Productions will make six pictures in color in the next two years, with Gielgud's "Richard of Bordeaux," as already announced, as the first of the series, was stated this week.

The Buchanan company already has completed three films, "Smash and Grab," starring Buchanan with Elsie Randolph, under Tim Whelan's direction; "The Sky's the Limit," with Buchanan this time partnered with Mara Losseff, the Continental star, Buchanan and Lee Garmes jointly directing, and "Sweet Devil," in which the stars are Jean Gille and Bobby Howes. Rene Guissart, onetime ace French cameraman, made it.

The current production of the company at Pinewood is "Break the News," which Rene Clair is directing with Malurice Chevalier, Adele Astaire and Jack Buchanan.

Her Own Unit

Resisting tempting offers from Hollywood, Jessie Matthews and her husband, Sonnie Hale, will form their own production unit, with British financing, as soon as the star is through with her current commitment with Gaumont-British.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Victoria the Great

Historical romance and British epic produced and directed by Herbert Wilcox

A review by TERRY RAMSAYE

VICTORIA the Great in several of its aspects is the most emphatically significant motion picture that has been produced in Britain.

This picture could have been made nowhere else in the world and at no other time. It is as rich with romance, the drama of little tendernesses and of great moments, the dominance of empire overshadowing the lives of the great and the petty, as the life of Victoria herself. It is the story and the tradition of the greatest ruler of the modern world, re-created, illumined in a most British manner, with artful and substantially official authority.

To the many it will convey entertainment in terms of glamour, splendor, majesty, with many interludes of intensity.

To more thoughtful components of audiences, in some degree aware of the world and the times, the picture will have in addition the appeal of special interest in its relation to racial destinies, the map of two hemispheres and the inevitable relation of Victoria and her tradition to such more recent concerns as the abdication of Edward VIII and the problems of Sir Anthony Eden at Geneva.

In the strictly technical view of showmen "Victoria the Great" as a production presents surprise and discovery in the capacities of both Miss Anna Neagle in the title role and in the special adroitness of the direction by Mr. Herbert Wilcox in dealing simultaneously with the most sacred of British tradition and rigid officialdom and with the requirements of drama for the entertainment screen. "Victoria the Great" in some sequences is as documentary as a speech written for the King to read and yet contrives generally to reach the freedom of art expression.

"Victoria the Great" takes no such liberties with fact as much of the flow of American historical and biographical screen presentations—and seems not to have required them.

The picture is a demonstration of what Mr. Wilcox meant when he said, on the occasion of his last New York sojourn, that the destiny of British production was not in seeking to do competitively over there just what Hollywood does here, but rather to make British pictures, equally addressed at a world audience, but in a British manner.

It is inevitable that one on seeing "Victoria the Great" should recall Noel Coward's "Cavalcade" as done into film under Mr. Winfield Sheehan's supervision at the Fox studios. Victoria is the chapter that went before. And, incidentally, Mr. Truman Talley's documentary "The First World War" might be considered a sort of sequel chapter of a trilogy.

"Victoria the Great" gets under way through the first third of its considerable length with its more intimate, and presumably more fanciful sequences showing how this spunky child of royalty became a wilful young queen, a sweetheart, a wife—and, very much to the surprise of her contemporaries, some loyal, many scheming, most positively the ruler of Great Britain.

The destiny of an era is involved when the girl Victoria elects to have her bed moved from her mother's boudoir. A nation has turned its back to the connivances of Continental Europe, to win empire.

In the obvious cooperations, endorsements and encouragements which Mr. Wilcox has had from British authority, with special access and privilege such as no camera has ever before enjoyed, Britain has done something to help restore the lustre of the Crown. There is an indirect telling of the world why the throne of the "Widow at Windsor" was not to be shared by an American divorcee in 1937.

As history recorded and the screen now narrates, there have been few positions more difficult than that of Albert, the prince consort, when he became Victoria's husband. In consequence Mr. Anton Walbrook, cast for the part, found an equally difficult screen role with which he dealt with success and a degree of commendable restraint. The most important American name in the very large cast is that of Mr. H. B. Warner, who played Lord Melbourne, the prime minister.

The production includes two major Technicolor sequences which add much to the versimilitude and not so much to the dramatic continuity and unity. It seems that perhaps about the point where dramatic story appeal to Tillie-the-Toiler spectators begins to pale, the stimulus of color was injected to give aid to the pageantry of royalty, empire and glory.

"Victoria the Great" had its world premiere at the Leicester Square theatre in London September 16, and next month has its American opening at the Music Hall in New York. For metropolitan audiences it may be expected to command attention and patronage on its special merits. Elsewhere in the provinces it is likely to be as good as its presentation and selling. Competent showmen will find an abundance of cues and provocations for exploitation.

Producer and director, Herbert Wilcox. Distributed by RKO. Scenario and dialogue by Miles Malleson and Charles de Grandcourt. Assistant director, Lloyd Richards. Production manager, Tom White. Musical score by Anthony Collins. Musical direction by Muir Mathieson. Art editor, L. P. Williams. Photographed by F. A. Young; Technicolor sequences by William V. Skall. Editor, Jill Irving. Made at the London Film Studios, Denham, England. Release date, Oct. 22nd. Running time, 113 minutes. General audience classification.

CAST

Queen Victoria	Anna Neagle
Prince Consort	Anton Walbrook
Prince Earnest	Walter Rilla
Duchess of Kent	Mary Morris
Lord Melbourne	H. B. Warner
Baroness Lehzen	Greta Wegener
Archbishop of Canterbury	C. V. France
Wellington	James Dale
Sir Robert Peel	Charles Carson
Lord Conyngham	Hubert Harben
Palmerston	Felix Aylmer
Disraeli	Derrick De Marney (Young) / Hugh Miller (Old)
Gladstone	Arthur Young
Stockmar	Paul Leyssac
President Lincoln	Percy Parsons

Angel

(Paramount-Lubitsch)

Eternal Triangle Stuff

It goes without saying that return of Ernst Lubitsch to active production after two years is a circumstance to be mentioned by showmen who elect to proffer this picture to their patrons, for the Lubitsch name has definite and widely comprehended connotations. Likewise, indicative as well as informative is the presence of Marlene Dietrich, Herbert Marshall and Melvyn Douglas as principals supported by such players as Edward Everett Horton, Laura Hope Crews, Ernest Cossart and Herbert Mundin. Perhaps a majority of exhibitors will consider a sheer listing of these names ample notice to patrons that the picture is typically Lubitsch and therefore, of course, angelic in title only, not to say satirically.

In other sectors, if any, where more explicit definition of product is regarded as in order, showmen may choose to quote, in whole or part, the following text from the handsomely printed 4-page playbill supplied by Paramount

(Continued on page 49)

Sixty-one Holdovers!

Exceeding our most optimistic expectations, "LOST HORIZON" has been held over in sixty-one cities, since its general release at popular prices! . . . The story of this great picture is now box-office history.



THE FOLLOWING PAGES GIVE INDICATION OF THE CONTINUANCE OF COLUMBIA'S BATTERY OF HIGH-POWERED HITS!

New Columbia Pictures

IRENE DUNNE
and
CARY GRANT

set a new high standard in great comedy in "The Awful Truth". . . A Leo McCarey production, delightfully directed by McCarey himself from a swell screen play by Vina Delmar, with Everett Riskin as associate producer . . . Here is a picture that will make good for us and for you and one that you can get behind whole-heartedly . . . A crack comedy cast includes such favorites as Ralph Bellamy, Cecil Cunningham and Alexander D'Arcy.



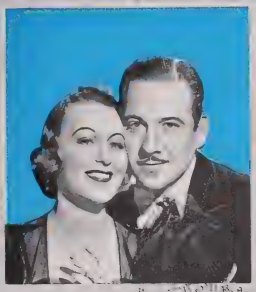


Ready for Screenings

GRACE MOORE
and
MELVYN DOUGLAS



will soon be swinging their care-free way through "I'll Take Romance"! Smartly produced by Everett Riskin and directed by Edward H. Griffith, creator of "Cafe Metropole", "Holiday" and other smashes, from a screen play by George Oppenheimer and Jane Murfin . . . it's another Night of Love, as Grace Moore tames the man who made "Theodora" go wild, surrounded by a bang-up cast including Helen Westley and Stuart Erwin.



EXPLOITATION AT ITS BEST

A TOPICAL THRILLER THAT'S TOPS IN STORY AND ACTION!

G-MEN, *revealing how they trap killers with weapons more fatal than guns!*

G-GIRLS, *something new in excitement . . . novel . . . fresh . . . gripping!*

PUBLIC ENEMIES *. . . their dramatic march into the government net!*

CASH IN *on today's demand for new thrills!*

JACK HOLT *in*

TRAPPED BY G-MEN

with **WYNNE GIBSON** • **C. HENRY GORDON** • **JACK LA RUE**

Directed by LEWIS D. COLLINS *Screen Play by* TOM KILPATRICK

A COLUMBIA PICTURE

(Continued from page 44)

to persons attending the Hollywood preview:

"Melchior Lengyel, the Hungarian playwright-author of "Angel," has subsequently offered additional stories to Jeff Lazarus, head of Paramount's board, and by so doing has created a first-class problem for Lazarus. This results from two Lengyel traits, persistent salesmanship and a genius for writing racy, continental stories. When Lazarus frowns on one of these rather delicate stories and expresses his disbelief in its suitability for the screen, Lengyel refuses to take no for an answer, bangs the desk with his hand, and impiores: "Has Lubitsch seen it? Has Lubitsch said it can't be filmed?" Such is the tribute to the finesse of the Lubitsch touch."

In any case, persons attracted to an exhibition of "Angel," by whatever means, are going to see a type of product infrequently ventured in Hollywood during recent seasons. They will see Miss Dietrich portray in her usual heavy-lidded manner the professedly but by no means manifestly neglected wife of a British statesman whose job it is to keep the Empire's fellow members of the League of Nations in line with Downing Street policy. They will see Herbert Marshall as the allegedly but never in word or deed visibly inattentive spouse. And they will see Melvyn Douglas as a cocksure English gentleman of no declared occupation not only eager but determined to relieve her ladyship's purported if dubious distress without further delay or formality.

As the picture opens they will see an elaborately unidentified and somewhat throaty young woman arrive at a place in Paris which looks, during a long through-the-window and therefore speechless camera recording of the goings-on within, almost exactly like a well appointed house of assignation is popularly supposed to look. After a great deal of silent footage in which the camera trails a plump and bespangled person whose deportment and activities might lead innocents who believe their own eyes to assume she will be introduced as Madame Something-or-other, the dialogue, when it does begin, establishes her title as Grand Duchess and her place as a *salon!* Then they will see the visitor, who has explained herself only to the extent of saying she doesn't want good advice, meet an upstanding young man who says a friend sent him here to find diversion more exciting than Notre Dame and the Louvre, and exchange verbal evasions which wind up in (1) a dinner in public at a cafe, (2) a spot of ambiguous dialogue with equally ambiguous gestures in a private dining room and (3) an interruption and parting on a bench in what may be a park at some undesignated hour between sundown and dawn. If nobody drops a pin during all this they (meaning the audience) may detect in the dialogue certain half-hidden indications that nothing actually criminal has occurred.

Shortly after this it develops that the woman who doesn't want good advice is Lady Barker, wife of Sir Frederick Barker, who seems to have been doing for England about the same sort of chores Sir Anthony Eden has been getting credit for this past year or so. It further develops that the young man who didn't care for cathedrals, a Mr. Anthony Halton, no less, used to share a French sweetheart with Sir Frederick in their war years, although alternately, a historical coincidence which Mr. Halton recalls to Sir Frederick by way of making the statesman's acquaintance, which ripens at once into the most intimate kind of friendship. This mutual admiration results in an invitation from the peer to come down and see him some time, which the upright Mr. Halton does at once, discovering that the lady he playfully dubbed "angel" that night in Paris is Sir Frederick's wife and proceeding at once to insist, whenever his friend leaves the room to answer a 'phone call from Geneva, that she rejoin him at the same time and place on Wednesday next. (There's enough dialogue in this stanza to make up for that long silent stretch in the *salon.*)

Ultimately, of course, the British statesman who finds it no trick at all to guess what Jugoslavia or Japan is trying to keep him from guessing, trips over the fact that his wife is going to join his buddy in Paris and the three arrive there practically but not quite together. As a matter of fact, her ladyship, arriving last, blunders into the room where her husband has been attempting, futilely in spite of his mastery of international diplomacy, to bribe the Madame (pardon, Grand Duchess) to tell him things, whereupon they talk like a high school class play until his lordship learns that her ladyship is indeed the gal his pal's been telling him about and is told that it's all his fault because he hasn't been home much lately. At this point they (again meaning the audience) are asked to believe that the gentleman who keeps England out of war tells his wife it's all right with him if she doesn't do it again. She doesn't promise, but the fadeout shows her following him out of the room and they (meaning the audience, again) are free to draw their own conclusions.

It should be noted for the record, of course, that Herr Lubitsch has produced this picture in his accustomed ornate manner and equipped it with his usual incidental whimsies, some of them very laughable, concentrating his consummate artistry upon the sly insinuation, the cunning suggestion, the unfinished utterance, the off-center emphasis and the adroitly timed joining of dialogue with contradictory action, which are his stock in trade.

It should be noted, too, that the production bears the seal of the Production Code Administration, number 3,399 to be specific, from which circumstance it must be inferred that the film has been held to violate no section of the rules and regulations other directors go by. It is highly improbable, however, that even Herr Lubitsch would recommend making a special appeal to the kiddies to come and see his picture.

Previewed at the Westwood Village theatre, September 13, and a goodly crowd was there. Reaction to incidental humor, supplied by competent comedians and closely akin in character to the serious content of the story, was lively. An atmosphere of respectful attention prevailed at other times. Going out, many stopped to shake hands with Herr Lubitsch, standing with his back to the foyer wall and beaming a little, while, outside, ladies clustered about Melvyn Douglas squealing manifest delight with his portrayal of the party of the third part.— W. R. W.

Produced and directed by Ernst Lubitsch. Distributed by Paramount. Assistant director, Joseph Lefert. Screen play by Samson Raphaelson from the play by Melchior Lengyel. English play adaptation by Guy Bolton and Russell Medcraft. Film editor, William Shea. Art directors, Hans Dreier and Robert Usher. Musical direction by Boris Morro's. Song, "Angel," by Frederick Hollander and Leo Robin. Photographed by Charles Lang. P. C. A. Certificate No. 3399. Release date, October 15, 1937. Running time, when seen in Hollywood, 88 minutes. Adult audience classification.

CAST

Maria Barker	Marlene Dietrich
Sir Frederick Barker	Herbert Marshall
Anthony Halton	Melvyn Douglas
Graham, valet	Edward Everett Horton
Grand Duchess Anna Dmitrievna	Laura Hope Crews
Walton, butler	Ernest Cossart
Greenwood	Herbert Mundin
Prince Vladmir Gregorovitch	Ivan Lebedeff
Lord Davington	Lionel Pape
Emma, Walton's fiancee	Dennie Moore
First footman	Leonard Carey
Second footman	Gerald Hamer
Maid, Barker home	Phillis Coghlan
English chauffeur	Eric Walton
Russian butler	Michael Visaroff
Prima	Duci Kerekjarto

The Wrong Road

(Republic)

A Preachment

A peculiar bit of mob psychology occurred during this preview. At a serious moment an unidentified youth (presumably) gave vent to a raspberry. Immediately from all corners of the auditorium and balcony came a flood of hoots, cat calls and hisses. As quickly, however, came a burst of handclapping by the more level headed among the audience, which put the disturbing element to shame. At the end, the picture received what it had earned, a roar of appreciative applause.

It is difficult to understand why such an incident should have occurred. Maybe the serious tone which the picture pursued, or the moral it pointed, hit too close to home. Certainly the quality of story, acting, directing or production technique could not have provoked it.

The story is one that makes persons, no matter what their age as long as it's above the juvenile period, pause and think. Believing that it will assure them future happiness, a boy and girl steal $100,000. They go to jail as they expected, considering their imprisonment a cheap price. But when they try to recover their loot, things happen which, either through the force of reason or the power of fear, appeal to their better moral and social instincts. They find happiness when the money is recovered and returned.

The story is well acted by Richard Cromwell, Helen Mack, Lionel Atwill, Horace MacMahon, Russ Powell and Marjorie Main. The supporting characters are above standard. James Cruze's direction is pointed, intelligent and understanding. The plot and denouement is well developed by cleverly written dialogue and well contrived action and situations. Did the piece offer more notable names, undoubtedly it would be welcomed in the big theatres. It may play in some of them in spite of this factor. But its real field is the neighborhood and smaller houses. There, if audiences are made aware of what to expect, and there is no lack of showmanship material with which to broadcast the knowledge, the picture should prove a popular attraction.

Previewed September 17 in Warner Beverly theatre. The reaction was as described.— G. M.

Produced and distributed by Republic. Colbert Clark, associate producer. Directed by James Cruze. Screen play by Gordon Rigby and Eric Taylor. Original story by Gordon Rigby. William Morgan, film editor. Photographed by Ernest Miller. P. C. A. Certificate number carried. General audience classification. Running time, 60 minutes when seen in Hollywood. Release date, October 11, 1937. General audience classification.

CAST

Jimmy Caldwell	Richard Cromwell
Ruth Holden	Helen Mack
Mike Roberts	Lionel Atwill
Blackie	Horace MacMahon
Foster	Russ Powell
McLean	Billy Bevan
Mrs. Foster	Marjorie Main
Holbrook	Rex Evans
District Attorney	Joseph Crehan
Beamish	Arthur Hoyt
Big Hobo	Syd Saylor
Judge	Selmer Jackson
O'Fearna	Chester Clute

Double Wedding

(MGM)

Farce

On July 24th, in the Cutting Room department of MOTION PICTURE HERALD, a discussion of this production credited an unnamed attache of MGM's publicity department with saying, "It's jam-packed with breezy situations, bright dialogue and outstanding characters. There's not a conventional moment in it; not a single solitary ordinary situation or a prosaic line. It effervesces, sparkles and bubbles like no other romantic comedy of the season." The reporter added: "That's quite a birthright to live up to, but Mr. Powell and Miss Loy have not disappointed in their previous joint appearances."

Had the audience which witnessed a public screening of the film in the Westwood Village Theatre, on an otherwise calm, moonlit night, had an opportunity to read those lines, it is quite possible it might have felt that the MGM publicity agent was modest.

"Double Wedding" is all that the man said it would be. On top of that, it's one of the funniest, most nonsensical and refreshing farces that has come along in a long time. If this Powell-Loy endeavor isn't an all-laugh show there never was one. A slight idea of its character may be gained if it is understood that the whole purpose of the piece seems to have been to make the stars look ridiculous, but smartly ridiculous, so

(Continued on page 52)

Box Office Champions for August

YOU CAN'T HAVE EVERYTHING: Associate producer, Laurence Schwab. Directed by Norman Taurog. Screen play, Harry Tugend, Jack Yellen and Karl Tunberg. From an original story by Gregory Ratoff. Music and lyrics, Mack Gordon and Harry Revel. Photographer, Lucien Andriot. Art director, Duncan Cramer. Set decorations, Thomas Little. Assistant director, Jasper Blystone. Film editor, Hansen Fritch. Costumer, Royer. Sound, Arthur Von Kirbach and Roger Heman. Musical director, David Buttolph. Cast: Alice Faye, Ritz Brothers, Don Ameche, Charles Winninger, Louise Hovick, Rubinoff, Tony Martin, Arthur Treacher, Phyllis Brooks, Tip, Tap & Toe, Louise Prima, Tyler Brooke, George Humbert, Jed Prouty, Wally Vernon, Robert Murphy, Dorothy Christy, Paul McVey, Clara Blandick. Released August 3, 1937.

ARTISTS AND MODELS: Produced by Lewis E. Gensler. Directed by Raoul Walsh. Screen play, Walter DeLeon and Francis Martin. Based on an adaptation by Eve Greene and Harlan Ware. Story by Sig Herzig and Gene Thackrey. Musical direction, Boris Morros. Songs: "Whispers in the Dark" by Leon Robin and Frederick Hollander; "Public Melody Number One," Ted Koehler and Harold Arlen, conceived by Vincente Minnelli; "Mister Esquire," Ted Koehler and Victor Young; "Pop Goes the Bubble," "Stop! You're Breaking My Heart," by Ted Koehler and Burton Lane; "Sash, Pasha Opening," The Yacht Club Boys and Ted Koehler. Musical advisor, Phil Boutelje. Photographed by Victor Milner. Art director, Hans Dreier and Robert Usher. Edited by Alma Ruth Macrorie. Sound recording, Harold Lewis and Louis Mesenkop. Musical numbers staged by LeRoy Prinz. Costumes, Travis Banton. Esquire personnette and song by special permission of Esquire, Inc. Interior decorations by A. E. Freudeman. Cast: Jack Benny, Ida Lupino, Richard Arlen, Gail Patrick, Ben Blue, Judy Canova, Cecil Cunningham, Hedda Hopper, Sandra Storm, Kathryn Kay, Donald Meek, Nick Lukats. Specialties by Martha Raye, Louis Armstrong, Andre Kostelanetz and his Orchestra, Russell Patterson's "Personnettes," Judy, Anne and Zeke, Connie Boswell. Released August 12, 1937.

WEE WILLIE WINKIE: Associate producer, Gene Markey. Directed by John Ford. Screen play by Ernest Pascal and Julien Josephson. Based upon story by Rudyard Kipling. Music score by Alfred Newman. Photography, Arthur Miller. Cast: Shirley Temple, Victor McLaglen, C. Aubrey Smith, June Lang, Michael Whalen, Cesar Romero, Constance Collier, Douglas Scott, Gavin Muir, Willie Fung, Brandon Hurst, Lionel Pape, Clyde Cook, Lauri Beatty, Lionel Braha, Mary Forbes, Cyril McLaglen, Pat Somerset, Hector Sarno. Released July 30, 1937.



YOU CAN'T HAVE EVERYTHING 20th Century-Fox



SARATOGA MGM

SARATOGA: Produced by Bernard H. Hyman. Directed by Jack Conway. Original story and screen play by Anita Loos and Robert Hopkins. Associate producer, John Emerson. Assistant director, Tom Andre. Musical score by Edward Ward. Music by Walter Donaldson. Lyrics by Bob Wright and Chet Forest. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Photographer, Ray June. Cast: Clark Gable, Jean Harlow, Lionel Barrymore, Frank Morgan, Walter Pidgeon, Una Merkel, Cliff Edwards, George Zucco, Jonathan Hale, Hattie McDaniels, Frankie Darro, Henry Stone. Released July 23, 1937.



ARTISTS AND MODELS Paramount



WEE WILLIE WINKIE 20th Century-Fox



THE GOOD EARTH MGM



THE ROAD BACK Universal

THE GOOD EARTH: Associate producer, Albert Lewin. Directed by Sidney Franklin. Screen play by Talbot Jennings, Tess Slesinger and Claudine West. Based upon the novel by Pearl S. Buck. Adapted for the stage by Owen Davis and Donald Davis. Produced by The Theatre Guild, Inc. Musical score by Herbert Stothart. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Wardrobe, Dolly Tree. Photographed by Karl Freund. Cast: Paul Muni, Luise Rainer, Walter Connolly, Tilly Losch, Charley Grapewin, Jessie Ralph, Soo Yong, Keye Luke, Roland Lui, Suzanna Kim, Chingwah Lee, Harold Huber, Olaf Hytten. Released August 6, 1937.

THE ROAD BACK: Produced by Edmund Grainger. Directed by James Whale. Charles R. Rogers, executive producer. From the novel by Eric Maria Remarque. Screen play, R. G. Sheriff and Charles Kenyon. Photographer, John J. Mescall and George H. Robinson. Art director, Charles D. Hall. Cast: John King, Richard Cromwell, Slim Summerville, Andy Devine, Barbara Read, Louise Fazenda, Noah Beery, Jr., Maurice Murphy, John Emery, Etienne Girardot, Lionel Atwill, Henry Hunter, Larry Blake, Gene Garrick, Greta Gynte, Spring Byington, Frank Reicher, Laura Hope Crews, Charles Holton, Arthur Hohl, William B. Davidson. Released August 1, 1937.

(Continued from page 49)

that their antics would provide the most amusement for the most persons.

When William Shakespeare laid down the premise of his "Taming of the Shrew," a plot which he most likely filched from earlier dramatists, he or they never imagined what a 1937 generation of producers, writers, directors and actors would do to it. Surprised as they might be, could they see this show, Ferenc Molnar, whose play, "The Great Love," served as a basis for the present 85 minutes of foolishness, probably would be more amazed. Mr. Molnar has a reputation for writing intriguing romantic comedies. It is not of record that he ever dealt with anything that even savored of nonsensical farce.

But the picture wasn't made for those worthies. It was made for the sole purpose of amusing and delighting audiences of the moment, highbrows and lowbrows alike. What if most of it, particularly the climax, is done in Mack Sennett slapstick technique? Audiences have given evidence that they appreciate that class of entertainment. Of course some will consider it silly, and far beneath the talents of Powell and Loy. But for each one who may be inclined to that opinion, it is very likely that thousands will think otherwise and consider it desirable amusement and quite a feather in the caps of both. Lest there be fear that the piece may seem below Mr. Powell's dignity, it should be reported that he spent much time with producer Joseph L. Mankiewicz, screenplay writer, Jo Swerling and director Richard Thorpe in brewing the concoction before it went into work. Mr. Powell wanted it the way it is. Miss Loy, too, must have had a similar desire.

In gist, bare of a description of its countless ludicrous gags and situations, Miss Loy is cast as a woman who likes to guide the destinies of people. Mr. Powell plays a parked-trailer-residing Bohemian without a care or worry unless it is to make actors out of Florence Rice and John Beal, whom Miss Loy wants to see married. From one ridiculous situation to another, the effect of which was often lost because long and loud laughter drowned out ensuing lines, the film proceeds to its slapstick finish. Then, with more people crowded into the trailer than there are sardines in a can, things go wild and woozy. A wildly swinging guitar brings peaceful unconsciousness to Powell. As Miss Loy insists that someone be married and as Edgar Kennedy continues to argue with her as to whether or not he's an ape, pausing momentarily to snap her hat elastic across her nose, minister Donald Meek, sick and tired of Kennedy's bellowing, aims a wallop at him, only to have him duck and the blow land on Miss Loy's chin to have her join Powell in a coma. It is not remembered whether Beal, the mouse suddenly turned lion, marries Miss Rice.

Previewed at the Westwood Village theatre, Sept. 19. Up in the balcony the crowd seemed to be of the opinion that "Double Wedding" was just the kind of a prescription the doctor would have ordered had they been patients and he wanted them to laugh. Consensus seemed to be that they would be glad to pay to see the show again and that the film has the elements in composition, dialogue, characterizations and hurly-burly action that can be depended upon to please almost anywhere any time. Additionally, there is no lack of exploitation availability. As a matter of fact, taking a cue from the title goes double on stars, laughs, romance.—G. M.

Produced and distributed by MGM. Joseph L. Mankiewicz, producer. Directed by Richard Thorpe. From the play "The Great Love" by Ferenc Molnar. Screen play by Jo Swerling. Musical score by Edward Ward. Cedric Gibbons, art director. Douglas Shearer, recording director. Frank Sullivan, film editor. Photographed by William Daniels. P. C. A. Certificate number 3611. General audience classification. Running time, 85 minutes when seen in Hollywood. Release date: October 15, 1937. General audience classification.

CAST:

Charlie Lodge	William Powell
Margit Agnew	Myrna Loy
Irene Agnew	Florence Rice
Waldo Beaver	John Beal
Mrs. Kensington-Bly	Jessie Ralph
Spike	Edgar Kennedy
Keough	Sidney Toler
Mrs. Keough	Mary Gordon
Flint	Barnett Parker
Claire Lodge	Katharine Alexander
Felice	Priscilla Lawson
Shrank	Bert Roach

Stars over Arizona

(Monogram)

Adventure Story

In the beginning, when creeping moving pictures took to toddling, they took as their toy the outdoor action and adventure picture, then called the "western." As ably as any other medium, this type of picture spread the gospel of the screen. Through the years, with recurrent popularity, these pictures have proved desirable attractions. With certain deviations which experience and ingenuity have developed, today's action western is pretty much the same as its gray-bearded ancestor. Even down to the latest novelty, singing, "Stars Over Arizona" contains all that any western ever contained.

There's the bad bad man who never knows when he is licked. There's the hero who, never discouraged, always triumphs, and he always has time for a little love making. And there's always the girl for the villain to terrorize and the hero to save. The cattle are rustled; the dishonest official, always in the power of the forces of outlawry and disorder, lives again. There's the terrific man-to-man fight, the wild chase, the mass gun battle, but virtue always wins.

All that is expected of this type of picture is presented here. All is done in a sane sort of way—that is, a sane way for a shoot-'em-up film. It is easy to imagine the youngsters becoming loudly enthusiastic, and the youngsters of another day, now grown up, finding it enjoyable.

Previewed in the studio projection room in Hollywood. In this reviewer's opinion "Stars Over Arizona" is a lot better entertainment than quite a few of the more pretentious pictures seen lately.—G. M.

Distributed by Monogram. R. N. Bradbury, producer and director. Original screen play by Robert Emmet. Songs by Johnny Lange and Fred Stryker and by Billy Moll, Harry Richman and Murray Mencher. Howard Dullinger, film editor. Abe Meyer, musical supervisor. Edward M. Saeta, assistant director. Frank Sanucci, musical director. Photographed by Bert Longenecker. P. C. A. Certificate No. 3700. General audience classification. Running time, 65 minutes, when seen in Hollywood. Release date, Sept. 22, 1937. General audience classification.

CAST

Jack Randall	Shura Shermatova
Warner Richmond	Ernie Adams
Kathleen Eliot	Hal Price
Horace Murphy	Chick Hannon
Bob McKenzie	Charles Ramos
Tom Herbert	Wylie Grant

Mayerling

(Pax Film)

Historic Romance

The actual ending of the ill-fated career of Archduke Rudolph of Austria, son of the Emperor Francis Joseph and heir apparent to the Austro-Hungarian throne, has in the past 48 years been the subject of much conjecture, so much in fact that there are as many versions as there are persons professing to know about it. What is definitely known is that Rudolph committed suicide at Mayerling, his hunting lodge. What is almost as definite is that Baroness Marie Vetsera also committed suicide or died at the hands of Rudolph at this final clandestine meeting.

Ignoring all conjecture, except as it pertains to the love of Rudolph and the Baroness, this production from France, based on the novel "Idyl's End" by Claude Anet, is then a tale of ill-starred romance. Handsomely produced, well directed, the picture is human drama made poignant by the superb acting of Charles Boyer and the cameo like loveliness of Danielle Darrieux.

Rudolph as portrayed here is a disillusioned, sad and morally loose person, friend of the common people and enemy of officials in his father's government. With his selected clique of friends Rudolph drifts along, making, at the emperor's wish, a marriage of convenience. Rudolph meets Marie Vetsera at a public park and falls in love with her. Thereafter follows a series of secret meetings that lead to Mayerling and suicide.

The production features are all of the best with especial mention for the direction of Anatole Litvak and the photography of Thirard. Mention, too, should be made of the splendid supporting cast. The dialogue is in French, but adequate and carefully translated superimposed titles make for easy understanding. This picture of the tragedy of Mayerling is one of the finer efforts of the French industry. It is strictly adult fare.

Reviewed at the Filmarte theatre, New York. A capacity afternoon audience at this intimate theatre, devoted exclusively to the showing of foreign importations, gave definite indications that "Mayerling" was thoroughly enjoyed.—*Paul C. Mooney, Jr.*

Distributed by Pax Films, Inc. Produced by Nero Film. Directed by Anatole Litvak. Based on the novel "Idyl's End" by Claude Anet. Screen play by Joseph Kessel and J. C. Cube. Music by Arthur Honegger. Camera work by Thirard. Running time, 91 minutes. Release date, September 13, 1937. Adult audience classification.

CAST

Archduke Rudolph of Austria	Charles Boyer
Baroness Marie Vetsera	Danielle Darrieux
Countess Larisch	Suzy Prim
Emperor Franz Joseph	Jean Dax
Empress Elizabeth	Gabrielle Dorziat
Count Taafe	Debucourt
Baroness Vetsera (Helene)	Marthe Regnier
Chief of police	Vladimir Sokoloff
Loschek	Andre Dubosc

Dangerously Yours

(20th Century - Fox)

Melodrama

The copy and mechanics customarily employed by showmen for the exploitation of who-stole-the-jewel pictures may be brought down from the shelf and dusted off for this film without essential change. The names are different, and the direction of Mal St. Clair distinguishes this one from the average of its kind by keeping it coherent, but the gist of it is to pattern.

This time the jewel makes its appearance in Paris, is taken to a liner aboard which most of the attempted stealing takes place, and winds up in New York. As usual in these things, a lot of persons try to steal it, or look like they are going to try, and, as usual, the principal crook turns out to be a representative of law and order intent, and successfully, upon catching the thieves. One of these, naturally, is a girl, with whom he falls in love, wherefore she is paroled to him for the matrimonial fadeout.

Phyllis Brooks plays the girl in a manner suggesting that perhaps a bit of billing buildup about now will bear fruit in connection with more important assignments later.

Previewed at the Uptown theatre, Los Angeles, quietly.—W. R. W.

Produced and distributed by Twentieth Century-Fox. Executive producer, Sol Wurtzel. Screen play by Lou Breslow and John Patrick. Directed by Mal St. Clair. Assistant director, Saul Murtzel. Photographed by Harry Davis. P. C. A. Certificate No. 3643. Release date, November 12, 1937. Running time, when seen in Hollywood, 60 minutes. General audience classification.

CAST

Victor Morell	Cesar Romero
Valerie Barton	Phyllis Brooks
Aunt Cynthia Barton	Jane Darwell
Julien Stevens	Alan Dinehart
Flo Davis	Natalie Garson
Louis Davis	John Harrington
Walter Chandler	Douglas Wood
Eddie	Earle Foxe
Phil	Leon Ames
Monet	Albert Conti
Boris	Leonid Snegoff

Atlantic Flight

(Monogram)

Thrills in the Air

For one important reason this is an important picture. A fairly interesting show and one acceptable to showmanship, it proves conclusively and probably finally that headline newspaper celebrities have little if any business in motion pictures.

It takes a long time for the film to make

(Continued on page 55)

GREAT PERFORMANCE!



GLADYS GEORGE
as "MADAME X"



M-G-M has another smash hit!
You have another top money-name!
It takes a great show to truly establish a Star!

GLADYS GEORGE

gives the greatest performance
of the world's most heart-stabbing story

Madame X

with WARREN WILLIAM • JOHN BEAL
Reginald Owen · William Henry · A SAM WOOD PRODUCTION
Screen play by John Meehan · Produced by James Kevin McGuinness
A METRO-GOLDWYN-MAYER SENSATION!

LITHO U.S.A.

(Continued from page 49)

good its appellation. Prior to that moment it provides some interesting background asides in the field of aviation. To supplement a triangular romance, it offers some vivid pictures of a delayed opening in a parachute drop. There is a pleasing comedy contrast in which Milburn Stone "steals the picture." A girl enjoys some spectacular plane stunting and does a delayed parachute jump. An airplane meet culminates in a sensational crash, and Dick Merrill takes off on his round trip transatlantic flight to get a serum that will save the life of his injured pal.

Previewed at the Forum theatre, Los Angeles. The audience, undoubtedly holding a profound respect for Mr. Merrill as an aviator, did not seem to hold the same opinion of his acting abilities. This is unfortunate because, all the way through the film, it is obvious that Mr. Merrill knew better than anyone else that he is not an actor and did not try to be one. Nevertheless, the film is thrill entertainment that should prove attractive to certain types of audiences.—G. M.

Produced and distributed by Monogram. Directed by William Nigh. William Berke, associate producer. Original screen play by Scott Darling and Erna Lazarus. Photographed by Paul Ivana. Assistant director, Clarence Bricker. Technical director, E. R. Hickson. Special effects by Fred Jackman. P. C. A. Certificate No. 3626. Running time, 60 minutes when seen in Hollywood. Release date, August 25, 1937. General audience classification.

CAST

Dick Merrill ..... Lyle Moraine
John Lambie ..... Wilbur Mack
Weldon Heyburn ..... Buddy Messenger
Paula Stone ..... Gertrude Messenger
Milburn Stone ..... Donna Harlan
Ivan Lebedeff ..... Earl Dwire

The Lower Depths

(Mayer-Burstyn)

Realistic Drama

When word was brought to Maxim Gorki, propagandist and playwright on the proletarian platform, that his celebrated play, "The Lower Depths" was to be transposed into cinematic form, he expressed the sentiment that "the film people will break their teeth on it." For the work, according to the author's plan, was composed of atmosphere rather than of action. Nothing was intended to happen except the instillation of a mood. Whether Comrade Gorki's prophecy has met fulfillment in this film transcript of his dramatic masterpiece remains a question.

However, the picture version, which has been labeled by its director, John Renoir, as a realistic poem on the loss of human dignity, has seen fit to introduce into the original script several important variations to insure it being more palatable for audience appreciation. Gorki's treatment of a particular portion of the dregs of human society was dull, dour and desperately terrifying. In the picture the grim, ruthless tone of tragic frustration has been leavened by some apocryphal but wholly welcome alterations. The characters are individualized more clearly and humanly. The heavy, philosophical and sociological undertones that serve as the playwright's theme melody have received diminuendo scoring. There have been threaded into the introductory scenes some richly and sardonically comic sequences. The romantic angle is intensified to form the pivotal point in the play.

The story has been treated with consideration and care. The production is refreshingly free from the annoying stylized directorial mannerisms that mar many of the socalled arty, foreign film importations. Perhaps the highlight is to be found in the splendid ensemble acting of the entire company of players. Jean Gabin is roguishly natural and convincing in his portrayal of Pepel. The world wearied defeatist of Louis Jouvet as the Baron is a studied exposition of despair. Vladimir Sokoloff as a slimy, Shylockian Kostylev, Suzy Prim as his wanton of a wife, Junie Astor as her delicately sensitive sister and Jany Holt as a prostitute are other principals in the cast.

The motif of the play can be captioned as a sort of "Dead End" in reverse. The characters are not the victims of their environment. Rather, they are, according to their individual human weaknesses, the creators of the dark depths into which they have sunk their fates.

A sub plot from which the story's humorous moments are derived is devoted to sketching the initiation of the bankrupt baron into the society of the lost souls. The footage wherein the thief burglarizes the nobleman's apartment only to learn that his victim is practically as penniless as he, is spotted with scenes rich in Gallic and ironic wit. However, though welcome for its entertainment value, the comic transition detracts from the main workings of the story and the Baron is emphasized beyond his importance.

The expert merit of the entire production deserves respectful and serious study. But the extremely mature and advanced basis of the scenario must necessarily limit it to serious adult students of the drama, to those whose interest in the motion picture is more clinical than cinematic. A collection of particularly literate English titles make the story easily understandable.

Seen at the 55th St. Playhouse, an "upper class" show place where a crowded audience of "intellectuals" gave the screening of morbid plot a devoted and awed state of attention.—Joseph F. Coughlin, New York.

Produced in France by Albatros. Presented by Arthur Mayer and Joseph Burstyn. From the play by Maxim Gorki. Directed by Jean Renoir. Screen play, E. Zamiatine and J. Companeez. Adaptation and dialogue by Jean Renoir and Charles Spaak. English titles by Julian Leigh. Music by Jean Wiener. Settings by Eugene Laurie and Hughes Laurent. Photographed by F. Bourgas. No P. C. A. Certificate. Running time, 95 minutes. Release date, October 15, 1937. Adult audience classification.

CAST

Pepel ..... Jean Gabin
The Baron ..... Louis Jouvet
Vassilissa ..... Suzy Prim
Nastia ..... Jany Holt
Kostylev ..... Vladmir Sokoloff
Natacha ..... Junie Astor
The Actor ..... Robert Le Vigan
The Count ..... Camille Bert
Luka ..... Rene Genin
Satine ..... Paul Temps
Jabot ..... Robert Ozanne
Kletsch ..... Saint-Iles
Alioshka ..... Maurice Bazuet
The Inspector ..... Gabriello
Felix ..... Larive
Anna ..... Nathalie Alexeeff

Pigskin Champions

(MGM)

Timely

The dawn of another football season is the provocation that has diverted the talents of Pete Smith from the tennis and golf fare so much in evidence this summer. The material he has gathered to illustrate the finer points of the pigskin game, as of last season's close, is the best obtainable. The Green Bay Packers, champion professional outfit, to the accompaniment of Smith's running narrative, dig deep into their bag of tricks coming out with double spinners, hidden ball plays, punts to the coffin corner and forward passes mention chiefly because of their length and accuracy. As usual in the "specialties," comedy plays a major role. Running time, 11 minutes.

The Candid Candidate

(Paramount)

Clever

The inventive genius of Grampy saves the old fellow from some embarrassing moments in this Max Fleischer cartoon. Grampy is elected mayor, chiefly through the electioneering of Betty Boop. Arriving at city hall on his first day, Grampy is beset by angry citizens who demand this and that and threaten him with impeachment. Grampy puts on his thinking cap and waits for an idea. It develops. With the greatest of ease he sets up free bridges, repairs houses, puts out fires, while the citizens cheer. Running time, 7 minutes.

Let's Go Latin

(Paramount)

Band Presentation

An entertaining and tuneful musical subject with Xavier Cugat and his orchestra. Cugat, leaning toward Latin-American rhythms, plays the more melodious music of Cuba, the Argentine and Mexico. With the change of music from one country to another the settings and costumes are changed to conform to the locale. Besides Cugat, who also plays a violin solo, there are Carmen Castillo and Dorothy Miller, vocalists, and the dance team of Cesar and Maclovia. Running time, 11 minutes.

The Private Life of The Gannets

(Educational)

Very Good

The gannet, a species of bird that breeds in only four places in all the world, has been made the subject for an exhausting study and is detailed here in a most interesting and informative manner. Superb photography and the narrative of A. L. Alexander holds one's interest throughout. On a rocky pinnacle off the coast of Wales the camera catches step by step the hatching of a baby gannet and photographs the gannets diving into the water after fish.—Running time, 10½ minutes.

It's a Good Stunt

(Paramount)

Daredevilry

Thrills are a dime a dozen in this subject as some of the world's most daring stuntmen risk their lives. Included are a fire eater, a human fly, a troupe of acrobats who take their exercise on a ledge atop the Empire State Building, a trapeze artist, who performs while hanging from a blimp as it soars over Manhattan, a chap who crosses the East River on a tiny cake of ice, a knife thrower who forms a pattern of knives around his girl. Narrative by Ward Wilson. Running time, 10 minutes.

Motor Maniacs

(20th Century - Fox)

Thrills

In this subject, a collection of newsreel shots of the hazards of motor racing, there are thrills galore. The reel is full of exciting scenes from start to finish for each sequence has been chosen for just that purpose. From the Roosevelt Speedway in Long Island with its many curves the camera tours the speedways of the country photographing the accidents and near accidents that beset these daredevils of the track. Then there are motorbikes that climb steep hills with very few making the grade, the most of which buck near the top and like as not fall back on the driver.—Running time, 10 minutes.

Ritchey Abroad to Sell Monogram

Norton V. Ritchey, general manager of Monogram's export department, leaves next Wednesday for a two months' tour of England and the continent to close deals for European handling of Monogram's current product. He leaves via the *Berengaria*.

Monogram's British distribution has already been set with Pathe Pictures, Ltd.

Monogram is considering the possibility of filming quota pictures in Czechoslovakia and Poland. In both these countries 100 per cent distribution is guaranteed by the government for all features made in their studios.

WATCH THIS

UNIVERSAL'S GREAT
AND A GIRL" WILL KNO
EVERY RECORD* FOR
EXTENDED RUNS, REPEA
HAVE YOU - AND WILL D
DEANNA DURBIN TO
SELDOM ATTAINED BY

* NEW YORK ROXY SMASHES 7 YEAR RECORD ON FIRST 3 DAYS! HELD OVER 3rd WEEK IN PHILADELPHIA AND GOING GREAT GUNS!

HELD OVER SECOND WEEK IN LOS ANGELES, WASHINGTON, SPRINGFIELD, BALTIMORE!

PREDICTION!

TRIUMPH "100 MEN
CK INTO A COCKED HAT
OPENINGS, HOLD-OVERS,
T BOOKINGS OR WHAT
EFINITELY SKYROCKET
BOX-OFFICE HEIGHTS
ANY STAR IN HISTORY!

EXTENDED RUNS IN SUCH PLACES AS SYRACUSE, CINCINNATI . . . ALL OVER. IT'S SWEEPING THE COUNTRY!

AND HERE'S SOMETHING TO WRITE HOME ABOUT! OUT OF 706 CRITICS WHO HAVE SEEN THE PICTURE, EVERY ONE OF THEM . . . WITHOUT EXCEPTION . . . WENT OVERBOARD IN PRAISING IT TO THE SKIES!

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended September 18, 1937, from 66 theatres in 13 major cities of the country was $993,370. For the week ending September 11, 1937, 105 theatres in 17 major cities of the country aggregated $1,472,474.

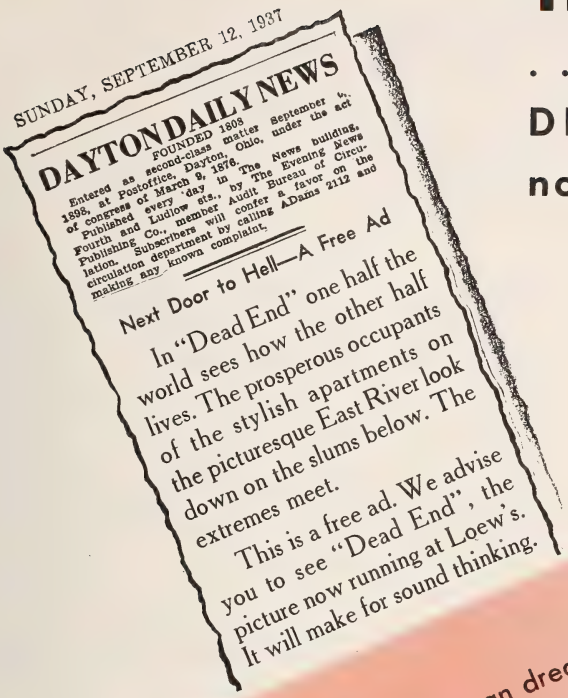
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Theatres	Seats	Price	Average Receipts Per Week	Current Week — Picture	Gross	Previous Week — Picture	Gross
Boston			(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)				
Boston	3,246	35c-75c	$17,700	"It Happened in Hollywood" (Col.) (on stage: Ina Ray Hutton and Mitzi Mayfair)	21,000	"The Life of the Party" (RKO).... (stage: Ethel Merman) (25c-75c)	28,000
RKO Memorial	2,907	25c-65c	13,600	"Thin Ice" (20th Cent.-Fox) and.. "Annapolis Salute" (RKO) (2nd week) (25c-50c)	18,000	"Thin Ice" (20th Cent.-Fox) and.. "Annapolis Salute" (RKO) (1st week)	26,500
Loew's Orpheum	2,970	35c-65c	14,500	"Broadway Melody of 1938" (MGM)	15,000	"The Good Earth" (MGM).....	17,000
Metropolitan	4,332	35c-75c	26,200	"Varsity Show" (W.B.)..... (plus stage show)	22,000	"Souls at Sea" (Para.)..... (plus stage show)	27,500
Paramount	1,793	25c-50c	8,000	"On Such a Night" (Para.) and.... "Wild and Wooly" (20th Cent.-Fox) (35c-50c)	6,500	"Blonde Trouble" (Para.) and..... "King Solomon's Mines" (GB)	7,000
Chicago							
Chicago	4,000	35c-75c	35,500	"Double or Nothing" (Para.)..... (on stage: Eddie Duchin and band)	40,000	"Artists and Models" (Para.)..... (stage: Jack Denny and Orch.) (2nd week)	35,000
Erlanger	1,200	50c-$1.50	11,000	"The Life of Emile Zola" (W.B.).. (3rd week)	14,000	"The Life of Emile Zola" (W.B.).. (2nd week)	15,500
Garrick	900	35c-75c	6,800	"Artists and Models" (Para.).....	7,000	"Captains Courageous" (MGM)....	6,500
Oriental	3,490	35c-55c	17,500	"Stella Dallas" (U. A.)..... (plus vaudeville)	36,000	"Wine, Women and Horses"..... (W.B.) (plus vaudeville revue)	16,000
Palace	2,509	35c-75c	19,900	"Riding on Air" (RKO)..... (Bobby Breen and Revue on stage)	21,000	"The Life of the Party" (RKO).. (plus vaudeville revue)	19,000
Roosevelt	1,591	35c-75c	13,000	"Varsity Show" (W.B.)..... (2nd week)	12,800	"Varsity Show" (W.B.)..... (1st week)	18,000
State-Lake	2,776	20c-40c	14,800	"Flight from Glory" (RKO)..... (stage: Verne Buck and Revue) (25c-55c)	14,400	"On Again—Off Again" (RKO).... (plus stage show)	13,200
United Artists	1,700	35c-75c	17,500	"Dead End" (U.A.)..... (2nd week)	21,000	"Dead End" (U.A.)..... (1st week)	23,000
Cleveland							
Allen	3,300	30c-55c	5,700	"Varsity Show" (W.B.).....	6,500	"Lost Horizon" (Col.).....	12,000
Hippodrome	3,800	30c-55c	12,700	"Thin Ice" (20th Cent.-Fox).....	16,500	"Varsity Show" (W.B.).....	15,000
RKO Palace	3,100	30c-75c	17,800	"Back in Circulation" (W.B.)..... (on stage: Block & Sully)	19,000	"Make a Wish" (RKO)..... (plus Lillian Roth and vaudeville)	19,000
State	3,400	30c-55c	17,200	"Topper" (MGM)	18,000	"Artists and Models" (Para.).....	18,500
Denver							
Denham	1,500	25c-40c	6,700	"Souls at Sea" (Para.)..... (2nd week)	4,000	"Souls at Sea" (Para.)..... (1st week)	8,500
Denver	2,500	25c-50c	9,600	"Prisoner of Zenda" (U.A.)..... (plus stage band)	16,000	"Walter Wanger's Vogues of 1938" (U.A.) (plus stage band)	17,000
Orpheum	2,500	25c-40c	7,300	"Make a Wish" (RKO) and..... "Super Sleuth" (RKO)	7,900	"Broadway Melody of 1938" (MGM) and "Border Cafe" (RKO) (5 days-2nd week)	7,000
Los Angeles and Hollywood							
Carthay Circle	1,518	50c-$1.50	11,800	"The Life of Emile Zola" (W.B.).. (5 days)	14,500	"High, Wide and Handsome"..... (Para.) (6 days-4th week)	3,400
Chinese	2,500	30c-55c	11,600	"Wife, Doctor and Nurse" (20th.... Cent.-Fox) "Charlie Chan on Broadway" (20th Cent.-Fox)	12,798	"Thin Ice" (20th Cent.-Fox) and.. "Hot Water" (20th Cent.-Fox)	21,698
Four Star	900	50c-$1.50	4,000	"The Firefly" (MGM)..... (6th week)	6,000	"The Firefly" (MGM)..... (5th week)	7,600
Hillstreet	2,700	30c-65c	8,000	"100 Men and a Girl" (Univ.) and "Reported Missing" (Univ.) (5 days)	10,200	"The Life of the Party" (RKO).. and "Annapolis Salute" (RKO)	12,500
Loew's State	2,500	30c-55c	14,700	"Wife, Doctor and Nurse" (20th.. Cent.-Fox) and "Charlie Chan on Broadway" (20th Cent.-Fox)	16,096	"Thin Ice" (20th Cent.-Fox) and.. "Hot Water" (20th Cent.-Fox)	25,421
Pantages	3,000	30c-65c	8,100	"100 Men and a Girl" (Univ.) and.. "Reported Missing" (Univ.) (6 days including premiere)	15,000	"The Life of the Party" (RKO).. and "Annapolis Salute" (RKO)	11,000
Paramount	3,595	30c-55c	18,400	"Double or Nothing" (Para.)..... (on stage: Slate Bros., F. & M. revue, Rube Wolf and orchestra)	16,200	"Souls at Sea" (Para.)..... (stage: Senator Murphy) (2nd week)	19,800
W. B. Hollywood	3,000	30c-65c	10,400	"Varsity Show" (W.B.) and..... "Wine, Women and Horses" (W.B.) (2nd week)	5,200	"Varsity Show" (W.B.) and..... "Wine, Women and Horses" (W.B.) (1st week)	11,100
Minneapolis							
Minnesota	4,000	25c-55c	12,200	"Broadway Melody of 1938" (MGM)	9,000	"Souls at Sea" (Para.).....	11,000
RKO Orpheum	2,900	25c-40c	7,200	"Mr. Dodd Takes the Air" (F.N.) (on stage: Duke Ellington and Revue) (35c-55c)	11,000	"You Can't Have Everything".... (20th Cent.-Fox)	11,000
State	2,400	25c-40c	5,600	"You Can't Have Everything"..... (20th Cent.-Fox)	5,000	"Thin Ice" (20th Cent.-Fox).....	5,000

"THIS IS A FREE AD

. . . we advise you to see DEAD END, the picture now running at Loew's."

—says this editorial from the Dayton Daily News



SUNDAY, SEPTEMBER 12, 1937

DAYTON DAILY NEWS

FOUNDED 1808

Entered as second-class matter September 4, 1898, at Postoffice, Dayton, Ohio, under the act of congress of March 9, 1876. Published every day in by The News building, Fourth and Ludlow sts., member Audit Bureau of Circulation. Publishing Co., Subscribers will confer a favor on the circulation department by calling ADams 2112 and making any known complaint.

Next Door to Hell—A Free Ad

In "Dead End" one half the world sees how the other half lives. The prosperous occupants of the stylish apartments on the picturesque East River look down on the slums below. The extremes meet.

This is a free ad. We advise you to see "Dead End", the picture now running at Loew's. It will make for sound thinking.

THE kind of a picture every showman dreams of. Loaded to the hilt with exploitation possibilities of its own, the whole town helps him put it over. Word-of-mouth raves from the paying customers. Marvelous notices from the critics. And editorials like this already published in hundreds of cities while box-office records fall.

Samuel Goldwyn PRESENTS

DEAD END

4th record week, Rivoli Theatre, New York City

3rd week, United Artists Theatre, Chicago

Hold-overs and continuous first run move-overs in NEW HAVEN—DAYTON—HARTFORD—LOUISVILLE—CINCINNATI —ATLANTIC CITY—PITTSBURGH and scores of other cities.

Released Thru **UNITED ARTISTS**

[THEATRE RECEIPTS--CONT'D]

(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)

Theatres	Seats	Price	Average Receipts Per Week	Current Week: Picture	Current Week: Gross	Previous Week: Picture	Previous Week: Gross
Montreal							
Capitol	2,547	25c-60c	9,300	"Thin Ice" (20th Cent.-Fox) and "The Lady Escapes" (20th Cent.-Fox)	10,500	"The Road Back" (Univ.)	9,000
Loew's	3,115	25c-40c	11,000	"Super Sleuth" (RKO) (25c-50c) (Hollywood Stage Revue)	14,000	"Gangway" (GB) and "Take My Tip" (GB)	7,000
Palace	2,600	25c-65c	10,500	"Artists and Models" (Para.) (2nd week)	7,000	"Artists and Models" (Para.) (1st week)	11,000
Princess	2,272	25c-65c	7,600	"Topper" (MGM) and "Under Cover of Night" (MGM)	7,000	"King Solomon's Mines" (GB) and "Take My Tip" (GB)	7,000
New York							
Astor	1,142	55c-$2.20	15,600	"The Firefly" (MGM) (3rd week)	10,216	"The Firefly" (MGM) (2nd week)	13,585
Capitol	4,700	25c-85c	33,400	"The Broadway Melody of 1938" (MGM) (2nd week)	24,000	"The Broadway Melody of 1938" (MGM) (1st week)	40,000
Criterion	1,700	25c-75c	12,000	"Bulldog Drummond Comes Back" (Para.) (2nd week)	7,000	"Bulldog Drummond Comes Back" (Para.) (1st week)	12,000
Globe	1,400	55c-$2.20	17,800	"Souls at Sea" (Para.) (6th week)	7,000	"Souls at Sea" (Para.) (5th week)	7,500
Hollywood	1,430	55c-$2.20	....	"The Life of Emile Zola" (W.B.) (5th week)	23,500	"The Life of Emile Zola" (W.B.) (4th week)	26,500
Paramount	3,700	25c-99c	36,100	"Double or Nothing" (Para.) (stage: Shep Fields and Orch.) (2nd week)	40,000	"Double Or Nothing" (Para.) (stage: Shep Fields and Orch.) (1st week)	61,000
Rialto	594	25c-55c	7,700	"Borneo" (20th Cent.-Fox) (2nd week)	8,500	"Borneo" (20th Cent.-Fox) (1st week)	8,000
Rivoli	2,200	25c-99c	23,100	"Dead End" (U.A.) (4th week)	28,500	"Dead End" (U.A.) (3rd week)	29,000
RKO Music Hall	6,200	40c-$1.65	79,000	"The Prisoner of Zenda" (U.A.) (plus stage show) (2nd week)	100,460	"The Prisoner of Zenda" (U.A.) (plus stage show) (1st week)	123,700
Roxy	5,954	25c-75c	35,400	"Thin Ice" (20th Cent.-Fox) (plus stage show) (2nd week)	47,000	"Thin Ice" (20th Cent.-Fox) (plus stage show) (1st week)	68,600
Strand	3,000	40c-99c	20,800	"Varsity Show" (W.B.) (2nd week)	15,000	"Varsity Show" (W.B.) (1st week)	22,000
Oklahoma City							
Criterion	1,700	10c-40c	5,300	"The Big City" (MGM)	4,200	"The Prisoner of Zenda" (U.A.) (8 days)	6,500
Midwest	1,500	10c-55c	4,300	"Thin Ice" (20th Cent.-Fox)	6,900	"Artists and Models" (Para.) (8 days)	6,400
Tower	1,100	10c-35c	....	"San Quentin" (F.N.)	2,400	"Ever Since Eve" (F.N.)	2,900
Omaha							
Brandeis	1,200	25c-40c	4,900	"Mr. Dodd Takes the Air" (W.B.) and "It Happened in Hollywood" (Col.)	4,300	"The Life of the Party" (RKO) and "The League of Frightened Men" (Col.)	4,800
Omaha	2,200	25c-40c	6,900	"The Road Back" (Univ.) and "Flyaway Baby" (W.B.)	3,900	"Between Two Women" (MGM) and "Married Before Breakfast" (MGM)	4,500
Orpheum	3,000	25c-40c	9,200	"100 Men and a Girl" (Univ.) and "Public Wedding" (W.B.)	6,800	"You Can't Have Everything" (20th Cent.-Fox) and "Love from a Stranger" U.A.) (1 day) and "Think Fast, Mr. Moto" (20th Cent.-Fox) (6 days)	5,600
Philadelphia							
Aldine	1,300	40c-65c	9,200	"Stella Dallas" (U.A.) (8 days-3rd week)	9,000	"Stella Dallas" (U.A.) (2nd week)	13,500
Boyd	2,400	40c-65c	14,800	"Thin Ice" (20th Cent.-Fox) (5 days-2nd week)	7,000	"Thin Ice" (20th Cent.-Fox) (1st week)	17,000
Fox	3,000	40c-65c	17,000	"100 Men and a Girl" (Univ.) (2nd week)	17,000	"100 Men and a Girl" (Univ.) (1st week)	22,500
Stanley	3,700	40c-65c	15,700	"Double or Nothing" (Para.)	12,500	"Varsity Show" (W.B.)	19,000
San Francisco							
Fox	5,651	15c-75c	11,000	"That Certain Woman" (W.B.) and "Mr. Dodd Takes the Air" (W.B.)	16,000	"Thin Ice" (20th Cent.-Fox) and "One Mile from Heaven" (20th Cent.-Fox)	23,000
Golden Gate	2,850	15c-55c	16,600	"Life of the Party" (RKO) (plus stage show)	17,000	"Make a Wish" (RKO) (plus stage show)	22,500
Orpheum	2,440	15c-55c	8,200	"Lost Horizon" (Col.) (3rd week)	9,000	"Lost Horizon" (Col.) (2nd week)	15,000
Paramount	2,670	15c-75c	13,300	"Thin Ice" (20th Cent.-Fox) and "One Mile from Heaven" (20th Cent.-Fox)	16,000	"Double Or Nothing" (Para.) and "London By Night" (MGM)	15,000
United Artists	1,200	15c-75c	6,900	"Stella Dallas" (U.A.) (2nd week)	9,000	"Stella Dallas" (U.A.) (1st week)	14,000
Warfield	2,680	15c-75c	15,300	"Confession" (W.B.) and "Dance, Charlie, Dance" (W.B.)	14,500	"Souls at Sea" (Para.) and "Blonde Trouble" (Para.) (2nd week)	13,000
Seattle							
Fifth Avenue	2,500	30c-55c	7,700	"Thin Ice" (20th Cent.-Fox) and "One Mile from Heaven" (20th Cent.-Fox)	9,250	"Broadway Melody of 1938" (MGM) (2nd week)	6,750
Liberty	1,800	25c-55c	7,700	"Lost Horizon" (Col.)	10,000	"Stella Dallas" (U.A.) (3rd week)	4,700
Orpheum	2,450	30c-55c	6,000	"Topper" (MGM) and "Think Fast, Mr. Moto" (20th Cent.-Fox) (2nd week)	6,100	"Topper" (MGM) and "Think Fast, Mr. Moto" (20th Cent.-Fox) (1st week)	8,450
Paramount	3,050	30c-55c	5,200	"Souls at Sea" (Para.) and "Blonde Trouble" (MGM) (2nd week)	5,250	"Souls at Sea" (Para.) and "Blonde Trouble" (Para.) (1st week)	6,200

MODERN

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EASTMAN *Fine-Grain*

DUPLICATING FILMS

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"College Follies of 1938"	From an original story by Corey Ford. Director: Al Rogell.	Walter Connolly, Jimmy Durante, Johnny Green and his Orchestra, Three Stooges, Raymond Walburn, Joan Perry, Charles Starrett.	Shooting
"Forgotten Women"	Original story, Mortimer Braus. Screen play, Sol Elkins. Director: Lambert Hillyer.	Scott Colton, Wynne Cahoon.	Shooting
GRAND NATIONAL			
"Mr. Boggs Buys a Barrel"	From the story by Clarence Budington Kelland. Screen play, Richard English. Director: Gordon Wiles.	Stuart Erwin, Helen Chandler, Toby Wing, Walter Byron, Spencer Charters, William Moore.	Editing
"Frontier Town"	Original and screen play, Edmond Kelso. Director: Ray Taylor.	Tex Ritter, Ann Evers, Chas. King, Snub Pollard, Horace Murphy, Forrest Taylor.	Shooting
METRO-GOLDWYN-MAYER			
"Navy, Blue and Gold"	Original and screen play, George Bruce. Director: Sam Wood.	Lionel Barrymore, Robert Young, Florence Rice, Billie Burke, James Stewart, Barnett Parker, Paul Kelly, Tom Brown.	Shooting
"Mannequin"	Original, Katharine Brush. Screen play, Lawrence Hazard. Director: Frank Borzage.	Joan Crawford, Spencer Tracy, Alan Curtis, Mary Phillips, Oscar O'Shea, Leo Gorcey, Elizabeth Risdon.	Shooting
"The Four Marys"	Original story, Fanny Heaslip Lea. Director: Richard Thorpe.	Myrna Loy, Franchot Tone, Rosalind Russell, Walter Pidgeon.	Shooting
PARAMOUNT			
"Wells Fargo"	Story, Stuart N. Lake. Screen play, Paul Schofield, Gerald Geraghty, Fred Jackson. Director: Frank Lloyd.	Joel McCrea, Frances Dee, Bob Burns, Lloyd Nolan, Mary Nash, Ralph Morgan, Porter Hall.	Shooting
"The Buccaneer"	Producing Director· Cecil B. DeMille.	Fredric March, Franciska Gaal, Akim Tamiroff, Ian Keith, Margot Grahame, Douglass Dumbrille, Walter Brennan, Robert Barret, Fred Kohler.	Shooting
"True Confession"	Original story, Louis Verneuil, Georges Berr. Screen play, Claude Binyon. Director: Wesley Ruggles.	Carole Lombard, Fred MacMurray, John Barrymore, Porter Hall, Edgar Kennedy, Una Merkel, Richard Carle, Fritz Feld.	Shooting
"The Big Broadcast of 1938"	Screen play, Walter DeLeon, Francis Martin. Director: Mitchell Leisen.	W. C. Fields, Martha Raye, Dorothy Lamour, Ben Blue, Shirley Ross, Bob Hope, Leii Erikson, Kirsten Flagstad, Stanley Fields, Tito Guizar, Rufe Davis.	Shooting
"Every Day's a Holiday"	Original, Jo Swerling and Mae West. Screen play, Mae West. Director: A. Edward Sutherland.	Mae West, Edmund Lowe, Chas. Winninger, Charles Butterworth, Walter Catlett, Roger Imhof.	Shooting
REPUBLIC			
"The Duke Comes Back"	Original, Lucien Cary. Screen play, Edmund Seward and Adele Buffington. Director: Irving Pichel.	Heather Angel, Allan Lane, Genevieve Tobin, Fredric Burton.	Shooting
"Zorro Rides Again"	Co-Directors: Wm. Whitney, Jack English.	John Carroll, Duncan Renaldo, Richard Alexander, Jack Morgan, Roger Williams.	Shooting
"Springtime in the Rockies"	Story, Gilbert Wright. Screen play, Jack Natteford, Betty Burbridge. Director: Joe Kane.	Gene Autry, Polly Rowles, Smiley Burnette.	Shooting
RKO RADIO			
"Women Have a Way"	Original story, Allan Scott, Charles Norman. Screen play, Allan Scott. Director: Leigh Jason.	Miriam Hopkins, Ray Milland, Walter Abel, Henry Stephenson, Alec Craig, Guinn Williams, Marie Osborne.	Shooting
"Damsel in Distress"	Original, P. G. Wodehouse. Screen play, P. G. Wodehouse, Ernest Pagano, S. K. Lauren. Director: George Stevens.	Fred Astaire, Joan Fontaine, George Burns and Gracie Allen, Ray Noble, Reginald Gardiner.	Shooting
"Hitting a New High"	Story, Robert Harari, Maxwell Shane. Screen play, Gertrude Purcell, John Twist. Director: Raoul Walsh.	Lily Pons, Gene Raymond, Jack Oakie, Eric Blore, Erik Rhodes, Edward Everett Horton, Luis Alberni.	Shooting
"Highway to Hell"	Original, Helen Vreeland, Hilda Vincent. Screen play, Sy Bartlett, J. Robert Bren. Director: Lew Landers.	John Beal, Sally Eilers, Harry Carey, Frank M. Thomas, Lee Patrick, Ed Gargan, Paul Guilfoyle.	Shooting
TWENTIETH CENT.-FOX			
"Borrowing Trouble"	Screen play, Karen De Wolf, Robert Chapin. Director: Frank Strayer.	Jed Prouty, Spring Byington, Florence Roberts, Shirley Deane, Billy Mahan, George Ernest.	Shooting
"Second Honeymoon"	Original, Philip Wylie. Director: Walter Lang.	Loretta Young, Tyrone Power, Stuart Erwin, Lyle Talbot, Phyllis Brooks.	Shooting
"Love and Hisses"	Original and screen play, Art Arthur, Curtis Kenyon, Jr. Director: Sidney Lanfield.	Walter Winchell, Ben Bernie, Simone Simon, Joan Davis, Dick Baldwin, Wally Vernon, the Peters Sisters, Chilton & Thomas.	Shooting
UNITED ARTISTS			
"The Adventures of Tom Sawyer"	From the book by Mark Twain. Screen play, John V. A. Weaver. Director: Norman Taurog.	Tommy Kelly, Jackie Moran, Walter Brennan, May Robson, Ann Gillis, Victor Jory, David Jack Holt, Cora Sue Collins, Charles Richmond, Mickey Rentschler, Spring Byington, Victor Kilian, Margaret Hamilton, Nana Bryant, Hugh Chapman, Beulah Bondi.	Shooting
"Goldwyn Follies"	Music, George and Ira Gershwin. Screen play, Ben Hecht. Director: George Marshall.	Adolphe Menjou, Phil Baker, Ritz Brothers, Helen Jepson, Edgar Bergen and "Charlie McCarthy," Bobby Clark, Ella Logan, Virginia Verril, Zorina, George Ballachine and his American Ballet, Goldwyn Girls.	Shooting
UNIVERSAL			
"A Young Man's Fancy"	Original story, Maxwell Shane, Bill Thomas, Warren Wilson. Screen play, Monte Brice, Charles Grapewin. Director: David Butler.	Alice Faye, George Murphy, Charles Winninger, William Gargan, Andy Devine.	Editing
"Tim Tyler's Luck"	Screen play, Norman S. Hall, Wyndham Gittens, Ray Trampe. Co-directors: Forde Beebe, Wyndham Gittens.	Frankie Thomas, Frances Robinson, Norman Willis, Anthony Warde, Earl Douglas, Alan Gregg, Edward Parker, Kenneth Harlan, Jack Mulhall, William Benedict, Al Shean.	Shooting
"Renegade Ranglers"	Story and screen play, Harry O. Hoyt. Director: Joseph Lewis.	Bob Burns, Joan Barclay.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"This Woman Is Dangerous"	From the Saturday Evening Post story by A. H. Carr. Screen play, Horace Jackson. Director: Stanley Logan.	Kay Francis, Pat O'Brien, Gordon Oliver, Herbert Rawlinson, Alan Mowbray, Ralph Forbes.	Shooting
"Too Much of Everything"	Original screen play, Wally Klein, Jean Negulesco. Director: Arthur Lubin.	Bonita Granville, Gloria Blondell, Donald Crisp.	Shooting
"Swing Your Lady"	Screen play, Joseph Schrank, Maurice Leo. Director: Ray Enright.	Humphrey Bogart, Dorothy McNulty, Louise Fazenda, Frank McHugh, Allan Jenkins, Nat Pendleton.	Shooting
"Penrod and His Twin Brother"	Original screen play, Wm. and Hugh Cumming. Director: Wm. McGann.	Billy and Bobby Mauch, Spring Byington.	Shooting

WHAT THE PICTURE DID FOR ME

Columbia

COME CLOSER, FOLKS: James Dunn, Marian Marsh—We played this on a dual bill with Legion of Terror. It's a real comedy, showing the pitch men putting over a sale in a department store. Very good business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DANGEROUS ADVENTURE, A: Don Terry, Rosalind Keith—A very entertaining program picture dealing with the steel industry. Having no star value, it proved of no box office value, but brought favorable comment from those who saw it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DODGE CITY TRAIL: Charles Starrett—Plenty of action and good singing in this western. Running time, 72 minutes.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town and coal mining patronage.

I PROMISE TO PAY: Leo Carrillo, Chester Morris —This picture is to the credit of a theatre to play it, bringing to its community the truth about fraudulent loan companies. Business only average.—Harland Rankin, Plaza Theare, Tilbury, Ontario, Canada. General patronage.

LEGION OF TERROR: Marguerite Churchill, Bruce Cabot—A very good action picture showing the workings of the Legion of Terror. Well worth playing. Business normal.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PAROLE RACKET: Paul Kelly, Rosalind Keith—This week seems to be Racket Week for us. We played this picture last of the week to very good business. Although it is only a program picture, its expose of the parole racket proved to be good film fare.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RECKLESS RANGER: Bob Allen, Louise Small—There are many better westerns than this one. He isn't in the class of Buck Jones with us, but we enjoyed usual week end business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

THUNDER IN THE CITY: Edward G. Robinson, Luli Deste—If this had been speeded up it might have been top notch. As it is, many walked out on the long drawn-out scenes. They lost interest in the story waiting for things to happen which, when they did happen, added up to a fair night's entertainment. Played August 21.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

First National

CHEROKEE STRIP: Dick Foran, Jane Bryan—Good western, nicely done. Fast action and plausible. Entertains all the way. Running time, 55 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

EVER SINCE EVE: Marion Davies, Robert Montgomery—Good programmer. Gets by nicely. Running time, 75 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

GOLD DIGGERS OF 1937: Dick Powell, Joan Blondell—Good entertainment but not up to the old standard. Blondell slipping badly. Powell still a favorite with my patrons. Running time, 10 reels. Played August 26.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

MOUNTAIN JUSTICE: George Brent, Josephine Hutchinson—Too cruel for entertainment. It is well acted and made a deep impression.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

PRINCE AND THE PAUPER, THE: Errol Flynn, Mauch Twins—Swell picture that did no business.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

SAN QUENTIN: Pat O'Brien, Humphrey Bogart—A dandy action picture that holds them breathless. Our people liked it very much.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TALENT SCOUT: Donald Woods, Jeanne Madden—Not so hot. Poor for rural patronage. No action. Running time, six reels. Played September 2.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to —

What the Picture Did for Me

MOTION PICTURE HERALD

Rockefeller Center, New York

THAT CERTAIN WOMAN: Bette Davis, Henry Fonda, Ian Hunter, Donald Crisp, Dwane Day—Another picture that I saw at the trade showing. This picture is one of Bette Davis' best. While you are watching it it will appear that the director tried to cover too much territory. In other words, without any explanation, the scenes would change and the next scene would be several years later and never a word of what had happened. But the picture developed in such a way that when it was all over everything was clearly understood and there was no doubt whatever as to what had taken place. All in all, the stars, direction and story make this a very fine picture. Will be a greater woman's picture than a man's picture but will also have very strong appeal to the men. Ian Hunter along with Fonda and Davis really contributed some wonderful work. And don't forget Donald Crisp. He was excellent as Fonda's hard boiled father. The little boy that played Bette Davis' and Fonda's child was also good, and if he is shown much in the preview should make the children want to see it.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Metro-Goldwyn-Mayer

BROADWAY MELODY OF 1938: Robert Taylor, Eleanor Powell—Swell production in any spot. Fast, classy action, plenty of comedy, fine song hits, swell sets and it's good, for McPhee says so.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

CAPTAINS COURAGEOUS: Spencer Tracy, Freddie Bartholomew—Was one feature that pleased everyone and it was a pleasure to play it. Spencer Tracy was wonderful and without a doubt will win the Academy Award for his part in this. It's a picture that should have universal appeal. Running time, 116 minutes. Played September 5-7.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

DAY AT THE RACES, A: Marx Brothers, Allan Jones, Maureen O'Sullivan—The perfect comedy and a fair grosser. Played August 22-23.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

EMPEROR'S CANDLESTICKS, THE: William Powell, Luise Rainer—Good film fare. Bad title for our locality. Poor draw. Played August 19-20.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FAMILY AFFAIR, A: Lionel Barrymore, Cecilia Parker—A program picture that will please much better than many so called specials. If you can get them in, they will go away well pleased. Played August 27-28.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

HELL DIVERS (Re-issue): Wallace Beery, Clark Gable—Above average business. Well liked. It's still a good show.—W. H. Hardmann, Royal Theatre, Frankfort, Kansas. Small town patronage.

LAST OF MRS. CHEYNEY, THE: Joan Crawford, Robert Montgomery, William Powell—This is a good show and will please as near 100 per cent as possible. When you get Joan Crawford, Robert Montgomery and William Powell on the same bill, you know you have a good show. Played August 15-16.—C. A. Jordan, Operahouse, Cogswell, N. D. Small town patronage.

MAYTIME: Nelson Eddy, Jeanette MacDonald—Drew considerable above average. Comments by the cash customers divided. Some thought it the best ever; others did not care for it at all. The principal complaint: too much Italian opera. The modern music, however, made a hit with all classes. Personally, I thought it a great show. Played September 5-7.—C. A. Jordan, Operahouse, Cogswell, N. D. Small town patronage.

PARNELL: Clark Gable, Myrna Loy—No good for us. Fine picture but no good for small towns.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

PARNELL: Clark Gable, Myrna Loy—An excellent production but not the sort of thing our house appreciates enough to pay to see. Played August 12-13.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THEY GAVE HIM A GUN: Franchot Tone, Spencer Tracy, Gladys George—Fine picture to average business.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

THIRTEENTH CHAIR, THE: Madge Evans, Dame May Whitty—Romantic mystery. Okay where you don't expect too much. Played August 18.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WAY OUT WEST: Laurel and Hardy—Drew plenty of laughs and chuckles. Had two good nights even though there was a free show in town the second night. Running time, 70 minutes. Played September 10-11.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

Paramount

ARTISTS AND MODELS: Jack Benny, Ida Lupino, Richard Arlen, Gail Patrick—One of the best. Quite different from the ordinary musicals. Specialties were the best I have ever seen. Give it your best playing time. Let the people know you have something different.—L. R. Creason, Palace Theatre, Eufaula, Okla. General patronage.

ARTISTS AND MODELS: Jack Benny, Ida Lupino, Richard Arlen, Gail Patrick—Didn't do the business we expected to on this. Was entertaining and seemed to please the majority but played second night to a very small house. Benny didn't have any too much support. Could have had a little help and Paramount would have had a honey. Running time, 97 minutes. Played August 29-30.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

BULLDOG DRUMMOND ESCAPES: Ray Milland, Heather Angel—Just a fair picture. Did not draw.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

EXCLUSIVE: Fred MacMurray, Frances Farmer, Charles Ruggles—Only a fair program picture. Pleased about 70 per cent. Not as good as expected.—L. R. Creason, Palace Theatre, Eufaula, Okla. General patronage.

EXCLUSIVE: Fred MacMurray, Frances Farmer, Charles Ruggles—Failed to draw due to rainy weather. I suppose the picture pleased. Had enough comedy and action to satisfy my patrons. No kicks. Running time, 78 minutes. Played September 8-9.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

FORLORN RIVER: June Martel, Larry Crabbe—The only thing that helped this average western was the name Zane Grey. Our Saturday night audience seemed to enjoy the action but it was no better than anyone else's product. Running time, 55 minutes. Played September 10-11.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GREAT GAMBINI, THE: Akim Tamiroff, Marian Marsh, Genevieve Tobin—A fair program system picture that will get by on the lower half of a double feature. Do not feel that it would ever stand alone. Running time, 70 minutes. Played September 8-9.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

I MET HIM IN PARIS: Claudette Colbert, Melvyn Douglas, Robert Young—A crackerjack comedy with really funny situations, not just gags and slapstick. The beauty of the background greatly enhanced the story's value. The cast could not have been better. We should certainly have enjoyed capacity business

(Continued on following page, column 2)

A practical working tool for every projectionist

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Revised Sixth Edition

F. H. RICHARDSON'S BLUEBOOK OF PROJECTION

The sixth edition of F. H. Richardson's Bluebook is now in its second printing, for which it has been extensively revised. In addition to revisions in text, it contains a supplementary chapter devoted to developments which have become important in projection room technique and servicing methods since the first printing.

The revised edition includes 736 pages of up-to-the-minute text, charts and data with detailed description of assembly, wiring and functioning of all modern sound and projection apparatus. It is a practical "trouble shooter," cross indexed for immediate reference in any projection room emergency.

$6.25 *Postpaid*

QUIGLEY BOOKSHOP
ROCKEFELLER CENTER NEW YORK

but we didn't. Played August 15-16.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MAKE WAY FOR TOMORROW: Victor Moore, Beulah Bondi—Failed to draw. Not liked. Missed badly in a number of places. Amateurish. Running time, 82 minutes. Played September 8-9.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

MOUNTAIN MUSIC: Martha Raye, Bob Burns—This is so silly it's hard to see why folks rushed to see it but they did, so everything's jake. Played August 21.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MOUNTAIN MUSIC: Bob Burns, Martha Raye—I thought it terrible but seemed to please. Screwy as a corkscrew. Running time, 72 minutes. Played August 6-7.—M. H. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

NIGHT OF MYSTERY: Roscoe Karns, Ruth Coleman—A good mystery picture that pleased. Running time, 66 minutes. Played September 10-11.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

TURN OFF THE MOON: Eleanore Whitney, Johnny Downs, Charles Ruggles—This picture does not get going good until about the fourth reel. From there on it's extra good with a grand finale. One patron told me it had the best morale of any picture she ever saw. —L. R. Creason, Palace Theatre, Eufaula, Okla. General patronage.

Republic

HIT PARADE, THE: Phil Regan, Frances Langford—Good entertainment located around a radio station. More like a variety show. However, it pleased very much and that's what we're looking for these days. Will stand up for two days. Running time, 83 minutes. Played September 9.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town and coal mining patronage.

ROUND-UP TIME IN TEXAS: Gene Autry, Smiley Burnette—Not strictly a western, but it got the largest Saturday business in five years, and that's something. The country boys go for Autry in a big way. Hope he stays with Republic as they always give us good westerns.—L. R. Creason, Palace Theatre, Eufaula, Okla. General patronage.

RKO Radio

BEHIND THE HEADLINES: Lee Tracy, Diana Gibson—Excellent action fare. Plenty of suspense. Played August 25.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LIFE OF THE PARTY, THE: Joe Penner, Gene Raymond, Harriet Hilliard—Not the picture we figured it would be. It was our first from RKO and I hope the others in the "A" group are better. The children enjoyed it but adults were indifferent to the effort of the cast to be funny. A few of the ladies thought it real clever, though. Running time, 77 minutes. Played September 12-13.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

NEW FACES OF 1937: Joe Penner, Parkyakarkus, Harriet Hilliard—One of the biggest pictures of the year, full of action and good acting and comedy. As much in this picture as three ordinary features. Good anywhere. Played August 21.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

OUTCASTS OF POKER FLAT, THE: Preston Foster, Jean Muir—A mild melodrama. The cast saves it from too bad a fate. Played August 24.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RIDING ON AIR: Joe E. Brown—Very good Joe E. Brown. Running time, 70 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

SHALL WE DANCE: Ginger Rogers, Fred Astaire —Very good but not quite as good as the other Astaire-Rogers productions, according to our judgment. We ran into State Fair and Rochester Exposition competition, so our business suffered. Played September 8-9.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

YOU CAN'T BEAT LOVE: Preston Foster, Joan Fontaine—This is good all the way through. Great entertainment and pleased our patrons. Excellent for small towns and country but good anywhere. Played September 4.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

Twentieth Century-Fox

ANGEL'S HOLIDAY: Jane Withers, Robert Kent—This one pleased our people greatly. Full of action and comedy. Splendid for small towns and country. Played September 11.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

CAFE METROPOLE: Loretta Young, Tyrone Power—No good for small town or country. The whole picture depends on talking, with little or no action. Played August 28.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

CALIFORNIAN, THE: Ricardo Cortez, Marjorie Weaver—Good programmer, plenty of action. Part western, part Spanish, well staged. Need not be afraid of this one. Running time, 55 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

CALIFORNIAN, THE: Ricardo Cortez, Marjorie Weaver—A very fine western in the days of the Spanish in California. Excellent singing and unusual story. Nicely done.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DAVID HARUM (Re-issue): Will Rogers, Evelyn Venable—Did about average business, no more. Well liked.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

HOLY TERROR, THE: Jane Withers, Anthony Martin—Jane Withers is fast becoming a favorite with us, and her pictures have that down-to-earth entertainment slant that is lacking in so many other pictures. We have our first one to fall down on, and that's more than I can say about a lot of adult productions. "The Holy Terror" will suit any audience that is looking for wholesome entertainment. Running time, 82 minutes. Played September 5-6.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town and coal mining patronage.

MIDNIGHT TAXI: Brian Donlevy, Frances Drake—Gave general satisfaction to normal business. Played September 4.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

OFF TO THE RACES: Jed Prouty, Shirley Deane—Has plenty of laughs and went over O. K.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

SING AND BE HAPPY: Anthony Martin, Dixie Dunbar—A fair mixture of comedy and music. The star is good. If he were given more meaty roles he might get somewhere. Played August 14.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SING AND BE HAPPY: Tony Martin, Dixie Dunbar—A very fine program picture. Just missed being a big picture.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SLAVE SHIP: Wallace Beery, Warner Baxter, Elizabeth Allan, Mickey Rooney—Just the type picture you would expect from these two stars. Mickey Rooney is swell—so is Miss Allan. You won't go wrong on this one. Running time, 92 minutes. Played August 26-27.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town and coal mining patronage.

THAT I MAY LIVE: Rochelle Hudson, Robert Kent —Extra good program picture. Pleased about 100 per cent better than average. Ran this one on Bargain Nites.—L. R. Creason, Palace Theatre, Eufaula, Okla. General patronage.

THIS IS MY AFFAIR: Robert Taylor, Barbara Stanwyck, Victor McLaglen—Did not do so well. Those who came were pleased.—W. H. Hardman, Frankfort, Kansas. Small town patronage.

WAKE UP AND LIVE: Ben Bernie, Walter Winchell, Alice Faye, Jack Haley, Patsy Kelly—A real picture that pleased everybody. Unfortunately we ran into excessively hot weather and that hurt. Played September 1-2.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

WEE WILLIE WINKIE: Shirley Temple, Victor McLaglen—One of the best of the Temples. Has production, story value and cast. Shirley is excellent. Get behind it. For some unknown reason the Temple pictures do a little less as each one comes out.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WOMAN WISE: Rochelle Hudson, Michael Whalen —Poor. Our worst business of the season.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

YOU CAN'T HAVE EVERYTHING: Alice Faye, Don Ameche, Ritz Brothers—Excellent in any spot. Fast action, good comedy, loads of new songs. Everything that goes to make a fine entertainment. Running time, 100 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

YOU CAN'T HAVE EVERYTHING: Alice Faye, Don Ameche, Ritz Brothers, Tony Martin—Fine entertainment and a good theme to keep musical sequences well distributed. Ritz Brothers better than ever and Tony Martin adding heavily to his rapidly mounting popularity. Running time, 99 minutes. Played September 5-8.—Peter Panagos, Indiana Theatre, Marion, Ind. General patronage.

United Artists

STAR IS BORN, A: Janet Gaynor, Fredric March—One of the finest pictures we have played this year with business above average. Many favorable comments. It's a swell show and if properly exploited will make you some money. Played August 8-9.—C. A. Jordan, Operahouse, Cogswell, N. D. Small town patronage.

STELLA DALLAS: Barbara Stanwyck, John Boles, Anne Shirley—Beyond comparison. The "finest thing ever filmed" was the declaration of the patronage, and

NEW CONTRIBUTORS FROM FIVE STATES

Five showmen from as many states this week join the exhibitors reporting on "What the Picture Did for Me".

Four contributing reports for the first time are these:

Ray Bickler, Mattray Theatre, Strasburg, North Dakota.

Guy W. Cocklin, Strand Theatre, Walnut, Iowa.

Walter Hollowell, State Theatre, McCrory, Arkansas.

A. J. Inks, Crystal Theatre, Ligonier, Indiana.

Returning to reporting after more than a year's absence is A. G. Miller of the Lyric Theatre at Atkinson, Nebraska.

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they barred none. The maximum number of stars plus would not be sufficient for this. Three Academy Awards would be needed for Barbara Stanwyck's performance. If you have to drag the patrons in, do it and they'll thank you. Running time, 105 minutes. Played September 12-15.—Peter Panagos, Indiana Theatre, Marion, Ind. General patronage.

WOMAN CHASES MAN: Miriam Hopkins. Joel McCrea—A feature length comedy that is all claimed for it. Business only fair but those who saw it seemed to like it.—C. A. Jordan, Operahouse, Cogswell, N. D. Small town patronage.

Universal

LUCKIEST GIRL IN THE WORLD, THE: Jane Wyatt, Louis Hayward—A satisfactory program picture that did just an average business. Played August 20-21.—C. A. Jordan, Operahouse, Cogswell, N. D. Small town patronage.

MY MAN GODFREY: William Powell, Carole Lombard—Here is an old picture that will get you more money at the box office than 50 per cent of the new ones. It did above the average business for us and pleased 100 per cent.—C. A. Jordan, Operahouse, Cogswell, N. D. Small town patronage.

NIGHT KEY: Boris Karloff, Jean Rogers—A good picture that kept a small house continually attentive. Played August 17.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SANDFLOW: Buck Jones, Lita Chevret—This was not as strong a picture as we usually get from Buck Jones. It did normal business. Played August 28.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

TOP OF THE TOWN: Doris Nolan, George Murphy—People disappointed! So was I at the picture and the receipts. Some excellent acts in this and mighty good comedy and everything that goes to make a good picture, but somehow it missed fire.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

TWO IN A CROWD: Joan Bennett, Joel McCrea—A program picture that will get by but will cause no comment. Joan Bennett and Joel McCrea, both excellent stars, should be given better stories. Played August 13-14.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

Warner Brothers

LIFE OF EMILE ZOLA, THE: Paul Muni, Gale Sondergaard—This picture is as great as Warners say it is. Although the first is somewhat tiresome (at least it was to me), it soon gets under way and the last half of the picture has you wondering what will happen next. If Muni doesn't win the Academy award with this, there's one thing certain and that is somebody else really did some dog-gone good acting. Saw this picture at Warners' trade showing. Hope it does good in my small town, although I'm afraid that it won't do as good as "Varsity Show" or "That Certain Woman." Sometimes the people in my town (population 930) do not appreciate a really big picture like this.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

MARRY THE GIRL: Hugh Herbert, Mary Boland—This picture is about the worst put out by this company this season. If we had known just how bad it was, it would have been shelved. Running time, 68 minutes. Played September 8-9.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MELODY FOR TWO: James Melton, Patricia Ellis—Just fair business on a double bill.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

PUBLIC WEDDING: Jane Wyman, William Hopper—One of the worst pictures we have ever played. No cast, no story, no direction. Warner is certainly cleaning out their vaults to complete the 1936-37 contract. Pay for this and leave it in the can and make friends.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SINGING MARINE, THE: Dick Powell, Doris Weston, Larry Adler, Hugh Herbert—This is one of Warner Brothers' best and with Larry Adler it is tops. There is just enough of Hugh Herbert to be good. Audience reaction was very good. The new Doris Weston is a treat and she has a very pleasant voice and personality. Running time, 120 minutes. Played September 12-14.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SLIM: Pat O'Brien, Margaret Lindsay, Henry Fonda—A dandy picture and one that did very well for us. This is the sort of entertainment that they really go for in a big way locally. Played August 14.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Short Features

Columbia

BACK TO THE WOODS: Broadway Comedies—The 3 Stooges. Slapstick, yes. Crazy, yes. But our audiences love them. The only trouble, you miss some of the lines because there is so much laughter.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GRIPS, GRUNTS AND GROANS: Three Stooges—This type of picture is hard on the seats, but it is a pleasure to hear them roar in enjoyment. Extra good slapstick comedy and I've got my first one to have a kick on. Running time, 18 minutes.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town and coal mining patronage.

Educational

CHESAPEAKE BAY RETRIEVER: Treasure Chest—Excellent subject based on this rather little known dog breed.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GIRLS AHOY!: Buster West, Tom Patricola—These boys can really dance and will get by as comedians on their dancing ability. "Girls Ahoy!" is a clever comedy and well done by these two. Running time, 18 minutes.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town and coal mining patronage.

HER ACCIDENTAL HERO: Two-Reel Comedies—Very discouraging comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Metro-Goldwyn-Mayer

BOSKO AND THE CANNIBALS: Harman-Ising—A very good colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RUSHIN' BALLET: Our Gang—One of the best we have seen this season. Got a big hand from grown-ups as well as children. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

RUSHIN' BALLET: Our Gang—A fine Gang as usual. We play them on our best dates.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Paramount

AQUABATS: Grantland Rice Sportlights—This one is good and a natural for us in a resort town. Plenty of thrills in this for all. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

I LIKE BABIES AND INFINTS: Popeye the Sailor—Not up to Popeye standard. Running time, seven minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

UNDERWATER ROMANCE, AN: Grantland Rice Sportlights—A fair short. The underwater scenes at Silver Springs were very good but, of course, Ted Husing's comments are always the tops and can put anything over. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

RKO Radio

MANY HAPPY RETURNS: Radio Flash Comedies—Same old line. Wife thinks husband is stepping out on her. Rather dumb but patrons seemed to enjoy it. Running time, 18 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

RHYTHM IN A NIGHT COURT: Nu-Atlas Productions—Passable. Not any too good or entertaining. Running time, nine minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

WAIF'S WELCOME, A: Rainbow Parade Cartoons—An excellent color cartoon and, while old, the prints have been fine for the most part on several we've picked up from this series.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

United Artists

LITTLE HIAWATHA: Silly Symphonies—This is one of the best that Disney ever made. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Universal

GOLFERS, THE: Meany-Miny-Moe Cartoons—Not so hot a cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Vitaphone

FELLA WITH THE FIDDLE, THE: Merrie Melodies—Good. Running time, eight minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

HE WAS HER MAN: Merrie Melodies—Fair cartoon.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

LOUISIANA KINGS: Melody Masters—Here is a real band number. Where has Vitagraph been hiding this band? They are the tops in music.—A. J. Inks, Crystal Theatre, Ligonier, Ind. General patronage.

PETER VAN STEEDEN AND ORCHESTRA: Melody Master Series—Excellent Melody Master. Several snappy numbers. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Serial

Universal

WILD WEST DAYS: Johnny Mack Brown—One of the best serials I have ever run. Business is improving each Saturday. Am on Chapter Four.—Walter Hollowell, State Theatre, McCrory, Ark. Small town and rural patronage.



Grown up and nation-wide, AIR EXPRESS *now* speed master of 500 giant super-swift transport planes, zooms America's shipments north, south, east, west—2500 miles overnight! Complete day and night service to 216 cities, and all points between, in the United States and Canada. Direct to Latin-America, Honolulu, and the Far East. Low cost. *True, modern* economy. For service, telephone any office of Railway Express and say "AIR EXPRESS DIVISION!"

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 86

Bluebook School Question No. 86 was: (A) Explain why line voltage must be higher than arc voltage. (B) How much must supply voltage exceed arc voltage to insure stability of the arc? (C) Explain conditions under which it is permissible to supply a projector arc, and conditions which make it inadvisable to do so.

The following made acceptable replies (though I add the warning that once more I have "squeezed" some of you through against my better judgment):

S. Evans and C. Rau; D. Danielson; C. Oldham; G. Doe; H. Edwards; J. R. Prater, R. and K. Wells; W. Limmroth; H. B. Smith, W. H. Edmonds; C. L. Loft; O. H. Schmidt; R. S. Lee; L. H. Hayes; J. A. Zachritz; C. Champney; P. and L. Felt; W. C. Bant; H. Lathrope and M. Dey; D. D. Strobey; L. F. and G. Brown; J. R. Davidson and W. R. Matthews; R. H. Carter; A. C. Greene; D. Coates; F. H., S. and P. Dalbey; R. M. Schnider; D. and W. Porter; B. L. Kent; H. T. Billings; L. M. Roberts; B. B. Hornstein and R. R. Jacobs; M. D. McGuire; F. L. and L. Savlor; M. O'Connell, D. A. Shea and H. T. Plum; C. H. Lowrie; H. T. Randolph; T. and W. Turk; G. L. Goss; S. U. Lamont and P. F. Maxwell; E. Exline; T. W. Redhouse; F. E. Dorp and H. A. Ames; N. S. Reid and H. T. Watkins; W. Winkler and R. R. Robbins; F. D. Scanlon; A. H. Bradley; B. and M. Walker; L. E. Dodson and H. T. Todd; H. Bunker; E. F. and M. Wentworth; O. L. Goldstein and M. Samuels; A. Leonard and G. T. Jones; S. H. Billings and W. L. Brandon; R Davis and F. M. Brown; C. Caldwell; S. L. Maxwell; F. B. Shilshome; J. Morton; R. S. Welch; S. Hewitt; A. W. Baxter; A. D. Lonby; D. Dennis; F. W. Brandenburg; W. V. Henderson; J. K. Robinson and R. E. Bullard; L. A. Beechwood and M. F. Robinson; B. L. Bunt and W. R. Davis; L. G. Dillon and W. B. Myers; K. L. Brant.

Out of all the mass of answers, only four caught the perfectly obvious point that if supply and arc voltage were equal, there then could be no ballast resistance in circuit, hence when the carbons were contacted to strike an arc, a dead short and blown fuses would result. What's the matter with all youse guys? Those noting that point were G. E. Doe, S. Hewitt, P. and L. Felt, and W. H. Edmonds.

G. E. Doe answers, "There must be resistance in a projection arc circuit since without it, when the carbons are contacted to strike the arc, a short circuit would result and the fuses would blow, thus killing the circuit.

"I think the chief reason in back of the question is, however, that an arc 'cushion' is required to insure stability in the arc itself. Could the arc be struck without resistance in circuit in the form of a rheostat of some sort, and the voltage maintained absolutely steady throughout the run, the supply and arc voltage could be equal.

"But there are many *buts* in that. First, as above noted, the arc could not be formed. Second, the line voltage seldom if ever is absolutely constant. Third, there are constant variations in carbon crater, negative tip and arc stream resistance, which, though ordinarily slight, would be enough to alter the current flow, and at every such alteration there is additional rise or lowering of arc resistance, which would proceed until either the arc was broken or fuses were blown. Therefore the answer is that supply and arc voltage cannot be equal with ability to create or retain any arc at all. However, the difference must be the fixed amount required to enable maintenance of a smoothly burning arc, or there will be (if it is too high) waste or (if too small) an unsteady arc."

Which, gentlemen, seems to me about as carefully prepared and informative an answer as this "school" has received in all the years of its existence. We thank Brother Doe, a Chicago projectionist.

(B) J. R. Prater says, "It is usually considered essential to good results and a smoothly burning arc that supply voltage be from 20 to 25 volts higher than arc voltage, consequently most motor-generator sets supply d.c. at about 80 volts. However, by careful work it is possible to handle an arc in a satisfactory manner from a 70-volt generator and as a result have only a 15-volt rheostat loss."

Most "students" place the *minimum* difference at 15 volts, with the added comment that the exact amount required differs with character of the arc and with the skill and care of the projectionist himself, all of which is correct.

(C) S. Hewitt says, "It is a more complex problem now that there are so many devices available for rectifying a.c. for projection work. I think, therefore, the intent of the question will be served if economy of operation be chiefly considered, though in the case of a 220 volt (or higher) supply it is of course possible to transform it down to about 80 volts and then rectify it by a tube rectifier. That, however, means a multiplicity of equipments and added possibility of trouble.

"Dealing strictly with a motor generator per set, if the voltage be 110 or less, d.c., the loss of reduction by rheostat would be too small to justify installation of so expensive a machine as a motor-generator set except where rates for power are very high. In the latter case the matter should have very careful consideration. The cost of the set, its probable cost of maintenance and its probable deterioration must be considered, as against the easily computed cost of breaking down the voltage with resistance.

"If the supply be 110-volt a.c., then there is a double benefit of current rectification, plus the saving effected by a cost of wattage equal to difference in supply voltage and voltage of the generator of the set, times the amperage delivery. This difference ordinarily will be 110 — 80 = 30 volts.

"But if the voltage be 220 or more, the difference then of course is far greater, hence operation through resistance would mean very high waste. In such case, regardless of whether the supply be d.c. or a.c., its voltage must be broken down, either by a motor-generator set or by a transformer, to the pressure deemed requisite for best operation under the local conditions obtaining, usually about 80 volts."

BLUEBOOK SCHOOL QUESTION NO. 91

What are the tools to be considered requisite to a first-class projectionist's tool kit (not including expensive testing outfits which should be supplied by the theatre, but wrenches, size and kind; screwdrivers, size and kind; files, size and kind; plyers, size and kind, and so on).

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

Special SMPE Meeting For Projectionists

The fall meeting of the Society of Motion Picture Engineers, which will be held at the Hotel Pennslyvania in New York City, October 11 to 14 inclusive, will have one entire session devoted to papers dealing with projection. The exact day for it will be set soon. The session has been named "A Projection Symposium."

It would seem appropriate for unions within reasonable distance to send a representative, possibly their chief executive officer, as an "observer," with instructions to report proceedings to the body he represents. The Society has thus honored our profession. Let us honor it by displaying practical interest.

I will be registered at the Pennsylvania Hotel that day and the night before the session. I will see to it that union representatives reporting to me, or individual projectionists, meet the S.M.P.E. officers and are made welcome. There will be a display of new developments in equipment well worth examination.

Agfacolor Discussed At Engineers Meeting

John L. Forrest, of the Agfa Ansco Corporation, presented a paper on "Agfacolor" at a meeting last week of the Atlantic Coast Section of the Society of Motion Picture Engineers at Hotel Pennsylvania, New York. He described the intricacies of the method of manufacturing and reversal-processing the film used in the Agfacolor process and demonstrated the quality of results attained with 25 mm. miniature camera stills and 16 mm. motion pictures.

Circuit to Acquire House in Charlotte

Arrangements have been made for North Carolina Theatres, Inc., to take over the Broadway theatre, Charlotte, from Warner Brothers. The house, recently refitted with new sound equipment, is one of the oldest theatres in Charlotte.

John Stoll, well-known California artist, has joined the special effects department at Selznick International. The department is headed by Jack Cosgrove.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

Witness for the Defense

Well, it was a famous case and the folks came from miles around. Showmanship was on trial, accused of senility, charged with innocuous desuetude. The accusers labeled him an old, old bird who had been kicking around too long and had never amounted to as much as a whisper in a hail storm, even in his palmiest days, if any. Yes, sir, the plaintiffs were trying to have Showmanship declared incompetent. They said that with pictures being so good nowadays Showmanship was about as useful as skirts on a pretty girl's bathing suit. Theatres, they declared, needed nothing more than a few newspaper ads, seats, a screen, cashier, doorman, and a manager to count the take. Pictures would do the rest and they didn't want Showmanship hanging around to tell them how to run their affairs or bother the managers; no, sir.

So the court was called to order and Judge Industry took his place. Lawyer for the plaintiffs got up and started a long harangue on how the defendant always encouraged theatremen to spend money for exploitation and stay away from their houses to make tieups with newspapers and merchants. Managers should be at the theatres at all times, he said, to see that no one walked off with the light bulbs out of the men's room.

Well, he went on that way for a long time, when counsel for Showmanship interrupted to say that he had some fine character witnesses for the defendant on hand. "But they are very busy men, your Honor. If it please the court, we would like to have them sworn and give evidence so they can go back to work."

* * *

The judge agreed and the crowd started buzzing with anticipation, when Oscar Doob, Loew Theatres ad head, took the stand. When he was sworn in, counsel asked the witness to tell the court what Showmanship had done in the circuit's houses for the MGM picture "Topper", which everyone knew was a good job of work but, like many another of equal worth, needed the selling it got.

So Mr. Doob told how Showmanship had pointed out the boxoffice advisability of Loew-men selling the show as one of the screwiest; how in their campaigns set forth in the Round Table they went for the word "ectoplasm" to arouse curiosity, stopped traffic with the widely publicized "surrealist art gallery" lobby display, built up smart stunts with the lingerie shop and shower bath sequences in the picture. Counsel for the defense introduced additional evidence from other situations where theatremen found it more advantageous to soft-pedal the picture's ghost stuff, though amusing, and go heavier for the screwball advertising.

"Does this prove that Showmanship is weak and senile?" thundered the lawyer, as he introduced Doob's boxoffice tabulations which showed in all Loew engagements the picture returned grosses in exact proportion to the showmanship exercised by the individual theatremen. And that other exhibitors who used the same campaign syndicated by MGM also reported top business as a result.

The crowd started to applaud. The judge called for order. Counsel for the defense winked broadly at the plaintiff's lawyer who decided not to take the witness. He looked a bit worried.

* * *

Next called to speak for the defendant was "Skip" Weshner, Warner Philadelphia theatres zone chieftain, who brought along Exhibit No. 2—a newspaper sockeroo on "Souls at Sea" for the date at the Fox, Philadelphia. Counsel explained to the court that the picture was based on a story that had appeared originally in the Philadelphia *Ledger* in 1842 and published again in facsimile form in the paper's centennial issue.

Mr. Weshner described how the divisional publicity department sold the paper on using a layout of the same facsimile, bordered by action shots from the picture with a seven-column banner heading a two-column story. It was planted two days ahead and on page 3 of the paper, he said. Counsel passed the page over to the judge who read it with interest while "Skip" told how the boys had followed it by blowing up the page to a 40 by 60. This was planted out in front of the boxoffice with some smart tiein copy that stopped a lot of passersby and attracted quite a few right up to the window.

(*Continued on page* 71)

A. Mike Fogel

Round Table in Pictures



Governor's Day at the Colorado State Fair was the occasion of the Quigley July Silver Plaque presentation made in front of the grandstand by Governor Teller Ammons to Manager Pat Patchen, Main Theatre, Pueblo. Shown in the picture, from the left, are U. S. Senator Curtis P. Ritchie, the Governor, Patchen and Manager Bob Huffman, Uptown, Pueblo.

Dominating Kresge music window was display on "100 Men and a Girl" for date at Fox, Philadelphia. Giant star head was center of smart flash arranged under supervision of Skip Weshner by Publicist Jules Seltzer and Manager Harold Seidenberg.



Usher dressed as marine with fan carrying theatre credits drawn through the streets in a rickshaw propelled by a "coolie" was slant effected by Manager Irv Dashkin, for "Singing Marine" at the Savoy, Jamaica, L. I. Fife and drummers brought further attention. (Below) Historic display created for "Toast of New York" was planted by Manager J. G. Heinz at libraries for date at the RKO Alden, also in Jamaica.





Quigley Plaque Winners for August



The third Connecticut manager to land in the Plaque column and the first of his circuit is Barney Dobrans, of the M & P circuit's Crown Theatre, in New London. Dobrans won the August Bronze on his entry for a two-day subsequent run date on Paramount's "Make Way for Tomorrow," details of which will be found on a following page.



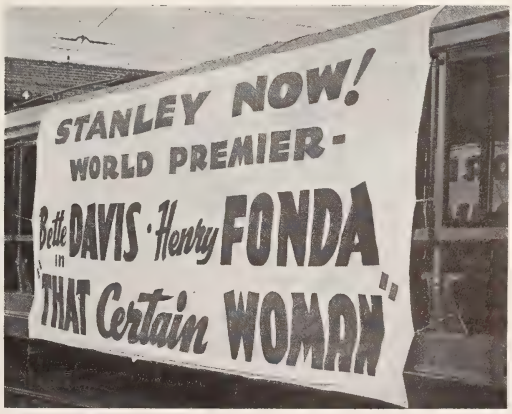
Listed as the first entrant in the state of Massachusetts to be voted a Quigley Plaque is Joe Di Pesa, Boston Loew Theatres publicist, who recently took down the August Silver on "Stella Dallas" at the State and Orpheum. Details of his campaign including masked girl stunt here illustrated will be found on a following page.



Among the many slants that attracted the curious in Barney Dobran's campaign on "Make Way for Tommorw" was a series of whitewashed footprints directed along the streets leading in and out of stores and coming to rest as to be expected at the Crown Theatre cashier's booth.



Street cars cover much mileage in and around Atlantic City which is one of the reasons the bannered bally shown here was utilized by Warnerites Sid Blumenstock and Herb Copelan to plug the world premiere of "That Certain Woman" at the Stanley, in the resort city.



CITYWIDE EXPLOITATION COVERAGE PROMOTED BY DI PESA, DOBRANS

Theatremen Voted Quigley Silver and Bronze Plaques for August List Newspaper Tieins and Varied Outdoor Angles

The point stressed and especially in local newspapers on the date for "Stella Dallas" for very generous returns was the fact that the engagement at Loew's Orpheum and State, Boston, was the New England premiere. Other publicity angles as effective were put on by Joe DiPesa for his Quigley August Silver campaign. Outstanding among these was the six-day "mother and daughter" photo contest in the *Evening American.*

Tiein broke on the front page with picture of Stanwyck and Shirley topped by captain offering $50 daily for best mother-daughter photos, representing city's happiest parents and children. Story credited picture as inspiration for the idea, title and theatres carried every day of the contest, which clicked unusually well.

Friday the 13th was the second day of the local engagement, which enabled Joe to hook in with the American to offer a gift from Barbara Stanwyck, a bassinette to the first baby born at a local maternity hospital on the 13th. Breaks on this included another page one smack. And among the other newspaper tieins that rate mention were included a feature story written especially for the *Transcript* by Mrs. Olive Higgins Prouty, local resident and author of the novel from which the picture was taken. Six-day serialization, full-page shots of Stanwyck were also planted and picture also was given notice in the Hollywood syndicate strip.

Three weeklies were also tied in by DiPesa to run an editorial entitled "Exploitation for a Cause," which called attention to the mother-and-daughter week bally, which obviously had to do with the picture. Editorials in each instance, though indicating that while the idea was to be considered as a stunt for the picture, the suggestion was a meritorious one, etc.

Strong Street Bally

Street ballyhoos were not neglected in the campaign, one attracting widely being a comely young woman masked and attired in unusual costume carried lettered parosol reading "Stella Dallas invites you to see her," etc. Girl made the downtown sections and rode the main street car and bus lines. Found also to be effective locally is the usage of tire covers and for this purpose DiPesa arranged displays with leading taxi fleets. Trucks of fan magazine distributors were also bannered.

Under the head of distribution various methods were employed to call attention to the date. Postal Telegraph, for instance, cooperated by distributing through messenger boys from office to office tiein heralds and bookmarks of course were given out at all lending and public libraries. The Loew man was also able to obtain thousands of the small size "Digest" magazines which he sniped and had distributed widely. Hotel postcards mailed from New York to selected mailing list and containing strong plug for the date was also found helpful.

Chalked up as another stunt and which also landed in the local dailies was a trophy offered by Miss Stanwyck to the best cowgirl rider at a local rodeo. Programs carried notice of the gift and papers ran shots of winning rider with the cup.

Window Displays Numerous

Window displays were numerous, DiPesa reporting some 350 displays being planted on the date. These included all Postal Telegraph branches, Lux soap tieins, and giant display at leading bookstore on the picture edition of the novel. Also spotted were copies of Mrs. Roosevelt's article posted in other windows together with the theatre credits.

Reported, too, was the co-operation of all the eight major and minor radio stations in the Boston territory. The broadcasters tied in with spot announcements over WMEX and WHDH. Station WEEI tied the picture in with sidewalk interview programs, similar slant being worked with WORL, which also used the radio dramatization. Among other radio hookins were tieup with WAAB which offered guest tickets on a song guessing contest and mention on WNAC having to do with the trophy offered in the rodeo contest.

The lobby display ahead and during run was in keeping with the importance of the date and DiPesa also created unusual displays for the theatre marquees among the other slants which were found of assistance in calling attention to the day and date showing at the two theatres.

Featured exploitations in both the DiPesa and Dobrans campaigns are illustrated in the Round Table photo section of this issue.

PLEASE OBSERVE THAT AWARDS DEADLINE

The deadline for the Quigley September Awards is midnight of Saturday, October 9. The deadline for United Artists' "Stella Dallas" contest is November 1.

Entries on this picture for Quigley Awards consideration must reach here in time to meet the monthly deadline and this is stressed in order to avoid any confusion between the two dates. Entrants who so desire may send their "Dallas" campaigns to the Round Table Quigley Awards with instructions to have these forwarded to the Judging Committee in the United Artists contest.

Playing 60 to 90 days after the first runs and with a capacity of some 1,000 seats, for his subsequent two-day date on "Make Way for Tomorrow" at the Crown, New London, Conn., Manager Barney Dobrans put together a sterling campaign of first-run merit and which the Judging Committee found worthy of the Quigley August Bronze.

Well in advance each member of the personnel pledged himself to inform at least 30 people of the coming date and Dobrans followed this up by a personal contact with his audiences by addressing patrons matinee and evenings one week in advance, and giving the picture his warm endorsement. Four girl members of the staff for three days ahead phoned to every number in the local directory and in advance cashiers also stressed playdates on every call. For a stunt tiein, Barney moved weighing scales into the lobby announcing that all women patrons weighing the same as Barbara Reed in the picture would be given free admission.

Many Outdoor Angles

Outdoor stuff covered many angles. Dobrans pasted one-sheets on sidewalk in front of the boxoffice and was able to stencil sidewalks in both directions for entire block. Found very effective was a series of footprints on the sidewalks in whitewash which led from store to store and then to the boxoffice. The New York hotel postcard tiein also contributed in rolling up interest. Title was planted in many windows by hooking up to the local merchandise advertised, leading bank, for instance, cooperating with attractive poster reading "Make way for tomorrow by putting something aside today."

Additional stunts that proved crowd-stoppers took the form of a very old-model Ford which was bannered and sent around town. Speed boat carrying giant banners covered the shore line at popular beaches and being the first time ever used locally garnered the attention it deserved. Dobrans arranged with the prosecuting attorney to have a local incorrigible sentenced to see the picture, and was able to obtain stories in the very conservative local paper by inviting inmates of the old folks' home to a special prevue. This proved to be one of the best attractors in the campaign. Bannered cars were promoted to carry the oldsters to the theatre, some 70 attending. Police department cooperated with special escort of three cruising cars. Barney's publicity barrage was further heightened by the finding of an octogenarian who had never seen or heard a motion picture and who was invited to the show. This made fine human interest copy.

Under his radio activities Dobrans lists a full week's plugging for the picture on the theatre's 15-minute daily program. This was followed by an electrical transcription program with further stressing given the date in local radio guide and station programs.

Among other things accomplished by the New London theatremen was the cooperation of leading local societies which he contacted through series of strong letters.

QUICK REPORTS FROM THE FIELD

Talent Quest

Local dance spot tied in with Dick Moss, Fox Boulevard Theatre, Los Angeles, Cal. on "New Faces" for contest whereby management sought new talent from the audience, guest tickets going to those acclaimed the best. Orchestrations of hit tunes were also planted with leading bands.

For "Elephant Boy," local zoo cooperated with Moss, Dick giving ten free tickets to children at his Saturday matinee entitling them to zoo admission and ride on elephant.

Trick Float

Street bally used by Bill Hendricks, Warner's Granada, Santa Barbara, for "Singing Marine" consisted of float built over a miniature trailer pulled by an Austin with marine playing hit tunes on an accordion, bannered car was "loaded" with marines and gobs. At the beaches Bill set up his p.a. system making announcements on the picture and telescope with theatre ad was also planted, as were boys handing out imprinted eye shades. Other stunts included buglers atop buildings who unrolled banners plugging the picture, girl stationed in lobby playing hit tunes and bannered sailboats.

Sound Truck

John Pival, Kramer Theatre, Detroit, tied in with local picnic at which some 10,000 attended, by sending along his bannered sound truck to furnish dance music consisting of hit tunes from "Top of the Town." Plugs for the picture were also made over the p.a. system and cards distributed suggesting that picnickers see the opus after the festivities. Pival further put on an amateur stage show in which acts sang numbers from "Town." Special drinks named for the picture were featured at leading bars and street stencils were used at busy corners.

Lobby Display

Tying in with local American Legion and the 111th, United States Infantry Veterans Association, Chuck Shannon, for "They Gave Him a Gun" date at the Belmar, Pittsburgh, secured enough material for a lobby display consisting of German machine gun and shell, post flags and large service flag which bore a star for each local member killed in action. Display coupled with novelty heralds and advance plugs in local paper helped the engagement.

WITNESS FOR THE DEFENSE

(*Continued from page 67*)

It was evident that the two witnesses for Showmanship had made a deep impression on judge and jury. The lawyer for the plaintiff realized he had a tough job ahead but as he got up to cross-examine there was a commotion at the door and in barged four charming young girls in costume. They carried a giant sized invitation personally addressed to His Honor to attend the opening that night of a widely-exploited picture.

Well, folks, plaintiff's lawyer was angry. He objected strongly to Showmanship going to work right in the courtroom to prejudice the jury in his favor. The judge, however, denied the objection, saying he thought the invite was a swell idea — so much so, in fact, that, plus the evidence of the witnesses, it about clinched the opinion in his mind that there was no basis for the charges against Showmanship.

So he threw out the case, adjourned court to get home in time to dress and attend the opening.

Swim Contest

Milt Harris, Loew publicist, Cleveland, tied up with the Cleveland Board of Education to hold swimming contest in nine public pools to exploit "Dead End" date at Loew's State. Contest was confined to girls aged fourteen and boys sixteen. Elimination contests were held in neighborhood pools. Winners are then to compete in the finals and each of the winners in the two classifications will receive a Bulova watch. Runners up will get cash prizes and guest tickets with silver plaque to the schools which the winners attend.

Shanghai Short

Max Weinberg, Little Theatre, Baltimore, Md., booked a travel short called "In Shanghai," showing the city before the current conflict. Then adding a frame reading "The films you have just seen were made in the streets of Shanghai a few months ago. We now offer you by contrast some scenes that were filmed in the streets of Shanghai a few days ago." Max followed with the Universal shots of the bombardment.



$1,000 in PRIZES

1st PRIZE	$500
2nd PRIZE	200
3rd PRIZE	100
4th PRIZE	50
5th PRIZE	50
6th PRIZE	50
7th PRIZE	25
8th PRIZE	25

The Judges

SAMUEL GOLDWYN
MARTIN QUIGLEY
Publisher, Motion Picture Herald
GEORGE SCHAEFER
Vice-President, United Artists
A—MIKE VOGEL
Managers' Round Table
MONROE GREENTHAL
Director of Advertising and Publicity, United Artists

My Thanks

...to the large number of exhibitors everywhere who have already submitted so many superlative campaigns in the STELLA DALLAS Contest. The splendid showmanship they reflect has without doubt added thousands of dollars to their theatre grosses. I appreciate the fine efforts that these campaigns represent.

Samuel Goldwyn



STELLA DALLAS CONTEST

Submit Your Complete Campaign to
United Artists Corporation
729 Seventh Avenue, New York City

Contest starts immediately—all entries must be post-marked not later than midnight Nov. 1st. In case of ties, duplicate awards will be given.

MEMBERS DETAIL FOOTBALL IDEAS

The 1937 football season is upon us and, as is the annual custom, representative Round Tablers have forwarded details of what they have prepared and intend arranging this fall to tie in with local and national gridiron battles. In alphabetical order have been set down reports of members queried on these activities. More on this in next week's issue.

Charninsky Ties to S.M.U. For Plugging on Big Games

In Dallas, Louie Charninsky at the Capitol will sell the season by having local cheer leaders on stage for early morning shows; football captains and coaches making talks on season's predictions from the stage; presentation on autographed footballs to holders of lucky tickets; local school band playing in front of the theatre on eve of big games. Football parade before with banners announcing that members of rival teams with coaches will be guests of theatre has been found by Charninsky to bring in extra business, as have dressing the lobby with banners and some of the house staff in football uniforms.

Louie has everything set with the nationally famed S.M.U. team to cooperate on plugging the big games. The famed Mustang band will play in the lobby and progress of their games will be announced over the loud speaker from the theatre. Charninsky has also set special kid club shows.

Cohen Will Speak Before Schools To Sell Local Football Games

The home town of Yale University, being New Haven, Ben Cohen, at Loew's College, reports a number of slants tying in with the University team as well as the local high schools. Cohen will take a personal part by interviewing over the radio leading college players present as guests at the college night before big games. He has also accepted invitations to address pep meetings.

Ben has arranged to let loose lettered balloons at the Yale Bowl and between halves at high school games has received permission to entertain with such gags as bannered trick horses plugging current show, placarded sound truck making announcements of school interest and coming shows.

WANTED!

Exhibitors to Cash in on These New Popcorn Machines . . .







These thoroughly new, up-to-date Popcorn Machines get all the nickels and dimes. They are improved big-capacity models with lights, color and motion that really get the business for you. All-electric, full cabinet size. Capacities: **$8.00 to $18.00 per hour.** Low down payments, easy terms.

Write for Catalog!

ADVANCE MFG. CO.
6332 St. Louis Ave., St. Louis, Mo.

HARRY SHAW ARRANGES "PIGSKIN" SHORT TIEIN

Appearance of the Yale football team at the New Haven Loew house playing the short has been assured Harry Shaw, Loew New England division chief, through a recent showing of the MGM short, "Pigskin Champions", to the Yale director of athletics and the entire football coaching staff. Head coach "Ducky" Pond has further agreed to have the team autograph 100 *or more footballs that Shaw is promoting for giveaways on a contest.*

The coach further agrees to work with the local Loewmen on coming football pictures which cooperation, Shaw reports, finally was obtained after three years of endeavor.

Feldman Arranging To Film Important Local Games

For the featured games in Pittsburgh which is prominent on the football horizon because of the University of Pittsburgh and Carnegie Tech, Joe Feldman, Pittsburgh zone Warner Theatres ad head, reports in favor the idea of arranging motion pictures taken of important games under his supervision, all costs of which are underwritten by local merchants. Other things listed are spot announcements over p.a. systems at football games, free space in football programs, airplane pulling banners over stadium, between-halves clowning by special ballyhoo man and at intervals presentation of outstanding local football stars for teams on stages of the Warner Theatres.

Feldman reports no week-in and week-out participation in football tieups since he finds it more profitable to hit the high spots of the season with exploitation geared to the coming attraction.

McBride Finds Megaphones Effective Theatre Advertising

Cardboard football megaphones used last year went over so well that Ed McBride at Loew's State, Syracuse, intends using these again to tie in with local games. Half the cost of these is underwritten by prominent furniture company in exchange for co-op advertising, and at the 1936 Colgate-Syracuse game McBride distributed 25,000 with 5,000 passed out to the students in the cheering section. Megaphones were printed in orange, the school colors, and Ed reports the students using these effectively in cheering formation.

In addition McBride plans on having the college cheer leaders at the theatre some Sunday on an organ tieup, wherein his organist will be dressed in collegiate costume and will play college songs. He is also preparing for a visit from the Syracuse coach and the team for the usual introduction from the stage.

Special High School Nights Arranged by Rosenthal

Successful football exploitation executed last year by Morris Rosenthal at the Majestic, Bridgeport, Conn., and to be repeated this year in connection with the first football picture, include newsreel shots of the crowds and highlights of big games. Tiein banners announcing the stunt and that the pictures will be shown at the Majestic are carried around in the field between halves.

Rosy is also preparing to have special nights for each local high school. Boxes are draped with school colors, cheer leader and students are introduced from the stage, and players are introduced by well known sports writer. Stunt is reported highly effective and good for capacity on each of the nights.

Saunders Features Ice Stunt To Plug Football Picture

In addition to the special nights and newsreel shots sponsored by local paper which also cooperates with front page publicity, Matt Saunders at Loew's Poli in Bridgeport will stress contest for nearest scores of big college games in connection with merchants, who will give prizes. Theatre and attractions will be plugged on the contest cards and in merchants' windows. Scores and important plays of big games will be announced from the stage and advertised in advance.

Stills of stars appearing in current productions will be placed in sporting goods shops and sports departments of large stores. Comedy ballyman in costume will attend local games to pass out theatre heralds.

Featured contest will be a football frozen in huge cake of ice planted at local store which will sponsor the tiein. Prize will be given for the nearest guess on how long it will take for the ice to melt completely from the football. Gag will be tied in with current attraction.

Taylor Plugs Big Games In Weekly Theatre Newsreel

Buffalo annually sponsors high school competition in which ten local teams compete for cup offered by Harvard University. These games draw thousands of fans weekly, which allows Charles B. Taylor, publicity chief of Shea's Theatres, Buffalo, to distribute heralds and megaphones carrying football schedules together with theatre ads.

When showing a football picture or one especially appropriate to high school or college students, Taylor using huge truck float bearing pennants and colors of the various schools. Lobby is similarly decorated and schools contacted for special nights. On these occasions cheer leaders are invited to perform on the stage as are school glee clubs and bands, which parade down main street led by theatre banners direct to the theatre.

Special stories are run each week on the sports page of local papers calling attention to the big college game featured that week in the newsreel. Taylor reports this a very good contact as sports writers often come in to review the picture.

personalities

C. O. SHULER
formerly connected with houses in Ashland and Lineville, Ala., is now operating the Heflin at Heflin, Ala.

▽

ROBERT WORD
of the Ritz, Scotsboro, Ala., announced the opening of his new house at Bridgeport, Ala.

▽

S. S. BARKSDALE
manager of the DeKalb, Fort Wayne, Ind., plans the opening of the Strand four days each week.

▽

LEO BONOFF
has opened the newly constructed Bonoff Theatre, Saybrook, Conn.

▽

PETER PAROKAS
has opened the Strand, new house in Thompsonville, Conn.

▽

AIDIE ANGLIN
is the manager of the new Richland Theatre, Richland, Ga.

▽

W. BURKE
former manager of the Palace, London, Ontario, has been transferred to the Imperial in Sarnia and GEORGE ALLEN, assistant at the London Capitol has been made manager of the Palace.

▽

HARRY KING
has reopened the King Theatre, Toronto, Can.

▽

HARRY GREENMAN
has added the Irma Theatre, St. Louis, Mo., to his string of neighborhood houses.

▽

W. O. KEMP
is the manager of the new Victory, Poteau, Okla.

▽

J. E. MASSEY
of Waynesville, N. C., and owner of the Park there, has purchased half interest in the Lyric, Sylva, N. C.

▽

LEE CARROW
is rebuilding the Clinton, Detroit, Mich.

▽

FRANK MELLON
has purchased the Star Theatre, Detroit, Mich.

▽

SAM ACKERMAN
has completely rebuilt the East Side Theatre, Detroit.

▽

AUBREY McCRAY
is the new manager of the Lyric Theatre in Stuart, Fla., succeeding FRED HANCOCK.

▽

PAUL DIXSON
has succeeded G. W. DICKINSON, JR., as manager of the Macon, Macon, Mo., and HAROLD MODLIN has taken over managerial reins at Uptown and Dickinson, Parsons, Kans., replacing CARLTON DICKINSON. Both the Dickinson boys returned to college.

ADS ON NEXT PAGE AND THEIR AUTHORS

Two-column "Prisoner of Zenda", Charlie Pincus, Capitol, Salt Lake City, Utah; three-column on "Topper", George Henger, Criterion, Oklahoma City, Okla.; two-column "San Quentin", Mort Goodman, Hollywood and Downtown Theatres, Los Angeles, Cal., and two-column "Hoosier Schoolboy", Irwin Waite, Melba, Dallas, Tex.

Two-column "Devil Is Driving", Paul Kessler, Suffolk, Holyoke, Mass.; three-column "Wee Willie Winkie" and "Broadway Melody", Ray Bell, Loew's Theatres, Washington, D. C.; two-column "Tundra", Harry Jernberg, Providence Theatre, Winnipeg, Can., and three-column "Pigskin Champions" and "Knight Without Armor", Victor Geisel, Orpheum, Green Bay, Wis.

Showmen's Calendar

NOVEMBER

1st	All Saint's Day
	Daniel Boone Born—1734
2nd	Election Day
	North Dakota and South Dakota became states in 1889
	James K. Polk (11th President) Born—1795
	James Dunn's Birthday
4th	Dick Powell's Birthday
5th	Joel McCrea's Birthday
6th	Abraham Lincoln elected President—1860
7th	Montana becomes a state—1889
8th	Katharine Hepburn's Birthday
11th	Armistice Day
	Washington became a state—1889
	Roland Young's Birthday
	Joe Penner's Birthday
	Pat O'Brien's Birthday
13th	Robert Louis Stevenson Born—1850
14th	Jack Oakie's Birthday
15-21	Book Week
16th	Oklahoma became a state—1907
19th	James A. Garfield (20th President) Born—1831
20th	Reginald Denny's Birthday
23rd	Franklin Pierce (12th President) Born—1804
	Harpo Marx's Birthday
24th	Zachary Taylor (12th Persident) Born—1784
25th	Thanksgiving Day
28th	Rubenstein (Composer) Born—1829
	Fred Astaire's Birthday
30th	Mark Twain Born—1835
	Louisiana purchased—1803

HARVEY WHALEY
manager of the Grand, Macon, Ga., has resigned to accept a position as advertising and display manager of the J. C. Penny Co. store in Savannah.

▽

FRANK M. MURPHY
of Loew's Orpheum, Boston, is the new manager of Loew's Parkway, Wilmington, Del., succeeding ROSCOE DRISSEL, who has been transferred to Loew's State, Norfolk, Va.

▽

JOHN D. SIRICA
at present managing the Palace, New Britain, will become managing director of the new Parokas house, Thompsonville, Conn., when it opens next week.

▽

ALFRED JONES
formerly in the capacity of utility man at the Oasis Theatre, Brooklyn, has been promoted to assistant manager at that house.

▽

JOHN R. BOYUM
formerly assistant of the Strand, Madison, Wis., has been named manager of the Fox, Menominee, Mich.

▽

HENRY TOLLETTE
former manager of the Oriental, Milwaukee, Wis., is now manager of the Retlaw, Fond du Lac, Wis.

▽

GEORGE KERASOTES
is the new manager of the Modernistic Theatre, Onarga, Ill.

▽

TOM POWELL
is managing the new Capitol Theatre, Springfield, Ill.

▽

DAVE ROSENBAUM
will manage the new Hollywood, Ausable Forks, N. Y.

▽

FRANK HENSON
manager of Loew's Broad, Columbus, Ohio, has been named manager of Loew's, Canton, replacing LARRY THOMPSON.

▽

E. C. AREHART
has purchased the Strand, Milford, Ia., from F. F. JUNGKUNG.

▽

GEORGE PETERS
has been promoted from assistant at Loew's Capitol, Wash., to the Loew's house in Reading, Pa.

▽

DICK EASON
moves to the Isis, Lynchburg, Va., from the Trenton, switching posts with CALVIN BALL.

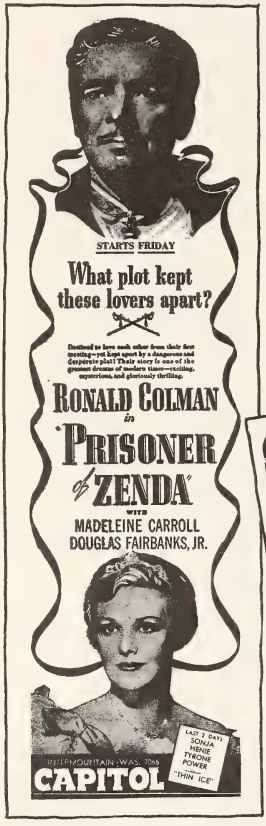
▽

HARRY MUNDY
assistant at the Warner, Worcester, Mass., has taken a similar post at the Capitol, Springfield, replacing CARL JAMROGA, resigned.

▽

EDDIE COFFEY
is now managing the Gem in Colusa, Cal.

REPRESENTATIVE NEWSPAPER ADS

















THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

ADVANCE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Dawn to Dusk	Margaret Morris-Bill Edwards	Nov.	1,'37†	
Squadron "B"	Margaret Morris-Bill Edwards	Sept.	15,'37†	

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything for a Thrill	Frankie Darro-Kane Richmond	June	15,'37	
Born to Fight	Frankie Darro-Jack La Rue	Nov.	3,'36	
Devil Diamond, The	Kane Richmond-Frankie Darro	Jan.	15,'37	
Fighting Texan, The	Kermit Maynard-Elaine Shepard	June	22,'37	
Galloping Dynamite	Kermit Maynard-Ariane Allen	Dec.	30,'36	
Headline Crasher	Frankie Darro-Kane Richmond	Dec.	25,'36	
Racing Blood	Frankie Darro-Kane Richmond	Nov.	15,'36	
Sing While You're Able	Pinky Tomlin	Mar.	20,'37	66
Thanks for Listening	Pinky Tomlin	July	12,'37	
Tough to Handle	Frankie Darro-Kane Richmond	Mar.	24,'37	
Valley of Terror	Kermit Maynard-Harlene Wood	Jan.	20,'37	
Whistling Bullets	Kermit Maynard-Harlene Wood	May	3,'37	
Wild Horse Roundup	Kermit Maynard-Dickie Jones	Nov.	20,'36	
With Love and Kisses	Pinky Tomlin-Toby Wing	Dec.	20,'36	
Coming				
Fighting Cadet	Frankie Darro			
Gentleman Must Live, A	Pinky Tomlin			
Reckless Chances	Kermit Maynard			
Roaring Six Guns	Kermit Maynard-Mary Hayes			
Young Dynamite	Frankie Darro			

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
For Love of You	F. Foresta-Riscoe and Wayne		60	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Red Lights Ahead	Andy Clyde-Lucille Gleason	Dec.	29,'36	

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Come Closer, Folks	James Dunn-Marian Marsh	Nov.	7,'36	61
Counsel for Crime	Otto Kruger-Jacqueline Wells	Sept.	14,'37†	62
(See "The Man Behind the Law," "In the Cutting Room," June 12,'37.)				
Counterfeit Lady (G)	Ralph Bellamy-Joan Perry	Dec.	31,'36	60. Jan. 23,'37
Cowboy Star, The	Charles Starrett-Iris Shunn	Nov.	20,'36	56
(See "In the Cutting Room," Oct. 10,'36.)				
Criminals of the Air	Rosalind Keith-Chas. Quigley	Apr.	30,'37	61
(See "Honeymoon Pilot," "In the Cutting Room," Mar. 27,'37.)				
Dangerous Adventure, A	Don Terry-Rosalind Keith	Aug.	1,'37	59
Devil Is Driving, The (G)	Richard Dix-Joan Perry	June	25,'37	68. July 24,'37
(Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84.)				
Devil's Playground (A)	Dolores Del Rio-Richard Dix	Jan.	24,'37	74. Feb. 27,'37
Fight to the Finish, A	Don Terry-Rosalind Keith	June	30,'37	59
(See "Taxi War," "In the Cutting Room," May 1,'37.)				
Find the Witness (G)	Rosalind Keith-Chas. Quigley	Jan.	8,'37	57. Mar. 6,'37
Frame Up, The	Paul Kelly-Jacqueline Wells	May	1,'37	59
(See "Right Guy," "In the Cutting Room," May 1,'37.)				
Girls Can Play	Chas. Quigley-Jacqueline Wells	June	21,'37	60
I Promise to Pay (G)	Lee Carrillo-Chester Morris	Apr.	21,'37	65. Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 64.)				
It Can't Last Forever (G)	Betty Furness-Ralph Bellamy	July	15,'37	68. Aug. 14,'37
It Happened in Hollywood	Richard Dix-Fay Wray	Sept.	7,'37†	67
(See "Once a Hero," "In the Cutting Room," Apr. 17,'37.)				
It's All Yours (G)	Francis Lederer-M. Carroll	Sept.	1,'37†	80. Aug. 7,'37
Lady from Nowhere	Mary Astor-Charles Quigley	Nov.	21,'36	60
Law of the Ranger	Bob Allen-Elaine Shepard	Feb.	26,'37	57
League of Frightened Men (G)	Walter Connolly-Irene Hervey	May	25,'37	65. July 24,'37
Legion of Terror (G)	Marguerite Churchill-B. Cabot	Nov.	1,'36	60. Nov. 7,'36
Let's Get Married (G)	Ralph Bellamy-Ida Lupino	Mar.	25,'37	69. May 29,'37
Lost Horizon (A)	Ronald Colman-Jane Wyatt	Sept.	1,'37†	118. Feb. 27,'37
(Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92; July 31,'37, p. 80; Aug. 28,'37, pp. 96, 100.)				
More Than a Secretary (G)	Jean Arthur-George Brent	Dec.	24,'36	77. Dec. 28,'36
Meter Madness	Rosalind Keith-Allen Brook	Apr.	5,'37	62
(See "Speed Mad," "In the Cutting Room," Feb. 20,'37.)				
One Man Justice	Chas. Starrett-Barbara Weeks	July	1,'37	59
Outlaws of the Orient	Jack Holt-Mae Clarke	Aug.	20,'37†	61
Parole Racket (G)	Paul Kelly-Rosalind Keith	Mar.	4,'37	62. Apr. 10,'37
Pennies from Heaven (G)	Bing Crosby-Madge Evans	Nov.	25,'36	83. Dec. 18,'36
(Exploitation: Dec. 5,'36, p. 79; Feb. 8,'37, p. 72; Mar. 27,'37, pp. 81, 82; Apr. 3,'37, p. 86; May 15,'37, p. 96.)				
Racketeers in Exile (G)	George Bancroft-Evelyn Venable	Mar.	31,'37	67. Apr. 3,'37
Rangers Step In, The	Bob Allen-Eleanor Stewart	Aug.	8,'37†	58
Reckless Ranger	Bob Allen-Louise Small	May	30,'37	56
Rio Grande Ranger	Bob Allen-Iris Meredith	Dec.	11,'36	54
(See "In the Cuting Room," Nov. 7,'36.)				
Roaring Timber (G)	Jack Holt-Grace Bradley	July	4,'37	65. Aug. 28,'37
Speed to Spare	Dorothy Wilson-Chas. Quigley	May	4,'37	60
(See "Racing Luck," "In the Cutting Room," Feb. 13,'37.)				
Theodora Goes Wild (G)	Irene Dunne-Melvyn Douglas	Nov.	12,'36	95. Nov. 14,'36
(Exploitation: Jan. 23,'37, p. 81.)				
Thunder in the City (G)	Edw. G. Robinson-Luli Deste	Apr.	25,'37	76. Feb. 13,'37
Trapped	Charles Starrett-Peggy Stratford	Mar.	5,'37	55
Trouble in Morocco (G)	Jack Holt-Mae Clarke	Mar.	22,'37	62. Mar. 20,'37
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct.	15,'36	69
Two Fisted Sheriff	Chas. Starrett-Barbara Weeks	June	15,'37	59
Two Gun Law	Chas. Starrett-Peggy Stratford	Apr.	7,'37	56
Venus Makes Trouble	James Dunn-Patricia Ellis	May	14,'37	58
(See "In the Cutting Room," Apr. 3,'37.)				
Westbound Mail	Chas. Starrett-Rosalind Keith	Jan.	22,'37	54
When You're in Love (G)	Grace Moore-Cary Grant	Feb.	27,'37	104. Feb. 20,'37
Woman in Distress (G)	May Robson-Irene Hervey	Jan.	17,'37	68. Feb. 13,'37
Women of Glamour (G)	Melvyn Douglas-Virginia Bruce	Jan.	28,'37	72. Mar. 20,'37
(Exploitation: Feb. 27,'37, p. 81.)				
Coming				
Absent Without Leave	Dolly Haas			
All American Sweetheart	Scott Colton-Patricia Farr			
(See "In the Cutting Room," Sept. 18,'37.)				
Awful Truth, The	Irene Dunne-Cary Grant	Oct.	7,'37†	
(See "In the Cutting Room," July 17,'37.)				
Carnival Lady	Chas. Quigley-Rita Hayworth			
College Follies of 1938	Jimmy Durante-Joan Perry			
Forgotten Women	Wyn Cahoon-Scott Colton			
Game That Kills, The	Chas. Quigley-Rita Hayworth	Sept.	21,'37†	
Hollywood Round-up	Buck Jones			
I'll Take Romance	Grace Moore-M. Douglas	Oct.	28,'37†	
(See "In the Cutting Room," July 24,'37.)				
I Married an Artist	John Boles-Luli Deste			
Life Begins with Love	Jean Parker-D. Montgomery	Oct.	14,'37†	
(See "In the Cutting Room," July 31,'37.)				
Night Before, The	Mary Astor-Richard Arlen			
Old Wyoming Trail, The	Chas. Starrett-Barbara Weeks			
Paid to Dance	Don Terry-Jacqueline Wells			
Park Avenue Dame	Fay Wray-Richard Arlen	Oct.	21,'37†	
(See "In the Cutting Room," Aug. 14,'37.)				
Trapped by G-Men	Jack Holt-Wynne Gibson	Oct.	31,'37†	
There's Always a Woman	Loretta Young-Randolph Scott			

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battle of Greed (G)	Tom Keene-Gwynne Shipman	Jan.	18,'37	65. Jan. 9,'37
Drums of Destiny (G)	Tom Keene-Edna Lawrence	June	12,'37	*60. June 19,'37
Law Commands, The	Tom Keene-Lorraine Hayes	May	12,'37	60
Old Louisiana (G)	Tom Keene-Rita Cansino	Mar.	1,'37	64. Mar. 20,'37
Raw Timber	Tom Keene-Peggy Keys	July	6,'37	63
Under Strange Flags	Tom Keene-Luana Walters	Apr.	12,'37	64

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Danube Romance	Zita Perezel	Jan.	20,'37	85
Dreams of Love	Frank Taray	Jan.	3,'37	103
(English titles)				
Friendly Expression	Radey-Szoke	Nov.	1,'36	65
Hungarian Village	Travelogue	Dec.	25,'36	20
(English titles)				
I Married for Love	Kabos-Radal	Sept.	15,'37†	84
Man of Gold	Maria Egri-F. Kiss	Apr.	12,'37	92
Man Under the Bridge	Csortos-Lazar	Nov.	15,'36	82
Salary $200 Monthly	Javor-Felop	Dec.	31,'36	82
Scotchman in Hungary	Radey-Oresl	Apr.	12,'37	95
Sister Mary	Szorenyi-Sved	Mar.	28,'37	91
Sons of the Steppes	Kiss-Komcar	Dec.	26,'36	85
Storm on the Pusta	Kiss-Komcar	Apr.	5,'37	78
Three Spinsters	Emile Markus-Rajnay	Dec.	1,'36	84
Coming				
Blame It on Love	Szeleczky-Basthy	Sept.	6,'37†	78
My Daughter Is Different	Turay-Kabos	Oct.	20,'37†	88
Once a Week	Kabos-Perczel	Sept.	10,'37†	74
Tempest in a Charda	Javor-Lazar	Oct.	20,'37†	90
Texas Mammy	Fedak	Oct.	25,'37†	89
Tomi	Pecsi-Adam	Sept.	11,'37†	81
Vicki (Country Ball)	Javor-Rose Barsony	Sept.	25,'37†	87
Yellow Roses	Kabos	Oct.	30,'37†	90

(THE RELEASE CHART--CONT'D)

DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crimson Circle	Noah Beery	Jan.	1,'37	74

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Case of the Stuttering Bishop, The, 176	Donald Woods-Ann Dvorak	June	5,'37	70
Cherokee Strip 178	Dick Foran-Jane Bryan	May	15,'37	55
Confession (A) 158	Kay Francis-Ian Hunter	Aug.	28,'37	*85. July 24,'37
Dance, Charlie, Dance (G) 165	Stuart Erwin-Jean Muir	Aug.	14,'37	64. May 1,'37
Draegerman Courage (G) 168	Jean Muir-Barton MacLane	May	15,'37	58. Aug. 29,'36
Empty Holsters 179	Dick Foran-Patricia Walthall	July	10,'37	
Ever Since Eve (G) 162	Marion Davies-R. Montgomery	July	17,'37	79. June 26,'37
Gold Diggers of 1937 (G) 151 (Exploitation: Jan. 2,'37, p. 100; Jan. 9,'37, p. 71; Feb. 13,'37, p. 86; Mar. 6,'37, p. 90.)	Dick Powell-Joan Blondell	Dec.	26,'36	101. Dec. 12,'36
Green Light (G) 154 (Exploitation: Mar. 27,'37, pp. 78, 81; Apr. 3,'37, p. 89; May 1,'37, p. 79; May 22,'37, p. 90; May 29,'37, p. 67; June 12,'37, p. 94; July 3,'37, p. 68.)	Errol Flynn-Anita Louise	Feb.	20,'37	85. Jan. 9,'37
Guns of Pecos 960	Dick Foran-Anne Nagel	Jan.	2,'37	65
Her Husband's Secretary (A) 173 (See "In the Cutting Room," Nov. 21,'36.)	Jean Muir-Warren Hull	Mar.	20,'37	61. Mar. 6,'37
Marked Woman (A) 156	Bette Davis-H. Bogart	Apr.	10,'37	96. Mar. 6,'37
Men in Exile 174	Richard Purcell-June Travis	Apr.	4,'37	
Mountain Justice (A) 161	Josephine Hutchinson-G. Brent	Apr.	24,'37	82. May 22,'37
Mr. Dodd Takes the Air (G) 159	Kenny Baker-Jane Wyman	Aug.	21,'37	*80. July 31,'37
Once a Doctor (G) 171	Donald Woods-Jean Muir	Jan.	23,'37	65. Mar. 6,'37
Penrod and Sam (G) 172	Billy Mauch-Henry Watson	Feb.	28,'37	64. Jan. 16,'37
Prairie Thunder 180	Dick Foran-Ellen Clancy	Sept.	11,'37	
Prince and the Pauper, The (G) 152 (Exploitation: May 29,'37, p. 66; June 26,'37, p. 121; July 3,'37, p. 68.)	Mauch Twins-Errol Flynn	May	8,'37	120. Apr. 17,'37
San Quentin (G) 163	Pat O'Brien-Humphrey Bogart	Aug.	7,'37	70. Apr. 3,'37
Sing Me a Love Song (G) 160. (Exploitation: Dec. 26,'36, p. 70.)	James Melton-Patricia Ellis	Jan.	9,'37	79. Oct. 17,'36
Stolen Holiday (G) 157	Kay Francis-Ian Hunter	Feb.	6,'37	80. Dec. 26,'36
Talent Scout (G) 166	Donald Woods-Jeanne Madden	July	24,'37	62. June 12,'37
That Certain Woman (A) 254.	Bette Davis-Henry Fonda	Sept.	18,'37†	*94. Aug. 7,'37
That Man's Here Again (G) 175	Mary Maguire-Tom Brown	Apr.	17,'37	58. Mar. 27,'37
Three Men on a Horse (G) 151. (Exploitation: Dec. 12,'36, p. 81; Dec. 19,'36, p. 89; Dec. 26,'36, p. 70; Jan. 2,'37, p. 106; Jan. 9,'37, p. 71; Mar. 13,'37, p. 80; May 1,'37, p. 83.)	Frank McHugh-Joan Blondell	Nov.	21,'36	85. Dec. 5,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accidents Will Happen	Ronald Reagan-Gloria Blondell			
Adventurous Blonde, The (G)	Glenda Farrell-Barton MacLane	Nov.	13,'37†	*65. Sept. 11,'37
Alcatraz Island	John Litel-Ann Sheridan			
Back in Circulation (A) 266	Joan Blondell-Pat O'Brien	Sept.	25,'37†	82. Aug. 7,'37
First Lady (G)	Kay Francis-Preston Foster			*82. Sept. 11,'37
Gold Is Where You Find It	George Brent-O. de Havilland			
Hollywood Hotel	Dick Powell-Frances Langford			
It's Love I'm After (G)	Leslie Howard-Bette Davis			*87. July 31,'37
Larger Than Life	Frank McHugh-Ann Sheridan			
Love Is on the Air 269	Ronald Reagan-June Travis	Oct.	2,'37†	61
Over the Goal 272	William Hopper-June Travis	Oct.	16,'37†	
Perfect Specimen, The 257 (See "in the Cutting Room." July 3,'37.)	Errol Flynn-Joan Blondell	Oct.	23,'37†	
Sergeant Murphy	Ronald Reagan-Mary Maguire			
They Won't Forget (A) 265 (See production article, "The Deep South," May 8,'37, p. 16.)	Gloria Dickson-Claude Rains	Oct.	9,'37†	95. June 19,'37
This Woman Is Dangerous	Kay Francis-Pat O'Brien			
West of Shanghai (G) 164 (Reviewed under the title, "War Lord.")	Boris Karloff-Beverly Roberts			*65. July 17,'37

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Astero	Miss Kyvell	Feb.	21,'37	90
Far from the Crowd	Mary Tsagonis	Apr.	7,'37	82
Ftohea Toy Mpoam	Vasoula Manolidoy	Sept.	5,'37†	90

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Kaimourgea Zoe	Rita Karmen	Nov.	7,'37†	115
Reborn	Elene Papadake	Dec.	5,'37†	90
True Love	Sophea Damogley	Oct.	3,'37†	85

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Backstage 3614	Anna Neagle-Arthur Tracy	Mar.	15,'37	65
Everybody Dance (G) 3613	Ernest Truex-C. Courtneidge	Feb.	15,'37	70. Sept. 12,'36
Gangway (G)	Jessie Matthews-Nat Pendleton	Sept.	1,'37†	88. Aug. 28,'37
Head Over Heels in Love (G) 3604 (Exploitation: Feb. 27,'37, p. 84; Mar. 13,'37, p. 78.)	Jessie Matthews-Louis Borrell	Feb.	20,'37	81. Feb. 13,'37
King Solomon's Mines (G) 3618 (See production article, May 22,'37, p. 16.)	Cedric Hardwicke-Roland Young	Aug.	26,'37	76. July 3,'37
Love in Exile (A) 3623	Clive Brook-Helen Vinson	Nov.	15,'36	63. May 30,'36
Man of Affairs (G) 3606 (Reviewed under the title, "His Lordship.") (Exploitation: Mar. 6,'37, p. 88.)	George Arliss-Rene Ray	Jan.	20,'37	71. Nov. 28,'36
River of Unrest (G) 3621 (Reviewed under the title, "Ourselves Alone.")	John Lodge-John Loder	Jan.	15,'37	69. May 18,'36
Silent Barriers (G) 3608 (See "The Great Barrier," production article, Feb. 6,'37, p. 10; exploitation: Apr. 3,'37, p. 65; May 1,'37, p. 81; June 26,'37, p. 121; July 17,'37, p. 90; July 24,'37, pp. 79, 81; Aug. 7,'37, p. 94; Sept. 4,'37, p. 96.)	Richard Arlen-Lilli Palmer	Apr.	29,'37	83. Feb. 27,'37
Strangers On a Honeymoon (G) 3615	C. Cummings-Noah Berry	Dec.	15,'36	67. Jan. 9,'37
Talk of the Devil (G) 3607	Ricardo Cortez-Sally Eilers	June	1,'37	76. May 22,'37
Tenth Man, The (G) 3622	John Lodge-Antoinette Cellier	May	15,'37	65. Aug. 29,'36
Two of Us 3619	Jack Hulbert-Gina Malo	July	10,'37	64
Where There's a Will 3624	Will Hay	July	26,'37	74
Woman Alone, The (G) 3601 (Reviewed under the title, "Sabotage.")	Sylvia Sidney-John Loder	Jan.	12,'37	76. Jan. 2,'37
You're in the Army Now (G) 3620 (Reviewed under the title, "O. H. M. S.")	Wallace Ford-Anna Lee	Mar.	1,'37	73. Feb. 20,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Syn (G)	Geo. Arliss-Margaret Lockwood			81. Sept. 18,'37
Girl Was Young, The	Nova Pilbeam			
Look Out for Love	Anna Neagle-T. Carminati			
Non Stop New York	Anna Lee-Desmond Tester			
Sailing Along	Jessie Matthews-Jack Whiting			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Days (G) 147	Tex Ritter-Eleanor Stewart	Jan.	30,'37	52. Feb. 13,'37
Bank Alarm 139	Conrad Nagel-Eleanor Hunt	June	25,'37	63
Boots of Destiny 204	Ken Maynard-Claire Dodd	July	23,'37†	56
Captain Calamity 128	George Houston-Movita	Nov.	29,'36	68
Forever Yours (G) 155	Benjamino Gigli	May	15,'37	70½. June 12,'37
Girl Loves Boy 124	Eric Linden-Cecilia Parker	Mar.	27,'37	77
Girl Said No, The (G) 201	Robt. Armstrong-Irene Hervey	July	16,'37†	76½. May 29,'37
Gold Racket, The (G) 138	Conrad Nagel-Eleanor Hunt	Apr.	10,'37	65½. May 1,'37
Great Guy (G) 101 (Exploitation: Jan. 16,'37, p. 74; Jan. 23,'37, p. 78; Feb. 6,'37, pp. 74, 77; Feb. 20,'37, p. 85; Feb. 27,'37, p. 81; May 22,'37, p. 88.)	James Cagney-Mae Clarke	Jan.	2,'37	73. Dec. 19,'36
Hats Off (G) 108	Mae Clarke-John Payne	Dec.	6,'37	66½. Jan. 2,'37
Headin' for the Rio Grande (G) 146	Tex Ritter-Eleanor Stewart	Dec.	20,'36	61. Dec. 12,'36
Here's Flash Casey 211	Eric Linden-Boots Mallory	Sept.	10,'37†	
Hideout in the Alps 199 (Reviewed under the title, "Dusty Ermine.")	Jane Baxter-Anthony Bushell	July	23,'37	75. Oct. 10,'36
Hittin' the Trail 149	Tex Ritter-Jerry Bergh	Apr.	3,'37	58
Juggernaut (A) 154	Boris Karloff-Joan Wyndham	Apr.	30,'37	64. Oct. 17,'36
Killers of the Sea (G) 135	Capt. Wallace Casewell	May	8,'37	49. May 15,'37
Love Takes Flight (G) 206	Bruce Cabot-Beatrice Roberts	Aug.	13,'37†	71. Aug. 7,'37
Man in the Mirror, The (A) 112	E. E. Horton-Genevieve Tobin	Apr.	24,'37	71½. Jan. 16,'37
Mystery of the Hooded Horsemen 151	Tex Ritter-Iris Meredith	Aug.	6,'37	60
Navy Spy 137	Conrad Nagel-Eleanor Hunt	Mar.	13,'37	56
Renfrew of the Royal Mounted 212	Jimmy Newell-Carol Hughes	Sept.	17,'37†	
Riders of the Rockies 150	Tex Ritter-Louise Stanley	July	2,'37	66
Romance and Riches (G) 153 (Reviewed under the title, "The Amazing Quest.")	Cary Grant-Mary Brian	Feb.	27,'37	58½. Aug. 28,'36
Scotland Yard Commands (G) 152	Clive Brook-V. Hopper	Jan.	23,'37	61. Feb. 20,'37
Shadow Strikes, The (G) 202.	Rod La Rocque-Lynn Anders	July	9,'37†	61. July 17,'37
Sing, Cowboy, Sing (G) 145	Tex Ritter-Louise Stanley	May	22,'37	59. June 5,'37
Small Town Boy, The 205	Stuart Erwin-Joyce Compton	July	30,'37†	61
Something to Sing About (G) 210	James Cagney-E. Daw	Sept.	3,'37†	*90. Sept. 4,'37
Song of the Gringo (G) 144	Tex Ritter-Joan Woodbury	Nov.	22,'36	62. Nov. 14,'36
Sweetheart of the Navy 123	Eric Linden-Cecilia Parker	June	18,'37	61
Trailing Trouble 208	Ken Maynard	Aug.	27,'37†	
Trouble in Texas (G) 148	Tex Ritter	Mar.	6,'37	63. Mar. 13,'37
Two Who Dared (A) 113 (Reviewed under the title, "A Woman Alone.")	Anna Sten-Henry Wilcoxon	May	8,'37	73. June 6,'36
23½ Hours Leave (G) 103	James Ellison-Terry Walker	Mar.	20,'37	72½. Mar. 6,'37
We're in the Legion Now (G) 129 (Reviewed under the title, "Rest Cure.")	Reginald Denny-Esther Ralston	Jan.	16,'37	55½. Feb. 15,'36
Yellow Cargo (G) 136	Conrad Nagel-Eleanor Hunt	Nov.	8,'36	63. Nov. 14,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Damaged Goods 175	Pedro de Cordoba			60. July 10,'37
Death Takes a Cruise				
Gorgeous	Anna Sten			
He Wanted to Marry	Wallace Ford-Isabel Jewell			
Honolulu Honeymoon				
King of the Sierras 207	Rex-Shiek	Oct.	1,'37†	
Law of the Golden West	Tex Ritter			
Love Me Again	Anna Sten			
Love Runs Into Money				
Make Up (G)	Nils Asther-June Clyde			70. July 10,'37
Mr. Boggs Buys a Barrel	Stuart Erwin-Helen Chandler			
Murder at the Rancho	Ken Maynard			
Orchid Girl	Anna Sten			
Painter in the Sky				
Photo Finish	Conrad Nagel-Eleanor Hunt			
Snow Covered Wagons				
Spy of Napoleon (G)	R. Barthelmess-D. Haas			98. Oct. 10,'36
Stars and Stripes				
Tex Rides with the Boy Scouts 214	Tex Ritter	Sept.	24,'37†	
Wallaby Jim of the Islands 213	Geo. Houston-Ruth Coleman	Sept.	24,'37†	

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker-Geneva Mitchell	Mar.	1,'37	63
Oil Raider, The	Buster Crabbe	Nov.	1,'36	
White Ivory	Jack Mulhall	Dec.	1,'36	69

(THE RELEASE CHART--CONT'D)

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Early Bird, The	Richard Hayward			
Irish and Proud of It	Richard Hayward			
Calling All Cars	Jack LaRue-Lillian Miles	Feb.	10,'37....62	Jan. 26,'35
Fire Trap, The	Norman Foster-Evalyn Knapp	Jan.	10,'37....58	Dec. 7,'35
Inyaah	Borneo Expedition	Nov.	15,'36†....70	
Phantom of Santa Fe	Nina Quartaro-Norman Kerry	Aug.	1,'37†....75	
Rescue Squad	Ralph Forbes-Sheila Terry	Feb.	10,'37....82	
Uncle from America	Czech Film	Dec.	15,'36....90	
Wedding of Palo, The (G)	Rasmussen's Eskimo Drama	Mar.	1,'37....85	Mar. 20,'37
Coming				
Ada Don't Do That	Polish Film			
Business in Distress	Czech Film			
I Give My Heart (A)	Gitta Alpar		85	Nov. 16,'35
Invitation to the Waltz (G)	Lilian Harvey		80	Nov. 16,'35
Kathleen Mavourneen	Sally O'Neil-Irish Cast			
Maid of the Mountains, The (G)	Harry Welchman		80	Apr. 22,'33
Song of the Lark	Czech Film			
Student's Romance, The (G)	Patric Knowles		78	Aug. 10,'35
Voice of India	Hoefler Expedition	Oct.	1,'37†....70	

HUNGARIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Exception Granted	Imre Raday-Klari Tolnay	June	11,'37....9 rls	
Extra, Extra!	Gy Kabos	Feb.	20,'37....8 Rls	
Honeymoon On Cut-Rate	Paul Javor-I. Agai	Feb.	6,'37....8 rls	
Pay, Madame	Paul Javor	May	30,'37....8 rls	
Coming				
Affair of Honor	Gy Kabos	Sept.	11,'37†....9 rls	
All Men Are Wild	Paul Javor	Oct.	21,'37†....9 rls	
Anniversary	Imre Raday-Ida Turay	Dec.	10,'37†....10 rls	
Bride from Torocko	Paul Javor	Oct.	1,'37†....10 rls	
Eighty Miles an Hour	Gy Kabos-M. Erdely	Nov.	19,'37†....8 rls	
Hotel Springtime	Gy Kabos-Anna Tokes	Nov.	30,'37†....10 rls	
I Picked You for My Husband	Paul Javor	Nov.	4,'37†....9 rls	
It Happened in Budapest	Gy Kabos-Zita Perczel	Sept.	21,'37†....9 rls	
Sport of Love, The	Gy Kabos-Ida Turray	Dec.	24,'37†....8 rls	
Two Prisoners	Paul Javor	Oct.	12,'37†....10 rls	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Dec.	1,'36....80	June 6,'36
Dead March, The (A)	Beake Carter	Sept.	15,'37†....73	Sept. 11,'37
High Hat	Frank Luther-Dorothy Dare	Jan.	1,'37....90	
Rich Relations	Ralph Forbes-Frances Grant	Feb.	1,'37....90	
She Shall Have Music	Jack Hylton-June Clyde	Nov.	1,'36....90	Dec. 1,'35
With Pleasure, Madame	Conrad Nagel-Marta Labarr	Apr.	15,'37....90	
Coming				
Back from Reno				
Beauty Racket				
Deerslayer				
Honor Among Women				
I Demand Payment	Betty Burgess-Jack LaRue			
Night of Crime				
Sky Girl				

INVINCIBLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ellis Island	Donald Cook-Peggy Shannon	Nov.	5,'36....98	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Thin Man (G) 713 (Exploitation: Jan. 9,'37, p. 71; Feb. 6,'37, p. 72; Feb. 13,'37, p. 86; May 1,'37, p. 80; June 5,'37, p. 64.)	William Powell-Myrna Loy	Dec.	25,'36....112	Dec. 12,'36
April Romance (G) 706	Richard Tauber	Nov.	20,'36....82	Feb. 13,'37
Bad Guy (G) 743	Bruce Cabot-Virginia Grey	Aug.	27,'37....69	Aug. 28,'37
Between Two Women (G) 737	Virginia Bruce-Franchot Tone	July	9,'37....89	July 3,'37
Big City (A) 801	Spencer Tracy-Luise Rainer	Sept.	3,'37†....80	Sept. 4,'37
Born to Dance (G) 709 (Exploitation: Jan. 2,'37, p. 108; Jan. 23,'37, p. 80; Mar. 20,'37, p. 77.)	Eleanor Powell-James Stewart	Nov.	27,'36....108	Nov. 21,'36
Broadway Melody of 1938 (G) 739	Eleanor Powell-Robt. Taylor	Aug.	20,'37....110	Aug. 21,'37
Camille (A) 639 (See production article, Dec. 24,'36, p. 16; exploitation: Jan. 8,'37, p. 107; Mar. 13,'37, p. 78; Mar. 27,'37, p. 78.)	Greta Garbo-Robert Taylor	Jan.	1,'37....108	Dec. 19,'36
Captains Courageous (G) 717 (See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 31,'37, p. 82; Aug. 7,'37, pp. 91, 92; Aug. 21,'37, pp. 76, 78; Aug. 28,'37, p. 97; Sept. 4,'37, pp. 95, 96, 97.)	F. Bartholomew-Spencer Tracy	June	25,'37....116	Apr. 3,'37
Dangerous Number (G) 718	Robert Young-Ann Sothern	Jan.	22,'37....71	Feb. 6,'37
Day at the Races, A (G) 730 (See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 10,'37, p. 86; July 17,'37, p. 89; Apr. 7,'37, p. 91.)	Marx Brothers-Allan Jones	June	11,'37....111	June 19,'37
Emperor's Candlesticks, The (G) 733	William Powell-Luise Rainer	July	2,'37....89	July 3,'37
Espionage (G) 723	Edmund Lowe-Madge Evans	Feb.	26,'37....67	Mar. 6,'37
Family Affair, A (G) 632	Lionel Barrymore-Cecilia Parker	Mar.	12,'37....69	Mar. 20,'37
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec.	11,'36....72	Oct. 31,'36
Good Earth, The (A) 741 (See production article, July 11,'36, p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83; May 15,'37, pp. 96, 99; June 12,'37, p. 94; July 10,'37, p. 87; Aug. 7,'37, pp. 90, 92; Sept. 18,'37, pp. 82, 86.)	Paul Muni-Luise Rainer	Aug.	6,'37....139	Feb. 6,'37
Good Old Soak (G) 728 (Exploitation: May 29,'37, p. 67; June 26,'37, p. 121.)	Wallace Beery-Betty Furness	Apr.	23,'37....76	Apr. 24,'37
Hell Divers (re-issue) (G)	Clark Gable-Wallace Beery	June	4,'37....109	Dec. 26,'31
Last of Mrs. Cheyney, The 719 (See production article, Apr. 3,'37, p. 86; May 15,'37, p. 94; June 12,'37, p. 92.)	Joan Crawford-William Powell	Feb.	19,'37....98	Feb. 27,'37
London By Night (G) 740	George Murphy-Rita Johnson	July	30,'37....69	July 24,'37
Mad Holiday (G) 706	Elissa Landi-Edmund Lowe	Nov.	13,'36....71	Nov. 14,'36
Mama Steps Out (G) 721	Guy Kibbee-Alice Brady	Feb.	5,'37....65	Feb. 8,'37
Manhattan Melodrama (re-issue) (G)	C. Gable-M. Loy-W. Powell	July	2,'37....90	Apr. 28,'34
Man of the People (G) 716	Joseph Calleia-Florence Rice	Jan.	29,'37....81	Jan. 30,'37
Married Before Breakfast (G) 736	Robt. Young-Florence Rice	June	18,'37....70	June 26,'37
Maytime (G) 720 (Musical analysis: Mar. 27,'37, p. 15; exploitation: Feb. 27,'37, p. 85; Apr. 3,'37, p. 64; Apr. 17,'37, p. 78; May 22,'37, p. 89; June 5,'37, pp. 68, 69; July 24,'37, p. 80.)	J. MacDonald-Nelson Eddy	Mar.	26,'37....132	Mar. 13,'37
My Dear Miss Aldrich (G) 803	Edna May Oliver-W. Pidgeon	Sept.	17,'37†....73	Sept. 11,'37
Naughty Marietta (re-issue) (G)	Jeanette MacDonald-N. Eddy	Aug.	6,'37....105	Mar. 2,'35
Night Must Fall (A) 727	Robt. Montgomery-R. Russell	Apr.	30,'37....117	Apr. 10,'37
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr.	23,'37....67	Feb. 6,'37
Parnell (G) 722 (See production article, Feb. 13,'37, p. 16.)	Clark Gable-Myrna Loy	June	4,'37....119	June 12,'37
Personal Property (G) 725 (Exploitation: May 1,'37, p. 79; June 12,'37, p. 93.)	Jean Harlow-Robert Taylor	Mar.	19,'37....84	Mar. 20,'37
Pick a Star (G) 735	Jack Haley-Patsy Kelly	May	21,'37....70	Apr. 24,'37
Romeo and Juliet (G) 1100 (See production article, Mar. 28,'36, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 30,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70; June 26,'37, pp. 118, 119, 123; July 3,'37, pp. 69, 70; July 17,'37, p. 91; July 24,'37, p. 80; July 31,'37, p. 80.)	Norma Shearer-Leslie Howard	Apr.	16,'37....127	July 18,'36
Saratoga (G) 742 (Exploitation: Aug. 28,'37, p. 98.)	Clark Gable-Jean Harlow	July	23,'37....94	July 24,'37
Sinner Take All (A) 712	Bruce Cabot-Margaret Lindsay	Dec.	18,'36....74	Dec. 18,'36
Song of the City (G) 724 (Exploitation: Nov. 28,'36, p. 96; Dec. 26,'36, p. 75; Feb. 6,'37, p. 72; Feb. 20,'37, p. 85.)	Dean Jeffries-Margaret Lindsay	Apr.	2,'37....69	Mar. 27,'37
Tarzan Escapes (G) 711	J. Weissmuller-M. O'Sullivan	Nov.	8,'36....89	Nov. 7,'36
They Gave Him a Gun (A) 731	S. Tracy-G. George-F. Tone	May	14,'37....94	May 15,'37
Thirteenth Chair, The (G) 732	Madge Evans-Henry Daniell	May	7,'37....66	May 8,'37
Topper (G) 738 (Exploitation: Aug. 21,'37, p. 75; Sept. 4,'37, pp. 95, 97.)	Constance Bennett-Cary Grant	July	16,'37....97	July 17,'37
Trader Horn (re-issue) (G)	Harry Carey-Edwina Booth	May	reissue....120	Jan. 24,'31
Under Cover of Night (G) 715	Edmund Lowe-Florence Rice	Jan.	8,'37....72	Jan. 9,'37
Way Out West (G) 734 (Exploitation: July 17,'37, p. 92.)	Laurel and Hardy	Apr.	16,'37....64	Jan. 2,'37
Women Men Marry, The (A) 802	J. Hutchinson-George Murphy	Sept.	10,'37†....61	Sept. 11,'37
Coming				
Bad Man of Brimstone	Wallace Beery-V. Bruce	Nov.	19,'37†	
Bride Wore Red, The 804 (See "In the Cutting Room," Sept. 11,'37.)	Joan Crawford-Franchot Tone	Oct.	8,'37†	
Conquest (See "In the Cutting Room," Sept. 11,'37.)	Greta Garbo-Charles Boyer	Oct.	22,'37†	
Double Wedding (See "In the Cutting Room," July 24,'37.)	William Powell-Myrna Loy	Oct.	15,'37†	
Firefly, The (G)	Jeanette MacDonald-Allan Jones	Nov.	5,'37†....138	July 24,'37
Four Marys, The	Myrna Loy-Franchot Tone			
Last Gangster, The	E. G. Robinson-Andrea Marion	Nov.	12,'37†	
Live, Love and Learn	Robt. Montgomery-R. Russell	Oct.	29,'37†	
Madame X 806 (See "In the Cutting Room," Sept. 18,'37.)	Gladys George-Warren William	Oct.	1,'37†	
Mannequin	Joan Crawford-Spencer Tracy	Dec.	17,'37†	
Navy, Blue and Gold	Lionel Barrymore-Robt. Young			
Rosalie	Eleanor Powell-Nelson Eddy			
Thoroughbreds Don't Cry	Mickey Rooney-Sophie Tucker	Nov.	26,'37†	
Ugly Duckling	Allan Jones-Judy Garland			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Atlantic Flight	Dick Merrill-Paula Stone	Aug.	25,'37†	
Blazing Barriers	Edw. Arnold, Jr.-F. McKinney	July	4,'37†	
God's Country and the Man	Tom Keene	Sept.	2,'37†	
Hoosier Schoolboy (G)	Mickey Rooney-Anne Nagel	July	7,'37†....62	July 3,'37
Legion of Missing Men	Ralph Forbes	July	28,'37†	
Outer Gate	Ralph Morgan-Kay Linaker	Aug.	4,'37†	
Paradise Isle (G) (Exploitation: Sept. 18,'37, p. 83.)	Warren Hull-Movita	July	21,'37†....73	Aug. 14,'37
Riders of the Dawn (G)	Jack Randall-Peggy Keys	July	14,'37†....55	Aug. 21,'37
Shadows of the Orient (G)	Regis Toomey-Esther Ralston	Aug.	18,'37†....65	Feb. 15,'36
Thirteenth Man	Weldon Heyburn-I. Courtney	June	30,'37†	
Coming				
Boy of the Streets	Jackie Cooper	Nov.	10,'37†	
Bride for Henry, A	Anne Nagel-Neil Hamilton	Sept.	29,'37†	
Code of the Range	Tim McCoy			
County Fair, The				
Danger Valley	Jack Randall	Nov.	3,'37†	
Federal Bullets		Oct.	6,'37†	
Land of the Sky Blue Water	Movita			
Last Frontier, The	Jack Randall			
Luck of Roaring Camp	Owen Davis, Jr.-Joan Woodbury	Nov.	17,'37†	
Marines Are Here, The				
Numbered Woman		Oct.	20,'37†	
Romance of the Limberlost				
Stars Over Arizona	Jack Randall-Kathleen Eliot	Sept.	22,'37†	
Telephone Operator				
Where Trails Divide	Tom Keene	Oct.	13,'37†	

(THE RELEASE CHART--CONT'D)

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along Came Love (G) 3616	Irene Hervey-Chas. Starrett	Nov.	6,'36 66	Feb. 20,'37
Artists and Models (G) 3702 (Exploitation: Sept. 18,'37, p. 83.)	Jack Benny-Gail Patrick	Aug.	12,'37† 97	Aug. 7,'37
Blonde Trouble 3701	Johnny Downs-E. Whitney	Aug.	6,'37† 67	Aug. 7,'37
Borderland (G) 3668	William Boyd-Jimmy Ellison	Feb.	26,'37 82	Feb. 13,'37
Bulldog Drummond Escapes (G) 3626	Ray Milland-Heather Angel	Jan.	22,'37 65	Mar. 13,'37
Champagne Waltz (G) 3628 (Exploitation: Jan. 16,'37, pp. 79, 80; July 3,'37, p. 70; July 10,'37, p. 87.)	Gladys Swarthout-F. MacMurray	Jan.	29,'37 85	Dec. 12,'36
Clarence 3632 (See "In the Cutting Room," Dec. 26,'36.)	Roscoe Karns-Charlotte Wynters	Feb.	12,'37	
College Holiday (G) 3623 (Exploitation: Mar. 6,'37, pp. 88, 92; Apr. 10,'37, p. 91.)	Jack Benny-Burns & Allen	Dec.	25,'36 87	Dec. 26,'36
Crime Nobody Saw, The (G) 3635	Lew Ayres-Ruth Coleman	Mar.	12,'37 60	Apr. 17,'37
Doctor's Diary, A (G) 3627	John Trent-Helen Burgess	Jan.	15,'37 77	Jan. 30,'37
Double Or Nothing (G) 3707	Bing Crosby-Martha Raye	Sept.	17,'37† 95	Aug. 21,'37
Easy Living (G) 3652	Jean Arthur-Edw. Arnold	July	30,'37 88	July 10,'37
Easy to Take 3617 (See "In the Cutting Room," Oct. 3,'36.)	Marsha Hunt-John Howard	Nov.	6,'36 67	
Exclusive (G) 3653	F. MacMurray-Frances Farmer	July	30,'37 85	July 31,'37
Forlorn River (G) 3650	June Martel-Larry Crabbe	July	2,'37 56	July 3,'37
Girl from Scotland Yard 3638	Karen Morley-Robert Baldwin	Apr.	2,'37 61	
Go West, Young Man (A) 3618 (Exploitation: Dec. 26,'36, p. 72; Jan. 2,'37, p. 106; Jan. 30,'37, p. 84.)	Mae West, Randolph Scott	Nov.	13, 36 80	Nov. 14,'36
Great Gambini, The (G) 3648	Akim Tamiroff-Marian Marsh	June	25,'37 70	July 24,'37
Her Husband Lies (A) 3636	Ricardo Cortez-Gail Patrick	Mar.	19,'37 76	Mar. 20,'37
Hideaway Girl (G) 3619	Martha Raye-Robt. Cummings	Nov.	20,'36 72	Nov. 14,'36
Hills of Old Wyoming (G) 3669	William Boyd-George Hayes	Apr.	16,'37 79	Apr. 17,'37
Hopalong Cassidy Returns (G) 3666	William Boyd-Evelyn Brent	Oct.	23,'36 75	Aug. 22,'36
Hopalong Rides Again (G) 3753	William Boyd-George Hayes	Sept.	3,'37† 65	Aug. 21,'37
Hotel Haywire (G) 3645	Leo Carrillo-Mary Carlisle	June	4,'37 66	May 22,'37
I Met Him in Paris (G) 3644	Claudette Colbert-M. Douglas	May	28,'37 86	May 29,'37
Internes Can't Take Money (A) 3639 (Exploitation: Aug. 28,'37, p. 98.)	Barbara Stanwyck-Joel McCrea	Apr.	9,'37 79	Apr. 17,'37
John Meade's Woman (A) 3630	Edw. Arnold-Francine Larrimore	Feb.	26,'37 87	Feb. 27,'37
Jungle Princess, The (G) 3620	Ray Milland-Dorothy Lamour	Nov.	27,'36 84	Nov. 28,'36
King of Gamblers (A) 3640	Lloyw Nolan-Claire Trevor	Apr.	23,'37 78	Apr. 24,'37
Last Train from Madrid (G) 3646 (Exploitation: Mar. 20,'37, p. 76; Apr. 24,'37, p. 92; May 22,'37, p. 89.)	Lew Ayres-Dorothy Lamour	June	11,'37 77	June 12,'37
Let's Make a Million (G) 3622	Edward Everett Horton	Dec.	18,'36 80	Feb. 27,'37
Maid of Salem (G) 3634 (Exploitation: Mar. 20,'37, p. 76; Apr. 24,'37, p. 92; May 22,'37, p. 89.)	C. Colbert-Fred MacMurray	Feb.	19,'37 86	Jan. 30,'37
Make Way for Tomorrow (G) 3641 (Exploitation: July 24,'37, p. 80; July 31,'37, p. 82; Sept. 11,'37, p. 84.)	Beulah Bondi-Victor Moore	Apr.	30,'37 92	May 1,'37
Midnight Madonna (G) 3649	Warren William-Mady Correll	July	2,'37 65	June 12,'37
Mind Your Own Business (G) 3625	Charles Ruggles-Alice Brady	Jan.	8,'37 75	Dec. 19,'36
Mountain Music (G) 8647 (Exploitation: July 17,'37, p. 89; July 24,'37, pp. 79, 81; Aug. 7,'37, pp. 90, 92; Sept. 4,'37, p. 95; Sept. 18,'37, p. 86.)	Bob Burns-Martha Raye	June	18,'37 77	June 19,'37
Murder Goes to College (G) 3633	Roscoe Karns-Marsha Hunt	Mar.	5,'37 71	Mar. 6,'37
Night of Mystery, A (A) 3643	Roscoe Karns-Ruth Coleman	May	21,'37 75	May 22,'37
North of the Rio Grande (G) 3670	William Boyd-George Hayes	June	25,'37 70	June 26,'37
On Such a Night (A)	Karen Morley-Grant Richards	Aug.	27,'37† 73	Aug. 21,'37
Outcast (G) 3629	Warren William-Karen Morley	Feb.	5,'37 79	Feb. 6,'37
Plainsman, The (G) 3624 (Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 66; Apr. 24,'37, p. 93; May 29,'37, p. 68; Aug. 21,'37, p. 75.)	Gary Cooper-Jean Arthur	Jan.	1,'37 113	Nov. 28,'36
Rustlers' Valley (G) 3671	William Boyd-George Hayes	July	23,'37 60	July 10,'37
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec.	27,'36 73	Dec. 21,'35
She Asked for It (G)	Wm. Gargan-Orien Heyward	Sept.	10,'37† 68	Sept. 4,'37
She's No Lady (G)	Ann Dvorak-John Trent	Aug.	20,'37† 62	Aug. 7,'37
Sophie Lang Goes West (G) 3706	Gert. Michael-Larry Crabbe	Sept.	10,'37† *60	Sept. 4,'37
Souls at Sea (G) (See production article, Jan. 30,'37, p. 16.)	Gary Cooper-George Raft	Sept.	3,'37† 92	Aug. 14,'37
Swing High, Swing Low (G) 3634 (Exploitation: May 29,'37, p. 67.)	Carole Lombard-F. MacMurray	Mar.	12,'37 97	Mar. 20,'37
Trail Dust (G) 3667	William Boyd-Jimmy Ellison	Dec.	11,'36 77	Jan. 2,'37
Turn Off the Moon (G) 3642	Chas. Ruggles-Eleanore Whitney	May	14,'37 80	May 29,'37
Valiant is the Word for Carrie (A) 3611 (Exploitation: Jan. 16,'37, p. 76; Feb. 13,'37, p. 86.)	Gladys George-Arline Judge	Oct.	2,'36 109	Sept. 26,'36
Waikiki Wedding (G) 3637 (Exploitation: May 1,'37, p. 81; May 15,'37, p. 89; June 5,'37, p. 67; June 12,'37, pp. 92, 93; July 3,'37, p. 70; July 10,'37, p. 80; July 17,'37, p. 91; July 31,'37, p. 83; Aug. 28,'37, p. 98; Sept. 11,'37, p. 83; Sept. 18,'37, p. 86.)	Bing Crosby-Shirley Ross	Mar.	26,'37 89	Apr. 3,'37
Wedding Present (G) 3613 (Exploitation: Dec. 5,'36, p. 78.)	Joan Bennett-Cary Grant	Oct.	16,'36 81	Oct. 8,'36
Wild Money 3651	Edward Everett Horton	July	9,'37 69	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel (See "In the Cutting Room," July 31,'37.)	Marlene Dietrich-H. Marshall	Oct.	15,'37† 93	
Barrier, The (See production article, Sept. 18,'37, p. 14.)	Jimmy Ellison-Jean Parker	Nov.	12,'37†	
Blossoms of Broadway	Edward Arnold-Shirley Ross	Nov.	26,'37†	
Born to the West	John Wayne-Marsha Hunt			
Buccaneer, The	Fredric March-Franciska Gaal			
Bulldog Drummond Comes Back (G)	J. Barrymore-Louise Campbell	Sept.	24,'37† *58	Sept. 11,'37
Ebb Tide (See "In the Cutting Room," Sept. 18,'37.)	Oscar Homolka-Frances Farmer	Oct.	19,'37†	
Every Day's A Holiday	Mae West			
High, Wide and Handsome (G) 3710	Irene Dunne-Randolph Scott	Oct.	1,'37† 115	July 24,'37
Hold 'Em Navy	Lew Ayres-Mary Carlisle	Nov.	5,'37†	
Love on Toast	Stella Ardler-John Payne			
Night Club Scandal	J. Barrymore-Louise Campbell	Nov.	26,'37†	
Partners in Crime 3711	Lynne Overman-Roscoe Karns	Oct.	8,'37†	
Riders of the Panamints	Gilbert Roland-Marsha Hunt	Oct.	22,'37†	
Texas Trail	William Boyd-George Hayes	Nov.	26,'37†	
This Way, Please (G)	C. (Buddy) Rogers-Betty Grable	Oct.	29,'37† *70	Sept. 18,'37
Thrill of a Lifetime (See "In the Cutting Room," Sept. 18,'37.)	Eleanore Whitney-Johnny Downs			
True Confession	C. Lombard-Fred MacMurray			
Wells Fargo	Joel McCrea-Frances Dee			
You and Me	Sylvia Sidney-George Raft	Oct.	22,'37†	

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Rogue	Bobby Nelson-Donald Reed	Jan.	3,'37†	
El Justiciere	Ernesto Guillen	Jan.	3,'37†	
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb.	19,'37†	
Masked Devil, The	Bobby Nelson-Donald Reed	Apr.	4,'37†	

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush Valley	Bob Custer	Nov.	1,'36 56	
Santa Fe Rides	Bob Custer	Feb.	25,'37 58	
Silver Trail	Rin-Tin-Tin, Jr.-Rex Lease	Feb.	28,'37 56	
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov.	6,'36 56	

Coming

Title	Star
Apache Trail	Bob Custer
Frontier Fury	Bob Custer
Outlaw River	Rin-Tin-Tin, Jr.
Prairie Terror	Bob Custer
Thundering Stampede	Bob Custer

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cappy Ricks, The (G) 6027	Walter Brennan-Mary Brian	May	24,'37 56	June 5,'37
All Over Town (G) 6020	Olsen and Johnson	Sept.	8,'37 *60	Aug. 28,'37
Bar Z Bad Men 6323	Johnny Mack Brown-L. January	Jan.	20,'37 51	
Beware of Ladies (G) 6011	Donald Cook-Judith Allen	Dec.	21,'36 61	Feb. 13,'37
Big Show, The 6301 (See "In the Cutting Room," Oct. 24,'36.)	Gene Autry-Smiley Burnette	Nov.	16,'36 70	
Bill Cracks Down (G) 6028	Grant Withers-Beatrice Roberts	Mar.	22,'37 59	Mar. 27,'37
Boothill Brigade 6328	Johnny Mack Brown-C. Rochelle	Aug.	2,'37 53	
Border Phantom 6333	Bob Steele-Harley Wood	Dec.	28,'36 58	
Bulldog Drummond at Bay (G) 6025	John Lodge-Dorothy Mackaill	July	31,'37 62	July 31,'37
Cavalry 6331	Bob Steele-Frances Grant	Oct.	14,'36 60	
Circus Girl 6014 (See "In the Cutting Room," Feb. 13,'37.)	June Travis-Bob Livingston	Mar.	1,'37 62	
Come On, Cowboys (G) 6317	Bob Livingston-Ray Corrigan	May	24,'37 57	May 29,'37
Dangerous Holiday (G) 6026	Ra Hould-Hedda Hopper	June	7,'37 57	July 31,'37
Doomed at Sundown 6337	Bob Steele-Lorraine Hayes	June	7,'37 53	
Gambling Terror, The 6324	Johnny Mack Brown-I. Meredith	Feb.	15,'37 53	
Ghost Town Gold 6312	Bob Livingston-Ray Corrigan	Oct.	26,'36 55	
Git Along Little Dogies (G) 6302	Gene Autry-Judith Allen	Mar.	22,'37 62	Apr. 3,'37
Gun Lords of Stirrup Basin 6336	Bob Steele-Louise Stanley	May	10,'37 53	
Gun Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov.	19,'36 49	
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	May	5,'37 56	
Guns in the Dark 6326	Johnny Mack Brown-C. Rochelle	Apr.	14,'37 56	
Happy-Go-Lucky (G) 6013	Phil Regan-Evelyn Venable	Dec.	14,'36 68	Dec. 12,'36
Heart of the Rockies 7111	Bob Livingston-Ray Corrigan	Sept.	6,'37† 56	
Hit Parade, The (G) 6002 (Exploitation: July 10,'37, p. 86.)	Frances Langford-Phil Regan	Apr.	26,'37 83	Apr. 10,'37
Hit the Saddle 6315	Bob Livingston-Ray Corrigan	Mar.	3,'37 57	
It Could Happen to You 6016 (See "In the Cutting Room," May 15,'37.)	Alan Baxter-Andrea Leeds	June	28,'37 64	
Jim Hanvey, Detective 6005	Guy Kibbee-Tom Brown	Apr.	5,'37 67	Mar. 27,'37
Join the Marines (G) 6003	June Travis-Paul Kelly	Jan.	25,'37 67	Feb. 6,'37
Larceny on the Air (G) 6030	Grace Bradley-Bob Livingston	Jan.	11,'37 60	Jan. 18,'37
Lawless Land 6322	Johnny Mack Brown-L. Stanley	Nov.	23,'36 55	
Law Man is Born, A 6327	Johnny Mack Brown-I. Meredith	June	21,'37 61	
Lightnin' Crandall 6335	Bob Steele-Lois January	Mar.	24,'37 60	
Man Betrayed, A (G) 6012	Eddie Nugent-Kay Hughes	Dec.	28,'36 56	Jan. 16,'37
Meet the Boy Friend (G) 6018	Carol Hughes-David Carlyle	July	12,'37 63	July 31,'37
Michael O'Halloran (Spec.) (See "In the Cutting Room," Apr. 10,'37.)	Wynne Gibson-Warren Hull	May	15,'37 67	
Navy Blues (G) 6015	Mary Brian-Dick Purcell	Apr.	19,'37 68	May 1,'37
Old Corral, The 6305 (See "In the Cutting Room," Nov. 7,'36.)	Gene Autry-Smiley Burnette	Dec.	21,'36 56	
Paradise Express (G) 6029	Grant Withers-Dorothy Appleby	Feb.	22,'37 58	Mar. 13,'37
President's Mystery, The (G) 6007	Henry Wilcoxon-Betty Furness	Oct.	8,'36 78	Oct. 8,'36
Public Cowboy No. 1 7105	Gene Autry-Ann Rutherford	Aug.	23,'37† 59	
Range Defenders (G) 6318	Bob Livingston-Ray Corrigan	June	30,'37 56	July 24,'37
Red Rope, The 6338	Bob Steele-Lois January	July	19,'37 60	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Rhythm in the Clouds (G) 6017	Warren Hull-Patricia Ellis	June	21,'37	62 July 3,'37
Riders of the Whistling Skull 6314	Bob Livingston-Ray Corrigan	Jan.	4,'37	55
Roarin' Lead 6313 (See "In the Cutting Room," Nov. 7,'36.)	Bob Livingston-Ray Corrigan	Dec.	9,'36	53
Rootin' Tootin Rhythm (G) 6307	Gene Autry-Armida	May	12,'37	60 May 8,'37
Round-up Time in Texas 6306	Gene Autry-Smiley Burnette	Feb.	28,'37	58
Sea Racketeers (G) 6019	Weldon Heyburn-Jeanne Madden	Aug.	16,'37	64 Aug. 14,'37
Sheik Steps Out, The (G) 6006	Ramon Novarro-Lola Lane	Sept.	6,'37	*66 July 31,'37
Trail of Vengeance 6325	Johnny Mack Brown-I. Meredith	Mar.	29,'37	54
Trusted Outlaw, The 6534	Bob Steele-Lois January	Feb.	1,'37	52
Two Wise Maids (G) 6004	Alison Skipworth-Polly Moran	Feb.	15,'37	68 Feb. 6,'37
Yodelin' Kid from Pine Ridge (G) 6308	Gene Autry-Betty Bronson	June	14,'37	60 June 26,'37

Coming

Title	Star	Rel. Date
Arizona Gunfighter 7121	Bob Steele-Jean Carmen	Sept. 20,'37†
Boots and Saddles	Gene Autry-Judith Allen	Oct. 4,'37†
Duke Comes Back, The	Allan Lane-Heather Angel	
Escape by Night (G) 7015	Wm. Hall-Anne Nagel	Sept. 20,'37† 64 Sept. 4,'37
Manhattan Merry-Go-Round	Phil Regan-Ann Dvorak	
Portia on Trial 6001	Frieda Inescort-Walter Abel	Oct. 18,'37†
Ridin' the Lone Trail	Bob Steele-Claire Rochelle	Nov. 1,'37†
Springtime in the Rockies	Gene Autry	
Trigger Trio 7112	Ray Corrigan-Max Terhune	Oct. 18,'37†
Wrong Road, The (See "In the Cutting Room," Sept. 11,'37.)	Richard Cromwell-Helen Mack	Oct. 11,'37†
Youth on Parole 6022 (See "In the Cutting Room," Sept. 11,'37.)	Gordon Oliver-Marian Marsh	Oct. 4,'37

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annapolis Salute (G) 802	James Ellison-Marsha Hunt	Sept.	10,'37† *60 Aug.	21,'37
Behind the Headlines (G) 727	Lee Tracy-Diana Gibson	May	14,'37 58 June	12,'37
Big Shot, The (G) 735	Guy Kibbee-Cora Witherspoon	July	23,'37 60 July	31,'37
Border Cafe (G) 730	John Beal-Armida	June	4,'37 67 May	29,'37
China Passage (G) 718	Constance Worth-V. Haworth	Mar.	12,'37 65 Apr.	24,'37
Criminal Lawyer (G) 713 (Exploitation: Feb. 27,'37, p. 81.)	Lee Tracy-Margot Grahame	Jan.	29,'37 72 Apr.	10,'37
Don't Tell the Wife (G) 720	Guy Kibbee-Una Merkel	Mar.	5,'37 62 Feb.	27,'37
Flight from Glory (G)	Chester Morris-Whitney Bourne	Aug.	20,'37 *60 Aug.	14,'37
Hideaway (G)	Fred Stone-Marjorie Lord	Aug.	13,'37 *60 July	31,'37
Hollywood Cowboy (G) 733	George O'Brien-Cecilia Parker	May	28,'37 64 July	31,'37
Life of the Party, The (G) 801	Gene Raymond-Harriet Hilliard	Sept.	3,'37† *79 Aug.	28,'37
Make a Wish (G) 745	Bobby Breen-Basil Rathbone	Aug.	27,'37 *70 Sept.	4,'37
Man Who Found Himself, The (G) 722	John Beal-Joan Fontaine	Apr.	2,'37 67 Mar.	13,'37
Meet the Missus (G) 729	Victor Moore-Helen Broderick	June	4,'37 60 May	29,'37
New Faces of 1937 (G) 732	Joe Penner-Harriet Hilliard	July	2,'37 100 July	10,'37
Night Waitress (G) 711	Margot Grahame-Gordon Jones	Dec.	18,'36 57 Jan.	2,'37
On Again—Off Again (G) 725	Wheeler and Woolsey	July	9,'37 68 July	17,'37
Outcasts of Poker Flat, The (G) 710	Preston Foster-Jean Muir	Apr.	16,'37 68 Mar.	20,'37
Park Avenue Logger (G) 787	George O'Brien-Beatrice Roberts	Feb.	26,'37 65 Jan.	30,'37
Plot Thickens, The (G) 641	James Gleason-Zasu Pitts	Dec.	11,'36 69 Nov.	21,'36
Plough and the Stars, The (G) 640 (See production article, Aug. 22,'36, p. 16.)	Barbara Stanwyck-P. Foster	Jan.	15,'37 67 Jan.	2,'37
Quality Street (G) 709	Kath. Hepburn-Franchot Tone	Mar.	26,'37 84 Mar.	30,'37
Racing Lady (G) 707	Ann Dvorak-Smith Ballew	Jan.	29,'37 59 Dec.	12,'36
Riding On Air (G) 771	Joe E. Brown-Florence Rice	June	18,'37 71 June	12,'37
Sea Devils (G) 714	Victor McLaglen-Preston Foster	Feb.	19,'37 88 Feb.	20,'37
Shall We Dance (G) 724 (Exploitation: June 19,'37, p. 85; July 31,'37, p. 80.)	Fred Astaire-Ginger Rogers	May	7,'37 116 May	8,'37
Soldier and the Lady, The (A) 717 (Reviewed under the title, "Michael Strogoff.") (Exploitation:	Anton Walbrook-Ellz. Allan	Apr.	9,'37 85 Feb.	27,'37
Super Sleuth (G) 734	Jack Oakie-Ann Sothern	July	16,'37 70 July	17,'37
That Girl from Paris (G) 712 (Exploitation: Feb. 27,'37, p. 84; Apr. 24,'37, p. 90.)	Lily Pons-Gene Raymond	Jan.	22,'37 105 Dec.	19,'36
There Goes My Girl (G) 728	Ann Sothern-Gene Raymond	May	21,'37 74 June	5,'37
They Wanted to Marry (G) 715	Gordon Jones-Betty Furness	Feb.	5,'37 60 Dec.	26,'36
Toast of New York (G) 719 (Exploitation: Aug. 28,'37, p. 96; Sept. 4,'37, p. 96.)	Edward Arnold-Frances Farmer	July	30,'37 109 July	17,'37
Too Many Wives (G) 723	Anne Shirley-John Morley	Apr.	9,'37 61 Apr.	17,'37
Wanted: Jane Turner 643 (See "General Delivery," "In the Cutting Room," Oct. 3,'36.)	Gloria Stuart-Lee Tracy	Dec.	4,'36 67	
We're on the Jury (G) 716	Helen Broderick-Victor Moore	Feb.	12,'37 71 Jan.	23,'37
We Who Are About to Die (G) 639	Preston Foster-Ann Dvorak	Jan.	6,'37 82 Oct.	17,'36
When's Your Birthday? (G) 770	Joe E. Brown-Marian Marsh	Feb.	19,'37 77 Feb.	20,'37
Windjammer 783 (See "In the Cutting Room," May 29,'37.)	George O'Brien-Constance Worth	Aug.	6,'37 58	
Winterset (G) 703 (Exploitation: Jan. 16,'37, p. 80; Jan. 30,'37, p. 83; Feb. 13,'37, p. 84; Feb. 27,'37, p. 81.)	Burgess Meredith-Marge	Nov.	20,'36 77 Nov.	21,'36
Woman I Love, The (G) 721	Paul Muni-Miriam Hopkins	Apr.	23,'37 88 Apr.	24,'37
Woman Rebels, A (A) 642	Kath. Hepburn-H. Marshall	Nov.	6,'36 88 Oct.	31,'36
You Can't Beat Love (G) 731	Preston Foster-Joan Fontaine	June	25,'37 62 June	5,'37
You Can't Buy Luck (G) 726	Vinton Haworth-Helen Mack	Apr.	30,'37 61 May	1,'37

Coming

Title	Star	Rel. Date
Breakfast for Two 737	Barbara Stanwyck-H. Marshall	Oct. 22,'37†
Damsel in Distress, A	Fred Astaire-Joan Fontaine	
Fight for Your Lady	John Boles-Ida Lupino	
Fit for a King (G)	Joe E. Brown-Helen Mack	Oct. 15,'37† 73 Sept. 4,'37
Forty Naughty Girls (G) 803	James Gleason-Zasu Pitts	Sept. 24,'37† *63 Sept. 4,'37
High Flyers	Wheeler and Woolsey	
Highway To Hell	John Beal-Sally Eilers	
Hitting a New High	Lily Pons-John Howard	
Love in a Basement	James Dunn-Whitney Bourne	
Music for Madame (G) 804	Nino Martini-Joan Fontaine	Oct. 8,'37† *75 Sept. 18,'37
Saturday's Heroes (G) 805	Van Heflin-Marian Marsh	Oct. 8,'37† *59 Sept. 18,'37
Stage Door (G) 806 (See production article, Aug. 14,'37, p. 16.)	Kath. Hepburn-Ginger Rogers	Oct. 8,'37† *90 Sept. 18,'37
There Goes the Groom 807	Burgess Meredith-Ann Sothern	Oct. 29,'37†
Victoria the Great 861	Anna Neagle-Anton Walbrook	Oct. 22,'37†
Women Have a Way	Miriam Hopkins-Ray Milland	

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Heroes of the Alamo (G)	Earl Hodgins	Sunset	Aug.	19,'37 *75 Aug.	7,'37
Melody of the Plains (G)	Fred Scott	Spectrum	Apr.	15,'37 *55 Apr.	10,'37
Singing Buckaroo, The (See "In the Cutting Room," Nov. 21,'36.)	Fred Scott	Spectrum	Jan.	15,'37	
Three Legionnaires (G)	Robt. Armstrong	General	June	15,'37 *60 Mar.	27,'37
What Price Vengeance? (G)	Lyle Talbot	Rialto	June	1,'37 57 June	12,'37
Zamboanga (G)		Native Cast		*65 July	17,'37

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel's Holiday (G) 754	Jane Withers-Robert Kent	June	4,'37 71 May	8,'37
As You Like It (G) 711 (See production article, June 13,'36, p. 16; exploitation: Jan. 23,'37, p. 79.)	Ellis. Bergner-Laurence Olivier	Jan.	8,'37 96 Sept.	19,'36
Banjo On My Knee (G) 726 (Exploitation: Feb. 13,'37, p. 89.)	Barbara Stanwyck-Joel McCrea	Dec.	4,'36 95 Dec.	5,'36
Big Business (G) 759	Jed Prouty-Spring Byington	June	18,'37 61 Apr.	17,'37
Borneo	Mr. & Mrs. Martin Johnson	Sept.	10,'37† 75½	
Born Reckless (G) 758	Rochelle Hudson-Brian Donlevy	July	9,'37 58 June	26,'37
Cafe Metropole (G) 750 (Exploitation: June 19,'37, p. 84.)	Loretta Young-Tyrone Power	May	7,'37 83 May	8,'37
Californian, The (G) 753	Ricardo Cortez-Marjorie Weaver	July	16,'37 58 July	10,'37
Charlie Chan at the Olympics 752 (See "In the Cutting Room," Mar. 6,'37.)	Warner Oland-Kath. DeMille	May	21,'37 71	
Charlie Chan at the Opera (G) 730	Warner Oland-Boris Karloff	Jan.	8,'37 68 Nov.	29,'36
Crack-Up (G) 727	Peter Lorre-Brian Donlevy	Jan.	15,'37 70 Jan.	16,'37
David Harum (G) 769 (re-issue)	Will Rogers-Evelyn Venable	May	14,'37 85 Mar.	3,'34
Doctor Bull (G) 768 (re-issue)	Will Rogers-Marian Nixon	Feb.	5,'37 79 Oct.	14,'36
Fair Warning (G) 740	Betty Furness-John Payne	Mar.	5,'37 68 Jan.	23,'37
Fifty Roads to Town (G) 748 (Exploitation: May 8,'37, p. 70.)	Don Ameche-Ann Sothern	Apr.	16,'37 81 Apr.	3,'37
Great Hospital Mystery, The 751 (Reviewed under the title, "Dead Yesterday.")	Sally Blane-Thomas Beck	May	14,'37 59 Mar.	6,'37
Handy Andy (G) 871 (re-issue)	Will Rogers	Aug.	13,'37† 81 May	5,'34
Holy Terror, The (G) 734	Jane Withers-Anthony Martin	Feb.	5,'37 67 Jan.	9,'37
It Happened Out West 745	Paul Kelly-Judith Allen	May	7,'37 50	
King George VI Coronation 870	Technicolor Special	July	15,'37† 28	
Lady Escapes, The (G) 747	Gloria Stuart-Michael Whalen	July	23,'37 63 June	5,'37
Laughing at Trouble 724 (See "Glory," "In the Cutting Room," Oct. 17,'36.)	Jane Darwell-Lois Wilson	Dec.	11,'36 67	
Lloyds of London (G) 735 (Exploitation: Nov. 21,'36, p. 108; Mar. 6,'37, p. 89; Mar. 27,'37, pp. 79, 82; Apr. 3,'37, pp. 65, 71; May 8,'37, p. 74; July 31,'37, p. 80.)	F. Bartholomew-M. Carroll	Jan.	29,'37 117 Nov.	26,'36
Love Is News (G) 729 (Exploitation: Apr. 24,'37, p. 90.)	Loretta Young-Tyrone Power	Feb.	26,'37 78 Feb.	27,'37
Love Under Fire (G) 803	Loretta Young-Don Ameche	Aug.	20,'37† 75 Aug.	14,'37
Midnight Taxi (G) 744	Brian Donlevy-Frances Drake	Apr.	2,'37 73 Mar.	27,'37
Nancy Steele Is Missing (G) 738	Victor McLaglen-Peter Lorre	Mar.	12,'37 84 Mar.	20,'37
Off to the Races (G) 736	Jed Prouty-Shirley Deane	Feb.	19,'37 57 Jan.	16,'37
On the Avenue (G) 732 (Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82; June 19,'37, p. 84.)	Dick Powell-Madeleine Carroll	Feb.	12,'37 89 Feb.	13,'37
One In a Million (G) 722 (Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82.)	Sonja Henie-Adolphe Menjou	Jan.	1,'37 94 Dec.	26,'36
One Mile from Heaven (G) 802	Claire Trevor-Sally Blane	Aug.	13,'37† 68 July	24,'37
Reunion (G) 717 (Exploitation: Jan. 23,'37, p. 78; Feb. 27,'37, pp. 90, 91.)	Dionne Quintuplets-J. Hersholt	Nov.	20,'36 81 Nov.	21,'36
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan.	15,'37 57 Feb.	13,'37
Seventh Heaven (G) 742	Simone Simon-James Stewart	Mar.	26,'37 102 Mar.	27,'37
She Had to Eat (G) 757 (Exploitation: June 5,'37, p. 64.)	Rochelle Hudson-Jack Haley	June	11,'37 74 Aug.	7,'37
Sing and Be Happy 756 (See "In the Cutting Room," May 1,'37.)	Anthony Martin-Dixie Dunbar	June	25,'37 64	
Slave Ship (G) 748 (See production article, Mar. 13,'37, p. 16.)	Wallace Beery-Warner Baxter	July	2,'37 92 June	19,'37
Step Lively, Jeeves (G) 739	Arthur Treacher-Patricia Ellis	Apr.	9,'37 69 Jan.	30,'37
That I May Live (G) 755	Rochelle Hudson-Robert Kent	Apr.	30,'37 70 Mar.	6,'37
Thin Ice (G) 805	Sonja Henie-Tyrone Power	Sept.	3,'37† 78 Aug.	28,'37
Think Fast, Mr. Moto (G) 804	Peter Lorre-Virginia Field	Aug.	27,'37† 66 Apr.	17,'37
This Is My Affair (G) 721	Barbara Stanwyck-Robt. Taylor	May	28,'37 99	
Time Out for Romance (G) 741	Claire Trevor-Michael Whalen	Mar.	19,'37 72 Feb.	20,'37

(THE RELEASE CHART--CON'T)

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Under the Red Robe (G) 743	Conrad Veidt-Annabella	May	21,'37	82.	June 12,'37
Under Your Spell (G) 720	Lawrence Tibbett-Wendy Barrie	Nov.	6,'36	63.	Nov. 14,'36
Wake Up and Live (G) 749 (Exploitation: July 3,'37, p. 69; July 10,'37, pp. 85, 86.)	Walter Winchell-Ben Bernie	Apr.	23,'37	91.	Apr. 17,'37
Wee Willie Winkie (G) 760 (See "The Great Diamond Mystery," "In the Cutting Room," Sept. 11,'37.)	Shirley Temple-V. McLaglen	July	30,'37	99.	July 3,'37
Western Gold (G) 761	Smith Bellew-Heather Angel	Aug.	27,'37	*56.	Sept. 11,'37
White Hunter (G) 719 (Exploitation: Feb. 27,'37, p. 81.)	Warner Baxter-June Lang	Nov.	27,'36	65.	Dec. 5,'36
Wife, Doctor and Nurse (G)	Loretta Young-Warner Baxter	Sept.	17,'37†	85.	Sept. 11,'37
Wild and Wooly (G)	Jane Withers-Walter Brennan	Sept.	10,'37†	64.	July 24,'37
Wild Brian Kent (G) 718	Ralph Bellamy-Mae Clarke	Nov.	6,'36	57.	Oct. 31,'36
Wings of the Morning (G) 737	Annabella-Henry Fonda	Feb.	19,'37	87.	Mar. 20,'37
Woman-Wise (G) 733	Rochelle Hudson-Michael Whalen	Jan.	22,'37	70.	Feb. 13,'37
You Can't Have Everything (G) 801	Alice Faye-Don Ameche	Aug.	3,'37†	99.	July 31,'37

Coming

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Ali Baba Goes to Town (See "In the Cutting Room," Aug. 14,'37.)	Eddie Cantor-June Lang	Oct.	20,'37†		
Borrowing Trouble	Jed Prouty-Spring Byington				
Charlie Chan on Broadway (G)	Warner Oland-Joan Marsh	Oct.	22,'37†	68.	Aug. 7,'37
Danger—Love at Work (See "In the Cutting Room," July 10,'37.)	Ann Sothern-Jack Haley	Nov.	5,'37†		
Dangerously Yours (See "The Great Diamond Mystery," "In the Cutting Room," Sept. 11,'37.)	Cesar Romero-Phyllis Brooks	Nov.	12,'37†		
45 Fathers (See "In the Cutting Room," Sept. 11,'37.)	Jane Withers-Thomas Beck	Dec.	10,'37†		
Heidi (See "In the Cutting Room," July 24,'37.)	Shirley Temple-Jean Hersholt	Oct.	15,'37†		
Hot Water (G)	Jed Prouty-Spring Byington	Sept.	24,'37†	58.	July 17,'37
In Old Chicago (See production article, Sept. 4,'37, p. 48.)	Tyrone Power-Alice Faye	Jan.	15,'38†		
Lancer Spy (See "In the Cutting Room," July 17,'37.)	Peter Lorre-Dolores Del Rio	Oct.	8,'37†		
Life Begins in College (See "In the Cutting Room," July 31,'37.)	Ritz Bros.-Gloria Stuart	Oct.	1,'37†		
Look Out, Mr. Moto (See "In the Cutting Room," Sept. 11,'37.)	Peter Lorre-Rochelle Hudson	Nov.	26,'37†		
Love and Hisses	Walter Winchell-Ben Bernie				
Roll Along Cowboy	Smith Bellew-Cecelia Parker	Oct.	8,'37†		
Second Honeymoon	Loretta Young-Tyrone Power				

UNITED ARTISTS

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio	Jan.	8,'37	86.	Aug. 8,'36
Beloved Enemy (G)	Merle Oberon-Brian Aherne	Dec.	25,'36	88.	Dec. 19,'36
Come and Get It (A) (Exploitation: Nov. 14,'36, p. 90; Nov. 21,'36, p. 109; Nov. 28,'36, p. 99; Dec. 5,'36, pp. 83, 84; Dec. 19,'36, p. 94; Jan. 30,'37, p. 82; Feb. 13,'37, p. 89; May 1,'37, p. 82.)	Edward Arnold-Frances Farmer	Nov.	6,'36	99.	Nov. 7,'36
Dark Journey (G)	Vivien Leigh-Conrad Veidt	July	2,'37	82.	Mar. 6,'37
Dead End (G) (Exploitation: Sept. 18,'37, p. 86.)	Sylvia Sidney-Joel McCrea	Aug.	27,'37†	93.	Aug. 7,'37
Dreaming Lips (A)	Elis. Bergner-Raymond Massey	May	28,'37	78.	Mar. 6,'37
Elephant Boy (G) (Exploitation: June 12,'37, p. 96; July 31,'37, p. 82; Aug. 21,'37, p. 75.)	Native Cast	Apr.	23,'37	80.	Mar. 13,'37
Fire Over England (G) (Exploitation: Mar. 27,'37, p. 79.)	Laurence Olivier-Flora Robson	Mar.	5,'37	89.	Jan. 16,'37
Garden of Allah, The (A) (See production article, June 6,'36, p. 14; exploitation: Nov. 21,'36, p. 109; Jan. 30,'37, p. 85; Feb. 6,'37, pp. 76, 77; Feb. 20,'37, p. 80; Mar. 13,'37, p. 83; Apr. 3,'37, pp. 67, 68, 69.)	Marlene Dietrich-Charles Boyer	Nov.	20,'36	78.	Nov. 7,'36
History Is Made at Night (G) (Exploitation: Mar. 27,'37, p. 84; Apr. 3,'37, pp. 64, 71; Apr. 10,'37, pp. 91, 92; Apr. 17,'37, p. 82; Apr. 24,'37, pp. 91, 92; May 1,'37, p. 83; May 8,'37, p. 72; May 22,'37, pp. 89, 90; June 12,'37, p. 93.)	Charles Boyer-Jean Arthur	Apr.	2,'37	97.	Mar. 13,'37
Knight Without Armor (G) (Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84.)	Marlene Dietrich-Robt. Donat	July	23,'37	107.	June 19,'37
Love from a Stranger (A)	Ann Harding-Basil Rathbone	May	14,'37	87.	Feb. 13,'37
Man Who Could Work Miracles, The (G)	Roland Young-Jean Gardner	Feb.	19,'37	82.	Aug. 22,'36
Men Are Not Gods (A)	Miriam Hopkins-Gert. Lawrence	Jan.	22,'37	82.	Jan. 2,'37
Prisoner of Zenda (G)	Ronald Colman-M. Carroll	Sept.	3,'37†	*88.	Sept. 4,'37
Star Is Born, A (G) (See production article, Feb. 27,'37, p. 16; exploitation: May 22,'37, p. 86; May 29,'37, pp. 67, 69; June 5,'37, pp. 64, 67, 70; June 19,'37, p. 84; June 26,'37, pp. 120, 121, 122; July 10,'37, p. 87; July 17,'37, p. 91; July 31,'37, p. 80; Aug. 28,'37, p. 97; Sept. 4,'37, p. 96.)	Janet Gaynor-Fredric March	Apr.	30,'37	111.	May 1,'37
Stella Dallas (A) (Exploitation: July 31,'37, p. 81.)	Barbara Stanwyck-John Boles	Aug.	6,'37†	*104.	July 31,'37
Walt Disney's Academy Award Revue	Five Award Winners	June	18,'37†	44	
Walter Wanger's Vogues of 1938 (G) (Exploitation: Aug. 21,'37, p. 74; Sept. 11,'37, p. 82.)	Warner Baxter-Joan Bennett	Sept.	17,'37†	108.	Aug. 7,'37
When Thief Meets Thief (A) (Reviewed under the title, "Jump for Glory.")	D. Fairbanks, Jr.-V. Hobson	June	4,'37	87.	May 8,'37
Woman Chases Man (G) (See production article, Apr. 17,'37, p. 12; exploitation: June 12,'37, p. 92; July 3,'37, p. 88; Sept. 11,'37, p. 83.)	Miriam Hopkins-Joel McCrea	May	7,'37	71.	May 1,'37
You Only Live Once (A) (Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71; June 26,'37, p. 123; July 10,'37, p. 87; Aug. 21,'37, p. 74.)	Sylvia Sidney-Henry Fonda	Jan.	29,'37	86.	Jan. 30,'37

Coming

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Action for Slander (A)	Clive Brook-Ann Todd			80.	Aug. 14,'37
Adventures of Marco Polo	Gary Cooper-Sigrid Gurie	Nov.	12,'37†		
Adventures of Tom Sawyer	Tommy Kelly-Walter Brennan	Oct.	29,'37†		
Diamond Trust, The (Reviewed under the title, "The Squeaker.")	Edmund Lowe-Ann Todd			77.	Sept. 11,'37
Divorce of Lady X, The	Merle Oberon-Laurence Olivier	Oct.	15,'37†		
52nd Street	Ian Hunter-Pat Paterson	Sept.	24,'37†		
(See "In the Cutting Room," July 17,'37.)					
Goldwyn Follies, The	Phil Baker-Ritz Bros.	Dec.	25,'37†		
Hurricane, The (See production article, Aug. 7,'37, p. 16.)	Dorothy Lamour-Jon Hall	Nov.	10,'37†		
I Met My Love Again (See "In the Cutting Room," Sept. 18,'37.)	Joan Bennett-Henry Fonda	Oct.	22,'37†		
Mutiny in the Mountains	Vivien Leigh-Paul Lucas	Nov.	5,'37†		
Nothing Sacred (See production article, Aug. 7,'37, p. 16.)	Carole Lombard-Fredric March	Nov.	19,'37†		
Stand-In (See "In the Cutting Room," Sept. 11,'37.)	Leslie Howard-Joan Blondell	Oct.	8,'37†		
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison	Nov.	12,'37†	86.	June 12,'37

UNIVERSAL

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Armored Car (G) 1004	Robert Wilcox-Judith Barrett	June	20,'37	64.	Aug. 14,'37
As Good as Married (G) 1012	John Boles-Doris Nolan	May	9,'37	81.	May 1,'37
Black Aces 2050	Buck Jones-Kay Linaker	Sept.	5,'37†	58.	
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov.	1,'36	64.	
Breezing Home (G) 1033	Binnie Barnes-Wm. Gargan	Jan.	31,'37	64.	Mar. 27,'37
California Straight Ahead (G) 1038	John Wayne-Louise Latimer	May	2,'37	67.	Apr. 3,'37
Conflict (G) 1036	John Wayne-Jean Rogers	Nov.	29,'36	61.	Dec. 5,'36
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec.	20,'36	62.	Oct. 24,'36
Four Days' Wonder (G) 1019	Jeanne Dante-Kennoth Howell	Jan.	3,'37	60.	Jan. 23,'37
Girl Overboard (G) 1021	Gloria Stuart-Walter Pidgeon	Feb.	28,'37	58.	May 29,'37
I Cover the War (G) 1016	John Wayne-Gwen Dazo	July	4,'37	68.	July 10,'37
Left Handed Law (G) 1045	Buck Jones	Apr.	18,'37	63.	May 1,'37
Let Them Live (G) 1035	Nan Grey-John Howard	Apr.	25,'37	73.	Apr. 24,'37
Love in a Bungalow (G) 1009	Kent Taylor-Nan Grey	June	27,'37	66.	July 10,'37
Love Letters of a Star (A) 1028	Henry Hunter-Polly Rowles	Nov.	8,'36	66.	Nov. 14,'36
Luckiest Girl in the World (G) 1014	Jane Wyatt-Louis Hayward	Nov.	15,'36	72.	Oct. 31,'36
Man I Marry, The (G) 1026	Doris Nolan-Michael Whalen	Nov.	1,'36	76.	Nov. 7,'36
Man in Blue, The (G) 1020	Robert Wilcox-Nan Grey	May	30,'37	67.	May 22,'37
Man Who Cried Wolf, The (G) 2023	Tom Brown-Barbara Read	Aug.	29,'37†	66.	Sept. 4,'37
Mighty Treve, The (G) 1034	Noah Beery, Jr.-Barbara Read	Jan.	17,'37	69.	Apr. 10,'37
Mysterious Crossing (G) 1025	James Dunn-Jean Rogers	Dec.	27,'36	56.	Feb. 13,'37
Night Key (G) 1024 (Exploitation: May 22,'37, p. 87.)	Boris Karloff-Jean Rogers	May	2,'37	67.	Apr. 24,'37
Oh, Doctor! (G) 1013 (Exploitation: May 22,'37, p. 87.)	Edward Everett Horton	May	16,'37	67.	Apr. 24,'37
100 Men and a Girl (G) 2001 (See Musical Analysis, Sept. 18,'37, p. 29.)	Deanna Durbin-Adolphe Menjou	Sept.	12,'37†	84.	Sept. 11,'37
Reported Missing (G)	Wm. Gargan-Jean Rogers	Aug.	15,'37	63.	Aug. 7,'37
Road Back, The (G) 1005 (See production article, Apr. 24,'37, p. 16; exploitation: July 31,'37, p. 80; Sept. 18,'37, p. 83.)	Richard Cromwell-John King	Aug.	1,'37	103	June 26,'37
Sandflow (G) 1044	Buck Jones-Lita Chevret	Feb.	14,'37	58.	Feb. 6,'37
She's Dangerous 1031	Cesar Romero-Tala Birell	Jan.	24,'37	68.	
Smoke Tree Range 1046	Buck Jones-Muriel Evans	June	6,'37	59.	
Three Smart Girls (G) 1029 (Exploitation: Feb. 6,'37, pp. 73, 74; Mar. 13,'37, pp. 78, 82; Mar. 20,'37, pp. 78, 82; Apr. 3,'37, pp. 66, 67; Apr. 10,'37, p. 94; Apr. 17,'37, pp. 78, 80, 82; Apr. 24,'37, p. 94, May 1,'37, p. 82; May 15,'37, pp. 96, 99.)	Deanna Durbin-Ray Milland	Dec.	20,'36	84.	Jan. 30,'37
Top of the Town (G) 1007 (See production article, Jan. 23,'37, p. 16; exploitation: Apr. 24,'37, p. 91; May 1,'37, p. 79; May 22,'37, pp. 86, 87; June 5,'37, p. 70; June 12,'37, p. 92; June 19,'37, pp. 82, 85.)	George Murphy-Doris Nolan	Apr.	18,'37	86.	Apr. 3,'37
We Have Our Moments (G) 1017	Sally Eilers-James Dunn	Mar.	28,'37	67.	Apr. 3,'37
West Bound Limited 1008	Lyle Talbot-Polly Rowles	July	11,'37	66.	
When Love Is Young (G) 1018	Virginia Bruce-Kent Taylor	Apr.	4,'37	76.	Apr. 24,'37
Wildcatter, The 1015	Scott Colton-Jean Rogers	June	6,'37	58.	
Wings Over Honolulu (G) 1011	Wendy Barrie-Ray Milland	May	23,'37	78.	May 15,'37

Coming

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Adventure's End	John Wayne-Diana Gibson				
Behind the Mike	Wm. Gargan-Judith Barrett	Sept.	26,'37†	68.	
Carnival Queen	Dorothea Kent-Robert Wilcox	Oct.	3,'37†	66.	
Courage of the West (See "In the Cutting Room," Sept. 11,'37.)	Bob Baker-Lois January				
Girl with Ideas, A	Wendy Barrie-Walter Pidgeon				
Idol of the Crowds 2037 (See "In the Cutting Room." July 10,'37.)	John Wayne-Judith Barrett	Oct.	10,'37†	62½	
Lady Fights Back, The 2025	Irene Hervey-Kent Taylor	Sept.	19,'37†	63.	
Law for Tombstone 2051	Buck Jones-Muriel Evans	Oct.	10,'37†	59.	
Merry-Go-Round of 1938 (See "In the Cutting Room," Aug. 14,'37.)	Bert Lahr-Alice Brady	Oct.	24,'37†		
Renegade Rangers	Bob Burns-Joan Barclay				
Some Blondes Are Dangerous	Noah Beery, Jr.-Dorothea Kent				
Sudden Bill Dorn	Buck Jones-Evelyn Brent			62	
That's My Story (See "In the Cutting Room," July 3,'37.	Claudia Morgan-Wm. Lundigan	Oct.	31,'37		
Tim Tyler's Luck (See "In the Cutting Room." Sept. 18,'37.)	F. Thomas, Jr.-Frances Robinson				
Trouble at Midnight	N. Beery, Jr.-Catharine Hughes	Oct.	17,'37†	68.	
Westland Case, The (See "In the Cutting Room," Sept. 11,'37.)	Preston Foster-Carol Hughes	Nov.	7,'37†		
Young Man's Fancy, A	Alice Faye-George Murphy				

(THE RELEASE CHART--CONT'D)

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheyenne Rides Again	Tom Tyler-Lucille Browne	Jan.	7,'37	
Feud of the Trail	Tom Tyler-Harlene Wood	May	1,'37	
Flying Fists	Herman Brix-Jeanne Martel	July	1,'37	
Mystery Range	Tom Tyler-Jerry Bergh	May	1,'37	
Phantom of the Range	Tom Tyler-Beth Marion	Nov.	28,'36	
Silks and Saddles	Herman Brix-Toby Wing	Dec.	14,'36	
Sky Racket	Herman Brix-Joan Barclay	Sept.	1,'37†	
Two Minutes to Play	Herman Brix-Jeanne Martel	Nov.	2,'36	

Coming

Brothers of the West	Tom Tyler-Lois Wilde	Sept.	30,'37†	
Lost Ranch	Tom Tyler			
Orphans of the Pecos	Tom Tyler			
Roaring Motors	Herman Brix			
Winning Stroke, The	Herman Brix			

WARNER BROTHERS

(See also First National,

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn (A) 106	Kay Francis-Errol Flynn	June	26,'37....73. Apr.	10,'37
(See production article, Mar. 6,'37, p. 16.)				
Black Legion (A) 108	H. Bogart-E. O'Brien-Moore	Jan.	30,'37....83. Jan.	9,'37
(Exploitation: Jan. 16,'37, p. 76; Mar. 13,'37, pp. 80, 83; Mar. 20,'37, p. 82; Mar. 27,'37, p. 79; Apr. 3,'37, p. 66; Apr. 10,'37, p. 95; July 17,'37, p. 89.)				
Blazing Sixes 129	Dick Foran-Helen Valkis	June	12,'37....55	
California Mail 930	Dick Foran-Linda Perry	Nov.	14,'36....56	
Call It a Day (G) 113	Olivia de Havilland-I. Hunter	Apr.	17,'37....89. Mar.	13,'37
Charge of the Light Brigade (G) 90!	Errol Flynn-O. de Havilland	Nov.	7,'36....115. Oct.	24,'36
(See production article, July 25,'36, p. 16; exploitation: Nov. 14,'36, p. 90; Nov. 21,'36, p. 111; Jan. 15,'37, p. 78; Jan. 23,'37, p. 78; Feb. 6,'37, p. 74; Apr. 3,'37, p. 65; Apr. 10,'37, p. 92.)				
Devil's Saddle Legion, The 130	Dick Foran-Anne Nagel	Aug.	14,'37	
Fly-Away Baby (G) 125	Glenda Farrell-Barton MacLane	June	19,'37....60. June	12,'37
Footloose Heiress 123	Craig Reynolds-Ann Sheridan	Aug.	21,'37	
(See "In the Cutting Room," Apr. 10,'37.)				
Fugitive In the Sky (G) 120	Jean Muir-Warren Hull	Nov.	28,'36....58. Oct.	31,'36
God's Country and the Woman (G) 105	George Brent-Beverly Roberts	Jan.	16,'37....85. Dec.	26,'36
(Exploitation: Feb. 13,'37, pp. 84, 85; Feb. 27,'37, p. 80.)				
Go Getter, The (G) 115	George Brent-Anita Louise	May	22,'37....92. June	19,'37
(Exploitation: Sept. 4,'37, pp. 94, 97.)				
Great O'Malley, The (G) 110	Pat O'Brien-Sybil Jason	Feb.	13,'37....71. Dec.	12,'36
(Exploitation: Apr. 10,'37, p. 91.)				
Kid Galahad (G) 102	Edw. G. Robinson-Bette Davis	May	29,'37....101. May	8,'37
(Exploitation: June 5,'37, p. 64; Sept. 4,'37, p. 96.)				
King and the Chorus Girl (G) 104	Fernand Gravet-Joan Blondell	Mar.	27,'37....95. Mar.	6,'37
(Exploitation: Mar. 20,'37, p. 76; Mar. 27,'37, p. 79; June 26,'37, p. 118.)				
King of Hockey (G) 121	Anne Nagel-Richard Purcell	Dec.	19,'36....55. Nov.	14,'36
Land Beyond the Law 128	Dick Foran-Linda Perry	Mar.	13,'37....54	
Marry the Girl (G) 116	Hugh Herbert-Mary Boland	July	1,'37....68. Aug.	14,'37
Melody for Two (G) 117	James Melton-Patricia Ellis	May	1,'37....60. Jan.	16,'37
Midnight Court (G) 124	Ann Dvorak-John Litel	Mar.	6,'37....60. Mar.	13,'37
Public Wedding 126	Jane Wyman-William Hopper	July	10,'37....58	
Ready, Willing and Able (G) 101	Lee Dixon-Ruby Keeler	Mar.	6,'37....93. Feb.	6,'37
(Exploitation: May 1,'37, p. 78.)				
Singing Marine, The (G) 101	Dick Powell-Doris Weston	July	3,'37....105. July	10,'37
(Exploitation: July 24,'37, p. 80.)				
Slim (G) 114	Pat O'Brien-Henry Fonda	June	12,'37....80. July	3,'37
Smart Blonde (G) 122	Glenda Farrell-Barton MacLane	Jan.	2,'37....59. Dec.	5,'36
Varsity Show (G)	Dick Powell-Fred Waring	Sept.	4,'37†..*120. Aug.	21,'37
(See production article, July 24,'37, p. 16.)				
White Bondage (G) 125	Jean Muir-Gordon Oliver	June	19,'37....60. Mar.	13,'37
Wine, Women and Horses (G)	Barton MacLane-Ann Sheridan	Sept.	11,'37†....64. July	24,'37

Coming

Adventures of Robin Hood	Errol Flynn-O. de Havilland			
Expensive Husbands (G)	Beverly Roberts-Patric Knowles	Nov.	27,'37†..*60. Sept.	11,'37
Great Garrick, The 209	Brian Aherne-O. de Havilland	Oct.	30,'37	
(See "In the Cutting Room," July 31,'37.)				
Kid Comes Back, The (G) 123	Wayne Morris-June Travis		*60. Jan.	30,'37
(Reviewed under the title, "Don't Pull Your Punches.")				
Life of Emile Zola, The (G) 203	Paul Muni-Gale Sondergaard	Oct.	2,'37†....116. July	10,'37
Missing Witnesses	Dick Powell-Jean Dale			
One More Tomorrow	Dick Foran-June Travis			
Patient in Room 18, The	Ann Sheridan-Patric Knowles			
Penrod and His Twin Brother	Billy and Bobby Mauch			
Sh! the Octopus	Hugh Herbert-Marcia Ralston			
She Loved a Fireman	Dick Foran-Ann Sheridan			
Submarine D-1	Pat O'Brien-George Brent			
Swing Your Lady	Humphrey Bogart-Dorothy McNulty			
Too Much of Everything	Bonita Granville-Dolores Costello			
Tovarich	Claudette Colbert-Charles Boyer			
Without Warning 218	Boris Karloff-Marie Wilson			

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine	Ruth Roland-Roland Drew	Dec.	21,'36....6 rls.	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Cover Chinatown	Norman Foster	Nov.	18,'36....7 rls.	
Masquerade in Vienna (A)	Paula Wessely	Jan.	28,'37....95. Feb.	13,'37
My Song of Love	Tito Schipa	Mar.	31,'37....79	
Slalom (G)	Skiing Film	Dec.	15,'36....66. Jan.	23,'37
Treno Popolare	Italian Feature	Dec.	25,'36....62	

Coming

Annie Laurie	Will Fyffe			
Aurora Sul Mare	Italian Feature		67	
Chanson D'Amour	Tito Schipa			
Itto	Simone Berriau			
Life and Loves of Beethoven	Harry Baur			
Love on Skiis	Walter Rimil			
Monks, The				
Ninety Degrees South	Antarctic Film			
Second Bureau	Jean Murat-Diana Koreno			
Secrets of Stamboul	Valerie Hobson		79	
Ski Chase	Hannes Schneider	Sept.	1,'37†....84	
Street Without a Name	Constant Remy-Pola Illery			
Song of Ceylon	Basil Wright		39	
Tendre Enemmie	Simone Berriau			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Angel's Pit, The (A)	Amedo Nazzari			June	26,'37
Amphytrion (A)	Henri Garat	Globe	Mar.	23,'37..103. Apr.	3,'37
Beethoven Concerto (G)	V. Gardin	Amkino	Mar.	23,'37...90. Apr.	10,'37
Big Fella (G)	Paul Robeson	British Lion		73. July	10,'37
Carnival in Flanders (A)	Francoise Rosay	American Tobis	Sept.	22,'36...98. Oct.	8,'36
(Reviewed under the title, "La Kermesse Heroique.")					
Dominant Sex, The (A)	Phillips Holmes	Assoc. British		82. Feb.	26,'37
Edge of the World, The (A)	Finlay Currie	British I. E. Co.		80. Aug.	14,'37
Emil Und Die Detektive	Fritz Rasp	International		77	
Episode (A)	Paula Wessely	Metropolis	May	15,'37...90. June	5,'37
Eternal Mask, The (A)	Mathias Wieman	Mayer-Burstyn	Jan.	12,'37...70. Jan.	23,'37
Farewell Again (G)	Leslie Banks	United Artists		80. May	22,'37
Flying Doctor, The (G)	Charles Farrell	20th Century-Fox		92. Dec.	19,'36
Fury Over Spain (G)		Modern Film		55. Aug.	14,'37
Gang Show, The (G)	Ralph Reader	General		May	1,'37
Glamorous Night (G)	Mary Ellis	Assoc. British		80. May	15,'37
Gobsek (A)	Leonid Leonidov	Amkino		74. Aug.	14,'37
Golem, The (A)	Harry Baur	Metropolis	Mar.	20,'37...88. Mar.	27,'37
Gypsy (A)	Roland Young	Warner		Feb.	13,'37
It Isn't Done (G)	Cecil Kellaway	British Empire		90. Mar.	27,'37
Jericho (G)	Paul Robeson	General		77. Sept.	4,'37
Kimiko (A)	Sachiko Chiba	International	Apr.	12,'37...73. Apr.	24,'37
King's People, The (G)	John Drinkwater	Mindlin	May	11,'37...70. May	22,'37
La Damigella di Bard (G)	E. Gammatica	Artisti		85. Jan.	9,'37
La Grande Illusion (A)	Jean Gabin	Realization d'Art Cinematographique		120. July	3,'37
Last Night, The (G)	I. R. Peltser	Amkino	Apr.	27,'37...90. May	8,'37
Late Mattia Pascal, The (A)	Pierre Blanchar			Apr.	10,'37
Les Petits (G)	Alice Tisset	Franco-American	Dec.	29,'36...90. Jan.	23,'37
Let's Make a Night of It	Buddy Rogers	Assoc. British		80. July	10,'37
Mademoiselle Docteur (A)	Dita Parlo	United Artists		105. May	1,'37
Merry Comes to Town (G)	Zasu Pitts	Sound City		77. June	5,'37
Mill on the Floss, The (G)	Frank Lawton	National		90. Feb.	13,'37
Moonlight Sonata (G)	Paderewski	United Artists		90. Mar.	13,'37
Mutiny of the Elsinore, The (G)	Paul Lukas	Assoc. British		77. Sept.	18,'37
Ora Ponciano (G)	Chucho Solorzano	Prod. Soria		105. May	15,'37
Orphan Boy of Vienna (G)	Hans Olden	General		77. Sept.	18,'37
Orphan of the Wilderness	Gwen Munro	British Empire	Jan.	20,'37...85. Mar.	6,'37
Our Fighting Navy (G)	H. B. Warner	General		75. May	8,'37
Pagliacci (G)	Richard Tauber	United Artists		90. Feb.	6,'37
(See production article, Jan. 9,'37, p. 16.)					
Pearls of the Crown (A)	Sascha Guitry	Tobis		115. June	5,'37
Pepe Le Moko (A)	Jean Gabin	Paris Film		100. Mar.	20,'37
Prisoners (G)	A. I. Chaban	Amkino	Feb.	16,'37...93. Feb.	27,'37
Pygmalion (G)	Lily Bouwmeester	Filmex Cinetone		Apr.	17,'37
Razumov (G)	Pierre Fresnay	Garrison	Mar.	8,'37...95. Mar.	27,'37
Revolutionists (G)	V. V. Schukin	Amkino	Dec.	'36...100. Feb.	6,'37
"Said O'Reilly to McNab" (G)	Will Mahoney	Gainsborough-GB		84. July	17,'37
Sensation (A)	John Lodge	Wardour		75. Jan.	23,'37
Silver Blaze (G)	Arthur Wontner	Assoc. British		70. July	17,'37
Sol Over Danmark (G)	Henrik Malberg		Apr.	13,'37...73. Apr.	24,'37
Southern Mail (A)	Richard-Wilm	Solar		100. Feb.	20,'37
Spain in Flames (A)		Amkino	Jan.	28,'37...63. Feb.	13,'37
Spanish Earth, The (A)		Prometheus	Aug.	20,'37...58. Sept.	4,'37
Thank You, Madam (G)	Jan Kiepura	American Tobis	Apr.	26,'37...85. May	1,'37
Thirteen, The (A)	Ivan Novoseltsev	Amkino		85. July	17,'37
30 Seconds of Love (G)	Elsa Merlini	E. J. A.		80. Jan.	2,'37
This'll Make You Whistle (A)	Jack Buchanan	Wilcox		78. Jan.	9,'37
Tsar to Lenin (A)		Lenauer Intern'l.	Mar.	6,'37...68. Mar.	27,'37
Wave, The (G)	Native Cast	Garrison	Apr.	20,'37...60. May	1,'37
White Squadron (G)	Antonio Centa	E. N. I. C.		85. Dec.	26,'36
World's in Love, The (A)	Marta Eggerth	Viennese	May	18,'37...90. May	29,'37
Yiddle with His Fiddle	Molly Picon	Sphinx	Dec.	31,'36	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-36) August 1, 1936.]

CELEBRITY

Title — Rel. Date — Min.

COMICOLOR CARTOONS

Happy Days ..... Sept.30,'36 .....

COLUMBIA

Title — Rel. Date — Min.

BROADWAY COMEDIES

Ay Tank Ay Go (1-23-37) (All Star) .. Dec. 4,'36 .. 16½ ..
Back to the Woods (3 Stooges) ..... May 14,'37 .. 19½ ..
Big Squirt, The (Charlie Chase ..... Sept.17,'37† .. 2 rls.
Bury the Hatchet (8-21-37) .. Aug. 6,'37 .. 19 ....
Calling All Doctors ..... July 22,'37 .. 19½ ..
Cash and Carry (9-11-37) (3 Stooges) .. Sept. 3,'37† .. 18½ ..
Dizzy Doctors (4-17-37) (3 Stooges) .... Mar. 19,'37 .. 17½ ..
Free Rent (1-30-37) (All Star) ..... Dec. 20,'36 .. 18 ....
From Bad to Worse (Andy Clyde ..... June 4,'37 .. 17 ....
Goofs and Saddles (Charlie Chase ..... July 2,'37 .. 17½ ..
Grand Hooter (6-5-37) (Charlie Chase ..... May 7,'37 .. 19½ ..
Grips, Grunts and Groans (3 Stooges) (3-27-37) .. Jan. 15,'37 .. 19 ....
Knee Action (2-27-37) (Andy Clyde ..... Jan. 9,'37 .. 17 ....
Ledge Night (Andy Clyde ..... June 11,'37 .. 18 ....
Love Comes to Mooneyville (1-2-37) .. Nov. 14,'36 .. 18 ....
My Little Feller (Andy Clyde ..... May 21,'37 .. 18 ....
New News (4-17-37) (Collins-Kennedy) ..... Apr. 1,'37 .. 17½ ..
Sailor Maid (Polly Moran ..... Feb. 12,'37 .. 19 ....
Slippery Silks (2-20-37) (3 Stooges) .... Dec. 27,'36 .. 17½ ..
Stuck in the Sticks (Andy Clyde ..... Mar. 26,'37 .. 18 ....
Super Snooper, The (El Brendel ..... Feb. 25,'37 .. 19½ ..
Three Dumb Clucks (3 Stooges) ..... Apr. 17,'37 .. 17 ....
Wrong Miss Wright, The (Charlie Chase ..... June 18,'37 .. 17 ....

BROADWAY FOLLIES

Drug Store Follies (9-11-37) ..... Sept. 3,'37† .. 9½ ..

COLOR RHAPSODIES

Bon Bon Parade ..... Nov. 26,'36 .. 8½ ..
Boy and His Dog, A (1-9-37) ..... Dec. 23,'36 .. 7 ....
Foxy Pup, The (6-5-37) ..... May 21,'37 .. 6½ ..
Gifts from the Air ..... Jan. 1,'37 .. 7½ ..
Indian Serenade ..... July 16,'37 .. 8 ....
Let's Go (4-17-37) ..... Apr. 10,'37 .. 7½ ..
Merry Mannequins ..... Mar. 19,'37 .. 6½ ..
Mother Hen's Holiday ..... May 7,'37 .. 7 ....
Scary Crows (9-11-37) ..... Aug. 20,'37 .. 8 ....
Skeleton Frolic (2-20-37) .. Jan. 29,'37 .. 7½ ..
Spring Festival (8-21-37) .. Aug. 6,'37 .. 8 ....
Stork Takes a Holiday, The ..... June 11,'37 .. 8 ....
Swing, Monkey, Swing ..... Sept. 10,'37 .....
Two Lazy Crows (11-28-36) .. Nov. 26,'36 .. 7 ....

COLUMBIA TOURS

Gold Quest of the Ages (2-27-37) ..... Jan. 28,'37 .. 10 ....
Fifty Years of Barter ..... May 28,'37 .. 9½ ..
Haiti's Black Napoleon (8-21-37) ..... Aug. 6,'37 .. 9 ....
Pirate Parts of the Caribbean ..... July 2,'37 .. 9 ....
When the West Was Young (3-20-37) ..... Mar. 12,'37 .. 9 ....

COMMUNITY SING
(2nd Series)

No. 1 (9-11-37) ..... Aug.20,'37† .. 10 ....
No. 2 ..... Sept.17,'37† .. 10 ....

COURT OF HUMAN RELATIONS

Runaway Marriage, The... (1-16-37) ..... Dec. 18,'36 .. 11 ....
Wedding Deal, The ..... Feb. 26,'37 .. 11½ ..

FEATURETTES

Title — Rel. Date — Min.

Community Sing (No. 1) (2-27-37) ..... Jan. 17,'37 .. 10 ....
Community Sing (No. 2) ... Feb. 19,'37 .. 11 ....
Community Sing No. 3) (6-5-37) ..... May 20,'37 .. 10 ....
Community Sing (No. 4) ... June 18,'37 .. 10½ ..
Community Sing (No. 5) (9-11-37) ..... July 24,'37 .. 10½ ..
Herald of the Skies ..... Apr. 2,'37 .. 9½ ..
Story of Norton I, Emperor of the United States (2-6-37) ..... Dec. 18,'36 .. 9 ....

HAPPY HOUR

Goose Girl, The ..... May 30,'37 .. 3 rls.
Old Woman in the Woods, The ..... Apr. 23,'37 .. 3 rls.

KRAZY KAT CARTOONS

16. Merry Cafe (1-23-37) .. Dec. 26,'36 .. 7 ....
17. Lyin' Hunter, The (3-27-37) ..... Feb. 12,'37 .. 7 ....
18. Krazy's Race of Time (6-26-37) ..... May 6,'37 .. 7 ....
19. Masque Raid, The ..... June 25,'37 .. 7 ....

NEW WORLD OF SPORT SERIES

Fishing Thrills (2-13-37) .. Jan. 22,'37 .. 9 ....
Fit to Win (6-12-37) ..... May 7,'37 .. 9½ ..
Fleet Hoofs (4-17-37) ..... Mar. 5,'37 .. 10 ....
Fun in the Water (4-17-37) ..... Apr. 10,'37 .. 10 ....
Future Stars ..... Aug. 30,'37 .....
Golf Magic (9-11-37) ..... Aug. 16,'37 .. 9 ....
Plane Devils (1-9-37) ..... Nov. 28,'36 .. 9½ ..
Riding the Waves ..... June 4,'37 .. 10 ....
Scrambled Legs (3-27-37) .. Feb. 22,'37 .. 9 ....
Sport of the Seasons ..... June 25,'37 .. 9 ....
Sport's Greatest Thrills (8-21-37) ..... Aug. 3,'37 .. 9 ....

SCRAPPY CARTOONS

Canine Capers ..... Sept.16,'37† .. 6½ ..
Dizzy Ducks (12-19-36) .... July 18,'37 .. 6½ ..
Puttin' Out the Kitten ..... Mar.26,'37 .. 7 ....
Scrappy's Band Concert .... Apr. 29,'37 .. 7 ....
Scrappy's Music Lesson .... June 4,'37 .. 7 ....

SCREEN SNAPSHOTS

No. 4—(2-6-37) ..... Dec. 18,'36 .. 10 ....
No. 5—(2-27-37) ..... Jan. 22,'37 .. 10 ....
No. 6— ..... Feb. 19,'37 .. 10 ....
No. 7— ..... Mar.23,'37 .. 9½ ..
No. 8—(5-29-37) ..... Apr. 30,'37 .. 9½ ..
No. 9— ..... May 22,'37 .. 10 ....
No. 10— ..... June 4,'37 .. 9 ....
No. 11— ..... June 25,'37 .. 10½ ..
No. 12— ..... Aug. 13,'37 .. 10 ....
No. 13— ..... Sept.10,'37 .....

(New Series)

No. 1— ..... Sept.17,'37† .. 1 rl..

SPECIAL

Belgium (3-6-37) ..... Dec. 25,'36 .. 8½ ..
Old Paris and Berne (2-20-37) ..... Dec. 18,'36 .. 8½ ..

STRANGE AS IT MAY SEEM

Little Jack Horner ..... Sept.16,'37† .. 6½ ..

WORLD IN COLOR

Beautiful Bermuda ..... Sept.10,'37† .....

DuWORLD

Title — Rel. Date — Min.

Story of the Rose, A (1-16-37) ..... 10 ....
Sus-Ti Ka (12-19-36) ..... 10 ....
Utah Picture Book (1-9-37) ..... 10 ....

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title — Rel. Date — Min.

SONG AND COMEDY HITS

Ask Uncle Sol ..... Oct. 8,'37† .. 1 rl..
Big Apple, The ..... Sept.17,'37† .. 1 rl..
Dental Follies (4-10-37) ... Feb. 26,'37 .. 11 ....
Gifts in Rhythm ..... Oct. 23,'36 .. 10 ....
Play! Girls ..... Nov. 6,'36 .. 11 ....
Pot Luck (8-14-37) ..... Aug. 6,'37† .. 11 ....
See Uncle Sol (2-6-37) .... Jan. 29,'37 .. 11 ....
Strike! You're Out (1-9-37) .. Dec. 11,'36 .. 11 ....

TERRY-TOONS

Big Game Hunt, The ..... Feb. 19,'37 .. 7 ....
Book Shop, The (1-30-37) .. Feb. 5,'37 .. 6 ....
Bug Carnival (4-17-37) .... Apr. 16,'37 .. 7 ....
Cleaning Day ..... Sept.17,'37† .. 1 rl..
Close Shave, A ..... Oct. 1,'37† .. 1 rl..
Dancing Bear, The ..... Oct. 15,'37† .. 1 rl..
Farmer Al Falfa in Trailer Life ..... Aug.20,'37† .. 6 ....
Farmer Al Falfa's Twentieth Anniversary ..... Nov. 27,'36 .. 7 ....
Flying South ..... Mar. 19,'37 .. 7 ....
Homeless Pup, The ..... July 23,'37 .. 7 ....
Kiko the Kangaroo in Skunked Again ..... Dec. 29,'36 .. 7 ....
Hay Ride, The ..... Apr. 2,'37 .. 6 ....
Mechanical Cow, The ..... June 25,'37 .. 7 ....
Miss Lonely Hearts ..... Sept.24,'37† .. 1 rl..
Ozzie Ostrich Comes to Town ..... May 28,'37 .. 7 ....
Paper Hangers, The (8-14-37) ..... July 30,'37 .. 7 ....
Pink Elephants ..... July 9,'37 .. 7 ....
Play Ball ..... June 11,'37 .. 6 ....
Puddy the Pup in Cats in a Bag (12-26-36) ..... Dec. 11,'36 .. 7 ....
Puddy's Coronation ..... May 14,'37 .. 7 ....
Puddy the Pup in Sunken Treasures ..... Oct. 16,'36 .. 6 ....
Red Hot Music ..... Mar. 5,'37 .. 6 ....
Robin Hood in an Arrow Escape (11-21-36) ..... Nov. 13,'36 .. 7 ....
Salty McGuire ..... Jan. 6,'37 .. 7 ....
Saw Mill Mystery, The .... Oct. 29,'37† .. 1 rl..
School Birds ..... Apr. 30,'37 .. 7 ....
Tin Can Tourist, The ..... (2-6-37) ..... Jan. 22,'37 .. 7 ....
Villain Still Pursued Her, The ..... Sept. 3,'37† .. 6½ ..

TREASURE CHEST

Chesapeake Bay Retriever, The (12-26-36) ..... Dec. 13,'36 .. 11 ....
Crystal Ballet ..... May 28,'37 .. 11 ....
Feminine Form (8-29-36) ... Aug. 7,'36 .. 10 ....
How to Ski ..... Aug. 20,'37 .. 11 ....
Legend of the Lei (1-2-37) .. Dec. 4,'36 .. 11 ....
Ornamental Swimming .... June 4,'37 .. 10 ....
Private Life of the Gannets .. Sept.10,'37† .. 11 ....
Songs of the Danube ..... May 7,'37 .. 9 ....
Symphony in Snow ..... (11-7-36) ..... Oct. 16,'36 .. 9 ....

TWO-REEL COMEDIES

Affairs of Pierre, The (7-31-37) ..... Aug. 6,'37† .. 19 ....
Amuse Yourself ..... Nov. 27,'36 .. 20 ....
Any Old Port (1-2-37) .... Nov. 6,'36 .. 18 ....
Bashful Ballerina ..... Sept.17,'37† .. ....
Big Courtship, The ..... Feb. 19,'37 .. ....
Chemist, The (9-24-36) .... Oct. 9,'36 .. 19 ....
Comic Artist's Home Life (4-3-37) ..... Apr. 9,'37 .. 18 ....
Ditto ..... Feb. 12,'37 .. 17 ....
Freshies ..... May 7,'37 .. 17 ....
Fun's Fun (2-6-37) ..... Feb. 5,'37 .. 19 ....
Girls Ahoy! ..... June 11,'37 .. 17 ....
Going, Going, Gone ..... Oct. 8,'37† .. ....
Hamlet and Eggs ..... June 18,'37 .. 16 ....
Her Accidental Hero ..... May 21,'37 .. 17 ....
High-C Honeymoon ..... Jan. 1,'37 .. 21 ....
His Pest Girl ..... Apr. 30,'37 .. 18 ....
Hi-ya Doc? ..... Apr. 23,'37 .. 20 ....
Holding the Bag ..... May 14,'37 .. 19 ....
Hold It ..... Jan. 29,'37 .. 17 ....
Jail Bait ..... Jan. 8,'37 .. 19 ....
Just the Type ..... Dec. 4,'36 .. 20 ....
Love in Arms ..... May 28,'37 .. 18 ....
Love Nest on Wheels ..... Mar. 26,'37 .. 18 ....
Man to Man ..... Feb. 26,'37 .. 17 ....
Melody Girl ..... Apr. 16,'37 .. 17 ....
Mixed Magic (12-9-36) .... Nov. 20,'36 .. 17 ....
Modern Home (11-28-36) .. Nov. 13,'36 .. 19 ....
Montague the Magnificent (8-14-37) ..... Aug. 27,'37† .. 17 ....
Off the Horses (4-10-37) .. Mar. 5,'37 .. 19 ....
Pixilated ..... Mar. 19,'37 .. 18 ....
Practically Perfect (1-30-37) . Jan. 15,'37 .. 21 ....
Ready to Serve (4-10-37) .. Mar. 12,'37 .. 15 ....
Screen Test, The (12-19-36) . Dec. 13,'36 .. 19 ....
Silly Night ..... Oct. 1,'37† .. ....
Slacks Appeal ..... Aug. 13,'37† .. 19 ....
Smart Way, The ..... Spring Is Here ..... Oct. 30,'36 .. 20 ....
Sweeties ..... Sept. 3,'37† .. 15 ....
That's the Spirit ..... June 25,'37 .. 17 ....
Timid Ghost, The ..... Sept.24,'37† .. ....
Transatlantic Love ..... Dec. 25,'36 .. 20 ....
Uncle Sol Solves It ..... Who's Crazy? ..... Aug. 20,'37† .. ....
Will You Stop! ..... Sept.10,'37† .. 17 ....

HOFFBERG

Title — Rel. Date — Min.

Baltimore, Home of Wally Simpson ..... Bamboo (5-29-37) ..... July 16,'37 .. 10 ....
Broadway Dance Parade ... June 15,'37 .. 10 ....
Busy Spots in Florida ..... Jan. 20,'37 .. 12 ....
Floridian Curiosities (5-29-37) ..... Jan. 10,'37 .. 11 ....
Hollywood Magic (5-29-37) ..... 10 ....
In Shanghai (6-5-37) ..... July 16,'37 .. 12 ....
Isle of Paradise ..... July 30,'37 .. 20 ....
Spanish Interlude, A ..... June 15,'37 .....

MAGNACOLOR

Catalina Island .....
Personalities on Parade .....
Yellowstone Park .....

IMPERIAL

Title — Rel. Date — Min.

EDGAR GUEST POETIC GEMS

Boyhood ..... 8 ....
Old Prospector, The ..... 8 ....

NOVELTIES

Nero ..... 8 ....
Hobo Here ..... 9 ....

PORT O' CALL

City of the Sun ..... 9 ....
Seventh Wonder ..... 9 ....

WORLD IN COLOR

Dream Harbor ..... 8 ....
Under the Southern Cross ..... 8 ....

MGM

Title — Rel. Date — Min.

CRIME DOESN'T PAY

No. 9—Torture Money (2-27-37) ..... Jan. 2,'37 .. 20 ....
No. 10—It May Happen to You (8-14-37) ..... June 5,'37 .. 21 ....
No. 11—Soak the Poor .... Aug. 21,'37 .. 16 ....
No. 12—Give Till It Hurts . Sept. 18,'37 .....

FITZPATRICK TRAVEL TALKS

Colorful Bombay (5-8-37) ..... 8 ....
Floral Japan ..... July 24,'37 .. 8 ....
Glimpses of Java and Ceylon (4-10-37) ..... Mar. 6,'37 .. 9 ....
Glimpses of Peru ..... Sept. 4,'37† .....
Hong Kong, Hub of China (6-26-37) ..... May 1,'37 .. 8 ....
India on Parade ..... Feb. 6,'37 .. 9 ....
Picturesque South Africa (2-20-37) ..... Jan. 9,'37 .. 9 ....
Rocky Mountain Grandeur (7-24-37) ..... June 26,'37 .. 8 ....
Serene Siam (6-26-37) .... May 29,'37 .. 9 ....
Stockholm, Pride of Sweden . Oct. 2,'37† .....

HARMAN-ISING
(Happy Harmonies)

26—Pups' Christmas (12-26-36) ..... Dec. 12,'36 .. 8 ....
27—Circus Daze ..... Jan. 16,'37 .. 9 ....
28—Swing Wedding ..... Feb. 13,'37 .. 8 ....
29—Boske's Easter Eggs (4-3-37) ..... Mar. 20,'37 .. 8 ....
30—Boske and the Pirates (5-8-37) ..... May 1,'37 .. 8 ....
31—Hound and the Rabbit, The (6-26-37) ..... May 29,'37 .. 8 ....
32—Wayward Pups (8-14-37) ..... July 10,'37 .. 9 ....
33—Boske and the Cannibals ..... Aug.28,'37 .. 10 ....

M-G-M MINIATURES

Boss Didn't Say Good Morning, The ..... Oct. 1,'37 .....
Have Courage (7-24-37) .... June 12,'37 .. 10 ....
Hollywood: Second Step (2-20-37) ..... Dec. 5,'36'10 ....
How to Vote (9-5-36) .... Sept. 5,'36 .. 10 ....
Pacific Paradise ..... Aug.28,'37 .....
Rainbow Pass ..... Oct. 9,'37 .....
Romance of Digestion .... Mar.13,'37 .. 11 ....
What Do You Think? .... Jan. 23,'37 .. 10 ....

MUSICAL COMEDIES

Carnival in Paris (6-26-37) . May 29,'37 .. 21 ....
Girl's Best Years, A (2-20-37) ..... Dec. 25,'37 .. 19 ....
Hollywood Party (5-8-37) .. Apr. 3,'37 .. 21 ....
Some Time Soon (4-10-37) .. Mar. 6,'37 .. 20 ....

OUR GANG

Fishy Tales ..... Aug.28,'37 .. 11 ....
Framing Youth ..... Sept.11,'37† .. 11 ....
Glove Taps (4-10-37) ..... Feb. 20,'37 .. 11 ....
Hearts Are Thumps ..... Apr. 3,'37 .. 11 ....
Night 'n' Gales ..... July 24,'37 .. 11 ....
Reunion in Rhythm ..... Jan. 9,'37 .. 11 ....
Roamin' Holiday (7-31-37) . June 12,'37 .. 11 ....
Rushin' Ballet (6-26-37) .. Apr. 24,'37 .. 11 ....
Spooky Hooky (3-6-37) .... Dec. 5,'36 .. 11 ....
Three Smart Boys (5-8-37) . Mar. 13,'37 .. 11 ....

PETE SMITH SPECIALTIES

Bar-Rae's Night Out ..... Feb. 27,'37 .. 10 ....
Decathlon Champion ..... Dec. 11,'37† .....
Dexterity (2-27-37) ..... Jan. 16,'37 .. 9 ....
Equestrian Acrobatics .... Aug.14,'37 .. 8 ....
Gilding the Lily ..... Feb. 6,'37 .. 8 ....
Golf Mistakes (6-26-37) .... June 12,'37 .. 10 ....
Grand Bounce, The (6-26-37) ..... May 22,'37 .. 11 ....

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(THE RELEASE CHART--CONT'D)

Title Rel. Date Min.

Jungle Juveniles .....Oct. 2,'37†.....
Minimaniacs .....Nov. 20,'37†.....
Olympic Ski Champions
(11-7-36) .....July 3,'37.10....
Penny Wisdom (5-8-37).....Apr. 10,'37.10....
Pigskin Champions .....Aug. 14,'37.....
Romance of Radium.....Oct. 23,'37.....
Ski Skill (4-10-37).....10....
(Reviewed under the title, "Ski Thrill")
Sports on Ice.....July 24,'37.10....
Tennis Tactics (5-8-37).....May 1,'37.10....
Wanted—A Master (1-2-37) .Dec. 26,'36.10....

RE-ISSUES (1937-8)

Beau Hunks .....Sept.18,'37†37....
Blotto .....Oct. 30,'37†26....

ROBERT BENCHLEY

How to Start the Day.....Sept.11,'37†.....

SPECIAL

Servant of the People
(3-20-37) .....Apr. 9,'37.21....
(Exploitation: Feb. 27,'37, p. 87.)

TABLOID MUSICALS

Bars and Stripes (5-8-37)..Feb. 20,'37.11....
Dancing on the Ceiling.....Jan. 2,'37..9....
Little Maestro (4-17-37)....Mar.27,'37.11....
Song of Revolt (7-24-37)...May 29,'37.11....

PARAMOUNT

Title Rel. Date Min.

BETTY BOOP CARTOONS

Be Human .....Nov. 20,'36..7....
Candid Candidate, The.....Aug.27,'37†.1 rl..
Ding Dong Doggie.....July 23,'37†.7....
Grampy's Indoor Outing.....Oct. 16,'36..7....
House Cleaning Blues.....Jan. 15,'37..7....
Hot Air Salesman, The
(3-20-37) .....Mar.12,'37..7....
Impractical Joker, The
(7-3-37) .....June 18,'37..7....
Making Friends .....Dec. 18,'36..7....
Pudgy Takes a Bow-Wow...Apr. 9,'37..7....
Pudgy Picks a Fight
(5-22-37) .....May 14,'37..8....
Service With a Smile.....Sept.24,'37†.7....
Whoops! I'm a Cowboy.....Feb. 12,'37..7....

COLOR CLASSICS

Bunny-Mooning (3-13-37)...Feb. 12,'37..7....
Car-Tune Portrait, A
(7-3-37) .....June 25,'37..7....
Chicken a la King.....Apr. 16,'37..8....
Christmas Comes But Once
a Year .....Dec. 4,'36..8....
Peeping Penguins (9-18-37) Aug. 27,'37†.7....
Play Safe .....Oct. 16,'36..7....

HEADLINERS

Blue Velvet Music .....Apr. 9,'37.10....
Mark Warnow and Orch.
Friml Favorites (7-3-37)...June 4,'37.11....
Rudolf Friml, Jr. and Orch.
Hollywood Star Reporter,
No. 2 .....Oct. 29,'37†.1 rl..
Hula Heaven .....Oct. 1,'37†11....
Eddie Peabody
Installment Collector, The...July 24,'37.10....
Fred Allen
Let's Go Latin.....Sept.10,'37†11....
Xavier Cugat and Orch.
Musical Charmers .....Oct. 9,'36.11....
Phil Spitalny and Girl Orch.
Music by Morgan.....Feb. 12,'37.11....
Russ Morgan and Orch.
Music, Music Everywhere...Dec. 18,'36.11....
Clyde Lucas and Orch.
Night in Manhattan.....July 30,'37.11....
Queens of Harmony.....Aug. 20,'37†11....
Phil Spitalny and Girl Orch.
Rah, Rah, Football.....Oct. 30,'36.10....
Will Osborne and Orch.
Song Hits on Parade.....Jan. 15,'37.10....
Freddie Rich & Orch.
Star Reporter in Hollywood
(11-21-37) .....Nov. 20,'36..9....
Ted Husing-Bennie Bart-
lett-Dorothy Lamour
Star Reporter, The, No. 2
(3-27-37) .....Mar. 12,'37.11....
Vincent Lopez and Orch.
Boswell Sisters
Swing, Hutton, Swing.....May 7,'37.11....
Ina Ray Hutton and Orch.

MUSICAL ROMANCE
(Technicolor)

In Old Wyoming (2-27-37).Jan. 15,'37..9....
Schubert's Serenade .....July 23,'37..9....
Song of the Islands
(5-22-37) .....May 21,'37.10....
Trees (3-20-37) .....Mar. 19,'37..9....
Western Sketches .....Nov. 20,'36.10....

PARAGRAPHICS

Aviator Shorty .....July 23,'37.10....

Title Rel. Date Min.

Broadway Highlights, No. 8 .Dec. 11,'36.10....
Broadway Highlights, No. 9.....10....
Circus Comes to Town, The
(7-3-37) .....June 25,'37.10....
Cowboy Shorty .....Oct. 8,'37†.1 rl.
Game Trails .....Apr. 30,'37.10....
It's a Good Stunt.....Sept.10,'37†10....
It's a Living.....Mar. 5,'37.11....
Killer of the Tonto.....Aug. 13,'37†10....
Nobody Home .....Apr. 2,'37.10....
Rhythm of the River.....Oct. 9,'36.10....
Safety in the Air
(5-22-37) .....May 28,'37.10....
Sailor Shorty .....Oct. 23,'36.10....
That's Their Business.....Nov. 13,'36.11....
Where Champions Meet
(2-20-37) .....Jan. 8,'37..9....
Where Snow Is King.....Feb. 5,'37..9....

PARAMOUNT PICTORIAL

No. 4—A Modern Monster
— Furs on Parade — All
Aboard .....Nov. 13,'36.11....
No. 5—Bamboo — Clamdig-
gers' Rodeo — Vienna
Boys' Choir .....Dec. 11,'36.10....
No. 6—Cornering a Killer
— Twilight — Let's All
Learn to Ski.....Jan. 8,'37..9....
No. 7 — Magic Caverns —
Albert Payson Terhune—
Swing Fashions .....Feb. 12,'37..9....
No. 8 — Tides of Fundy —
Home of the Rainbow—
Meet the Lorias.....Mar. 12,'37.10....
No. 9 — Moonlight and
Shadows — Rooftops of
Manhattan — Blackie and
Brownie .....Apr. 9,'37.10....
No. 10 — Sailboat Time —
Twilight on the Trail—
Magnetic Music (5-22-37).May 7,'37.10....
No. 11—Fishing Highlights.June 4,'37.11....
No. 12—(7-3-37) .....July 2,'37.10....

NEW SERIES

No. 1 .....Aug. 6,'37†.1 rl..
No. 2 (9-18-37) .....Sept. 3,'37†10....
No. 3—Let's Count Horses
—Novia Scotia Faces the
Sea Record Making.....Sept. 3,'37†10....

POPEYE THE SAILOR

Hold the Wire.....Oct. 23,'36..7....
Hospitaliky .....Apr. 16,'37..7....
I Like Babies and Infants..Sept.17,'37†.7....
I'm in the Army Now.....Dec. 25,'36..7....
I Never Change My
Altitude .....Aug. 20,'37†.7....
Lost and Foundry.....July 16,'37..7....
Morning, Noon and Night
Club (6-26-37) .....June 18,'37..7....
My Artistical Temperature..Mar. 19,'37..7....
Organ Grinder's Swing
(3-6-37) .....Feb. 19,'37..7....
Paneless Window Washer,
The (2-27-37) .....Jan. 22,'37..7....
Popeye the Sailer Meets
Sinbad the Sailor
(11-14-36) .....Nov. 27,'36..7....
(Technicolor special)
Spinach Roadster, The.....Nov. 27,'36..7....
Twisker Pitcher, The.....May 21,'37..7....

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE
(Cinecolor)

No. 2 (11-28-36) .....Oct. 30,'36.10....
No. 3 .....Dec. 25,'36.11....
No. 4 (3-27-37) .....Feb. 26,'37.11....
No. 5 .....Apr. 30,'37.11....
No. 6 .....July 2,'37.11....

NEW SERIES

No. 1 (9-18-37) .....Sept. 3,'37†10....

SCREEN SONGS

Never Should Have Told
You (3-6-37) .....Jan. 29,'37..8....
Nat Brandwynne and Orch.
Please Keep Me in Your
Dreams (5-22-37) .....May 28,'37..8....
Henry King and Orch.
Talking Through My Heart.Nov. 27,'36..7....
Dick Stabile and Orch.
Twilight on the Trail.....Mar. 26,'37..7....
The Westerners
Whispers in the Dark.....Sept.24,'37†.7....
You Came to My Rescue....July 30,'37..8....
Shep Fields and Orch.

GRANTLAND RICE SPORTLIGHTS
(NEW SERIES)

No. 30—Sporting Quiz, The
(11-21-36) .....Nov. 6,'36.10....

Title Rel. Date Min.

No. 31—Chimp Champs ....Dec. 4,'36.10....
No. 32—Sporting Pals ....Jan. 1,'37.10....
No. 33—Underwater Ro-
mance, An (3-6-37).....Jan. 29,'37.10....
No. 34—On the Nose
(3-13-37) .....Feb. 26,'37.10....
No. 35—King Soccer .....Mar. 26,'37.10....
No. 36—Wrestling (It's a
Laugh) .....Apr. 23,'37.10....
No. 37—Swing Stars
(5-22-37) .....May 14,'37.10....
No. 38—Pan-American
Champions (7-3-37).....June 11,'37.10....
No. 39—Rhythm of the
Game (7-10-37) .....July 9,'37.10....
No. 40—Aquabats .....Aug. 13,'37†10....
No. 41—Picking Pets .....Sept.10,'37†10....
No. 42—Four Smart Dogs..Oct. 8,'37†10....

UNUSUAL OCCUPATIONS
(Cinecolor)

No. 1.....Aug. 6,'37†.1 rl..
No. 2.....Oct. 8,'37†.1 rl..

RKO RADIO

Title Rel. Date Min.

CONDOR MUSICALES

Frozen Affair, A (8-28-37) .Sept.17,'37†10....
Murder in Swing Time
(9-4-37) .....Sept.27,'37†10....

LEON ERROL COMEDIES

Should Wives Work.....Sept.10,'37†.....

HEADLINER SERIES

2—Singing in the Air....Feb. 19,'37.19....
3—Rhythm on the Rampage
(4-24-37) .....Apr. 2,'37.18½..
4—Swing Fever .....July 25,'37.20....

EDGAR KENNEDY COMEDIES

Bad Housekeeping (4-10-37).Mar. 5,'37.19....
Dumb's the Word.....June 11,'37.18....
Hillbilly Goat (1-23-37)....Jan. 15,'37.18....
Locks and Bonds.....Apr. 16,'37.19....
Morning Judge .....Sept.24,'37†.....
Tramp Trouble .....Aug. 6,'37.16....

MARCH OF TIME

No. 4 (12-12-36) .....Nov. 27,'36.22....
No. 5 .....Dec. 25,'36.19....
No. 6 .....Jan. 22,'37.19....
No. 7 .....Feb. 19,'37.21....
No. 8 .....Mar. 19,'37.20....
No. 9 (4-17-37) .....Apr. 16,'37.21....
No. 10 .....May 14,'37.18....
No. 11 .....June 11,'37.18....
No. 12 .....July 9,'37.18....
No. 13 .....Aug. 6,'37.18....

1937-38

No. 1 (9-11-37) .....Sept. 3,'37†17....

MICKEY MOUSE

Clock Cleaners, The
(8-28-37) .....8....
Hawaiian Holiday
(9-4-37) .....8....

NU-ATLAS PRODUCTIONS

Rhythm in a Night Court
(9-4-37) .....Sept.24,'37†.9....

PATHE NEWS

Released twice a week

PATHE PARADE

No. 1 .....Sept.10,'37†.....

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Don't Be Like That
(1-30-37) .....Dec. 4,'36.18....
Horse Play (4-3-37).....Mar. 13,'37.18....

RADIO MUSICAL COMEDIES

Deep South (1-23-37) .....Jan. 1,'37.17....
Mississippi Moods
(7-31-37) .....July 23,'37.17....
That Man Samson.....May 28,'37.19....

SMART SET

Grandma's Buoys (1-2-37)..Dec. 18,'36.16....
Inlawful .....Apr. 30,'37.17....

SPECIAL

Day With the Dionne
Quintuplets, A (4-24-37).Mar. 26,'37.18....

SPORTS WITH BILL CORUM

Beach Sports .....June 4,'37..9½..
Big League .....May 7,'37.11....
Foreign Sports .....Apr. 9,'37.10....
Golf Timing (8-21-37).....July 23,'37.11....
Iceman, The .....Jan. 15,'37..9....
Ladies' Day .....Dec. 18,'36.11....
Putting On the Dog.....Feb. 12,'37.11....
Royal Steeds .....July 2,'37.10....
Saratoga Summers
(3-27-37) .....Mar. 12,'37.11....
Singing Wheels (12-26-36).Nov. 20,'36.11....

Title Rel. Date Min.

STRUGGLE TO LIVE

Deadly Females .....Nov. 13,'36..9½..
Desert Land .....Apr. 5,'37..9....
Forest Gangsters (1-23-37)..Jan. 8,'37..9....

SUPERBA COMEDIES

Bridal Grief .....Feb. 5,'37.19....
One Live Ghost.....Nov. 6,'36.21....
Wife Insurance (8-14-37)..July 9,'37.16....
Wrong Romance, The.....May 14,'37.19....

WORLD ON PARADE

California Missions
(4-24-37) .....Apr. 16,'37.11....
Circus Winter Quarters.....May 14,'37.11....
Florida Cowboy .....June 11,'37..9½..
Gold Mania (1-16-37).....Dec. 25,'36.11....
Graveyard of Ships (1-2-37).Nov. 27,'36.11....
Heart of the Sierras.....Nov. 6,'36.11....
Jungle Playmate .....July 30,'37..9....
Manhattan Waterfront
(3-27-37) .....Feb. 19,'37.11....
Mt. Vernon .....Mar. 19,'37.10....
Romantic Mexico .....Jan. 22,'37.10....
Workshops of Old Mexico...July 9,'37.11....

STATE RIGHTS

Title Rel. Date Min.

ALEXANDER

Trailing the Seashore
(1-9-37) .....11....

AMERICAN RED CROSS

Behind the Flood Headlines
(5-8-37) .....11....

ASTOR

Carmen (5-29-37) .....9....
Halt! Who Goes There?
(5-29-37) .....9....

FILM EXCHANGE

Ski-Esta (1-2-37) .....10....

MATSON

Coronation Preview
(3-27-37) .....10....

ROGERS SPECIAL

Lest We Forget (5-1-37).....1 rl..

U. S. DEPT. OF AGRICULTURE

I Pledge My Heart (8-7-37).....11....

20TH CENTURY-FOX

Title Rel. Date Min.

ADVENTURES OF THE
NEWSREEL CAMERAMAN

Bone Bender Parade
(8-14-37) .....Aug. 6,'37.10....
Dogging It Around the
World .....Nov. 13,'36.10....
Looking for Trouble.....Dec. 18,'36.10....
Ski Parade, The.....Feb. 5,'37.....
Sports Headliners of 1936
(11-21-36) .....Oct. 30,'36.10....

MAGIC CARPET SERIES

Land of Genghis Khan
(2-6-37) .....Dec. 18,'36.10....
Portraits of Portugal
(8-7-37) .....Aug. 6,'37.10....
Touring Brazil (12-18-36)..Nov. 13,'36.10....
Western Grandeur (4-3-37).Feb. 5,'37..9½..

UNITED ARTISTS

Title Rel. Date Min.

MICKEY MOUSE

103. Alpine Climbers
(8-22-36) .....Oct. 28,'36†.9½..
104. Mickey's Circus
(8-15-36) .....Nov. 11,'36†.8....
105. Donald and Pluto
(11-14-36) .....Dec. 12,'36†.8....
107. Mickey's Elephant
(11-14-36) .....Feb. 19,'37†.9....
108. Don Donald (1-16-37).....8½..
109. Worm Turns, The
(1-23-37) .....Apr. 17,'37†.8½..
110. Magician Mickey .....June 17,'37†.8½..
111. Mickey's Amateurs
(6-19-37) .....1 rl..
112. Moose Hunters .....Aug. 5,'37†.9....

SILLY SYMPHONIES

106. Three Blind Mouse-
keters (11-28-36)...Jan. 28,'37†.7....
108. Country Cousin, The
(11-21-36) .....Dec. 17,'36†.6½..
109. Mother Pluto
(11-21-36) .....Mar. 6,'37†.6½..
110. More Kittens (1-9-37).Mar. 27,'37†.8½..
111. Woodland Cafe
(6-26-37) .....1 rl..
112. Little Hiawatha
(6-26-37) .....1 rl..
113. Modern Inventions
(6-26-37) .....1 rl..

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 32 (2-6-37)	Feb. 1,'37	9½
No. 33 (3-27-37)	Mar. 15,'37	9
No. 34 (4-17-37)	Mar. 22,'37	8
No. 35 (4-17-37)	Apr. 12,'37	7
No. 36 (5-15-37)	May 10,'37	9½
No. 37 (5-15-37)	June 7,'37	9½
No. 38 (7-24-37)	July 26,'37	10
No. 39		
No. 40		
MEANY-MINY-MOE CARTOONS		
Air Express	Sept.20,'37†	6
Big Race, The (3-13-37)	Mar. 3,'37	7
Country Store (8-7-37)	July 5,'37	7
Fireman's Picnic	Aug. 16,'37	6½
Golfers, The (2-13-37)	Jan. 11,'37	8½
House of Magic (2-13-37)	Feb. 8,'37	8
Knights for a Day (1-9-37)	Dec. 28,'36	7
Lumber Camp (3-20-37)	Mar. 15,'37	7
Ostrich Feathers	Sept. 6,'37†	7
Rest Resort	Aug. 23,'37	7
Steel Workers (5-15-37)	Apr. 26,'37	7
Stevedores, The	May 24,'37	7
Turkey Dinner	Nov. 30,'36	8
MENTONE MUSICAL COMEDIES		
Alpine Cabaret (8-14-37)	Aug. 4,'37	10
Bargain Matinee (3-20-37)	Apr. 14,'37	10
Cocktail Party, The (5-15-37)	May 12,'37	10
Fun Begins at Home	Feb. 17,'37	10
Hawaiian Capers (9-18-37)	Sept. 8,'37†	17
It's on the Record	Mar. 17,'37	10½
Royal Cafe	Nov. 25,'36	10
School for Swing (2-6-37)	Jan. 20,'37	10
Shoes with Rhythm (5-15-37)	June 9,'37	10
Singing Bandit, The (7-3-37)	July 7,'37	10
Teddy Bergman's Bar-B-Q	Oct. 6,'37†	9
Television Highlights	Dec. 23,'36	10
OSWALD CARTOONS		
Birthday Party, The	Mar. 29,'37	6½
Duck Hunt (3-13-37)	Mar. 8,'37	7
Everybody Sings (1-30-37)	Feb. 22,'37	7
Gopher Trouble	Nov. 30,'36	7
Keeper of the Lions	Oct. 18,'37†	
Love Sick	Oct. 4,'37†	
Playful Pup, The (7-31-37)	July 12,'37	7
Puppet Show (10-13-36)	Nov. 2,'36	8
Trailer Thrills (5-15-37)	May 3,'37	7
Unpopular Mechanic (10-17-36)	Nov. 6,'36	8
Wily Weasel, The	June 7,'37	7
STRANGER THAN FICTION SERIES		
No. 29—Novelty (9-24-36)	Nov. 9,'36	8½
No. 30—Novelty (12-26-36)	Dec. 7,'36	10
No. 31—Novelty (1-2-37)	Jan. 4,'37	9
No. 32—Novelty (1-30-37)	Feb. 1,'37	9
No. 33—Novelty (2-13-37)	Mar. 1,'37	9
No. 34—Novelty (4-17-37)	Mar. 29,'37	9
No. 35—Novelty (4-17-37)	Apr. 26,'37	9
No. 36—Novelty (4-17-37)	May 24,'37	8
No. 37—Novelty (7-3-37)	June 21,'37	8½
No. 38—Novelty (5-15-37)	July 19,'37	9
No. 39—Novelty (7-24-37)	Aug. 16,'37	9
No. 40—Novelty (9-18-37)	Sept. 6,'37†	9
No. 41—Novelty	Oct. 4,'37†	9
No. 42—Novelty	Nov. 1,'37†	9
UNIVERSAL SPECIAL		
Hollywood Screen Test (8-14-37)	Aug. 30,'37†	21
King Edward the VIII	Dec. 14,'36	9½
You Can't Get Away With It	Nov. 30,'36	25

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vaude-Villians Marty May	Dec. 12,'36	10
Reel Vaudeville (1-30-37) Harry Rose	Jan. 2,'37	11
Bed-Time Vaudeville (2-20-37) Edgar Bergen	Jan. 30,'37	11
Bring On the Girls Smith and Dale	Mar. 6,'37	11
Vitaphone Diversions Charles Kemper	Apr. 3,'37	10
Nickel Lowdown Johnny Burke	May 1,'37	10
Vitaphone Funsters (6-12-37) Fritz and Jean Hubert	May 29,'37	11
Vaude-Festival	June 26,'37	
Vaudeville Hits Elaine Arden	July 17,'37	
Vitaphone Broadwayites Medley-Dupree	Aug. 21,'37	10
BROADWAY BREVITIES		
Sweethearts and Flowers Regis Toomey- Preisser Sisters	Nov. 7,'36	20
That's Pictures (8-29-36) Jay C. Flippen	Nov. 21,'36	21
Joe Palooka In "The Blonde Bomber" Shemp Howard- Robert Norton	Nov. 28,'36	21
Here Comes the Circus "Poodles" Hanneford	Dec. 5,'36	18
"Give Me Liberty" John Litel	Dec. 19,'36	22
It's All Over Now (2-6-37) Dan Healy	Dec. 26,'36	20
Joe and Asbestos in "A Horse's Tale" (2-13-37) Harry Gribbon- Hamtree Harrington	Jan. 9,'37	20
Pretty Pretender, The (2-13-37) Bernice Claire	Jan. 23,'37	21
Joe Palooka in "Kick Me Again" (3-6-37) Shemp Howard- Robert Norton	Feb. 6,'37	21
Captain Blueblood Georgie Price	Feb. 3,'37	21
Swing for Sale (3-13-37) Hal LeRoy	Feb. 27,'37	22
Under Southern Stars Fred Lawrence-J. Bryan	Feb. 20,'37	18
Hotel a la Swing Eddie Foy, Jr.	Mar. 13,'37	20
Mail and Female Ken Murray	Mar. 27,'37	21
Play Street (4-10-37) Preisser Sisters	Apr. 3,'37	21
Romance of Robert Burns (4-10-37) Owen King-Linda Perry	Apr. 10,'37	16
Lifers of the Party, The Yacht Club Boys	Apr. 17,'37	21
Joe Palooka in "Taking the Count" Shemp Howard-Robt. Norton	Apr. 24,'37	21
Movie Mania Dave Apollon	May 8,'37	20
Musical Operation, A Frank Gaby-Virginia Verrill	May 15,'37	20
Day at Santa Anita Sybil Jason	May 22,'37	18
Sound Defects (6-12-37) Ruth Davis	June 5,'37	22
Joe Palooka in "Thirst Aid" Robt. Norton-Beverly Phalen	June 12,'37	20
Rhythm Roundup, The Estelle Taylor	June 19,'37	21
Little Pioneer, The (7-10-37) Sybil Jason	July 3,'37	19
Newsboys Nocturnes		
Flowers from the Sky (8-21-37) Josephine Huston	July 24,'37	22
Cut Out for Love Donald Novis-Dorothy Dare	Aug. 2,'37	
Du Barry Did All Right Irene Bordoni	Aug. 7,'37	
Doctor Cupid Ken Murray-Oswald	Sept. 4,'37†	
Postal Union Georgie Price	Sept. 11,'37†	
Littlest Diplomat, The (9-11-37) Sybil Jason	Sept. 25,'37†	20
COLORTOUR ADVENTURE (Cinecolor)		
Along the Mediterranean	Dec. 5,'36	10
Hollanders, The (1-23-37)	Jan. 2,'37	10
Nice Work (2-13-37)	Jan. 30,'37	10
Land of the Midnight Sun (3-13-37)	Feb. 27,'37	10
Nature the Artist (4-10-37)	Mar. 20,'37	10
Cradle of Civilization	Apr. 17,'37	10
Alpine Grandeur	May 15,'37	10
Gateway to Africa (6-12-37)	June 12,'37	10
Land of the Magyar (7-10-37)	July 3,'37	
Crossing the Sahara	Aug. 14,'37	
Long Bright Land (9-11-37)	Sept. 25,'37†	10
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Attic of Terror (9-11-37)	Sept.18,'37†	12
LOONEY TUNES		
No. 28—Village Smithy, The	Nov. 14,'36	7
No. 29—Porky of the North-woods (1-9-37)	Dec. 19,'36	7
No. 30—Porky the Wrestler	Jan. 9,'37	7
No. 31—Porky's Road Race	Feb. 6,'37	7
No. 32—Picador Porky (2-27-37)		8
No. 33—Porky's Romance	Apr. 17,'37	8
No. 34—Porky's Duck Hunt	Apr. 17,'37	8
No. 35—Porky and Gabby (6-12-37)	May 15,'37	8
No. 36—Porky's Building	June 19,'37	8
No. 37—Porky's Super Service (7-10-37)	July 3,'37	8
No. 38—Porky's Bad Time Story	July 24,'37	7
No. 39—Porky's Railroad (8-14-37)	Aug. 7,'37	7
No. 40—Get Rich Porky	Aug. 28,'37	
No. 41—Porky's Garden	Sept. 11,'37	
MELODY MASTERS		
Clyde McCoy and Orch. (8-29-36)	Nov. 28,'36	10
Jimmie Lunceford and Orch. (1-23-37)	Dec. 19,'36	10
George Hall and Orch.	Jan. 9,'37	10
Louisiana Kings	Jan. 23,'37	10
Roger Wolfe Kahn and Orch.	Feb. 6,'37	10
Cab Calloway and Orch. (3-13-37)	Feb. 20,'37	10
Peter Van Steeden and Orch.	Mar. 6,'37	10
Jacques Fray and Orch. (4-10-37)	Mar. 27,'37	10
Jam Session, The Clyde McCoy and Orch.	Apr. 17,'37	10
Rimac Orchestra, The	May 8,'37	10
Jack Denny and Orch.	May 29,'37	10
Eliseo Grenet and Orch. (6-19-37)	June 19,'37	10
Lennie Hayton and Orch. (7-10-37)	July 10,'37	10
David Mendoza and Orch. (8-21-37)	July 31,'37	10
Russ Morgan and Orch.	Sept. 11,'37†	
Milt Britton and Orch.	Oct. 2,'37†	
Mal Hallett and Orch.	Oct. 23,'37†	
Arnold Johnson and Orch. (9-11-37)	Nov. 11,'37†	10
MERRIE MELODIES (In Color)		
No. 28—Don't Look Now	Nov. 7,'36	7
No. 29—Cocoonut Grove	Nov. 28,'36	7
No. 30—He Was Her Man	Jan. 2,'37	7
No. 31—Pigs Is Pigs (1-16-37)	Jan. 30,'37	7
No. 32—I Only Have Eyes for You (3-6-37)	Mar. 6,'37	8
No. 33—The Fella with the Fiddle (4-10-37)	Mar. 27,'37	8
No. 34—She Was an Acrobat's Daughter	Apr. 10,'37	8
No. 35—Ain't We Got Fun	May 1,'37	8
No. 36—Clean Pastures	May 22,'37	
No. 37—Uncle Tom's Bungalow	June 5,'37	
No. 38—Streamlined Greta Green (6-12-37)	June 19,'37	8
No. 39—Sweet Sioux (7-10-37)	June 26,'37	8
No. 40—Egghead Rides Again	July 17,'37	8
No. 41—Plenty of Money and You	July 31,'37	7
No. 42—Sunbonnet Blue	Aug. 21,'37	
No. 43—Speaking of the Weather (8-21-37)	Sept. 4,'37	7
No. 44—Dog Daze	Sept. 18,'37	
PICTORIAL REVIEWS		
No. 4—Southern Wear—Aviation (1-23-37)	Dec. 26,'36	11
No. 5—Sports Afloat (2-6-37)	Jan. 16,'37	10
No. 6—Swimming — Wood Carving	Feb. 13,'37	10
No. 7—Phonograph Records—Lipsticks (4-10-37)	Mar. 20,'37	11
No. 8—Coiffeurs—Shoes	Apr. 10,'37	10
No. 9—Hats—Bathing Suits	May 11,'37	10
No. 10—Dancing-Leather (6-5-37)	May 22,'37	10
No. 11—Milk—Rugs	June 19,'37	10
No. 12—Pianos—Art (8-14-37)	July 17,'37	10
No. 13—Books—Furs	Aug. 28,'37	
(NEW SERIES)		
No. 1—Racing — Wrestling—Cheese (9-11-37)	Sept. 18,'37	10
VITAPHONE NOVELTIES		
Poets of the Organ (8-22) Mr. and Mrs. Jesse Crawford	Jan. 16,'37	
Whale Ho (7-14)	Feb. 13,'37	10
Medium Well Done Hardeen	Mar. 6,'37	10
Ghost to Ghost Hookup, A Radio Ramblers	Apr. 3,'37	11
Home Run on the Keys (4-3-37) Babe Ruth	Apr. 24,'37	9
Check Your Cash Louis Zingone	May 22,'37	10
Double Talk (6-5-37) Edgar Bergen	June 26,'37	10
Palm Beach Knights Charles Ahearn	July 31,'37	
Lyin' Tamer, The (7-11-36) George Jessel	Aug. 28,'37	10
VITAPHONE VARIETIES		
Neckin' Party, A (9-11-37) Edgar Bergen-"Charlie McCarthy"	Sept. 4,'37†	11
Puppet Love (9-11-37) Salici's Puppets	Oct. 2,'37†	10

WM. STEINER

Title	Rel. Date	Min.
Eagle's Vengeance, The	July 29,'37†	20

WORLD

Title	Rel. Date	Min.
Battling Bettas	July 8,'37†	10
Men of Ships	Sept. 10,'37†	9

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Jungle Menace (9-4-37) 20....
Frank Buck-C. Henry (each)
(15 episodes)

REPUBLIC

Dick Tracy 6401 (2-27-37) Feb. 20,'37†.....
Ralph Byrd-Kay Hughes
(15 episodes)
Painted Stallion, The 6421 June 5,'37†.....
Ray Corrigan-Hoot Gibson
Robinson Crusoe of Clipper Island 3583 Nov. 14,'36.....
Mala-Mamo Clark
(14 episodes)
S. O. S. Coast Guard 6441 Aug. 28,'37†.....
Ralph Byrd-Maxine Doyle
Zorro Rides Again 6461 Nov. 20,'37†.....
John Carroll

UNIVERSAL

Jungle Jim (12-26) Jan. 18,'37..2rls.
Grant Withers-Betty Jane Rhodes (each)
Radio Patrol (9-18-37) Oct. 4,'37†.2 rls.
Grant Withers-Cath. Hughes (each)
Secret Agent X9 Apr. 12,'37..2 rls.
Scott Kolk-Jean Rogers (each)
Tim Tyler's Luck 2 rls.
Frankie Thomas, Jr.-
Frances Robinson
(See "In the Cutting Room," Sept. 18,'37.)
Wild West Days (6-26-37) July 5,'37†.2 rls.
Johnny Mack Brown (each)
(13 episodes)

VICTORY

Blake of Scotland Yard Apr. 15,'37.....
Ralph Byrd-Herbert Rawlinson
(15 episodes—also feature version)
Shadow of Chinatown
Bela Lugosi-Herman Brix Oct. 10,'36.....
(15 episodes—also feature version)

J. C JENKINS—HIS COLYUM

Neligh, Nebraska

Dear Herald:

Usually when we haven't anything else to say we turn to the weather with something like "Snice day," or "Beatshel how it rains." For the past six weeks the mercury in our thermometer has been flirting around between 100 and 104, but last night our showman friend John Piller of Valley City, North Dakota, sent down a cool wave that forced the mercury down to 54 and forced us to get up and put on another cover. Thanks, John, that was very nice of you.

This change reminds us that the time is not so very far off when our oil burner will start working and this will start us to wondering if an overdraft at the bank can be stretched until "the robins nest again." But what worries us right now is, what will these poor grasshoppers do when the blizzards come howling down from the north and nothing's left in our garden for them to eat but tumbleweeds.

▽

The other night we went and saw "Dodsworth," with Walter Huston and Ruth Chatterton. This picture received a very high rating from the critics, and it probably deserved it because of the excellent acting.

This is a partial revival of that old triangle theme wherein the wife deserts the husband for the love of a couple of good-for-nothings because they made love to her. We thought that old theme had gone to the boneyard some time ago.

Regardless of the theme, this picture should satisfy because of the excellent performances of Huston and Miss Chatterton.

▽

The other day we received a check from R. R. Winship, manager of the Majestic theatre at Phillpsburg, Kansas, and a letter asking us to have his subscription to the HERALD renewed. Yes sir, brother Winship, we will be more than pleased to do it. Thanks very much. That kind of letter pleases us very much. While we are on theatre matters we understand that you are contemplating a Neon lighting front for your Majestic theatre. If this is correct we would advise you to come over here and see the new Neon front of the Moon theatre. We have seen a lot of theatre fronts in our wanderings but none to equal the Moon's, either in the large towns or the small ones, and people will be surprised to see such a lighted front in a town where the cows graze on the public square and the dogs chase the alley cats up telephone poles.

▽

As we remember it now, some time ago we suggested that if we were a speculator on the board of trade we'd sell December corn, but that was when we were traveling northern Iowa. Since the past few weeks of dry, hot weather have changed the outlook, we are wondering if it would not have been a bad investment.

▽

The Moon theatre is playing "Captains Courageous," with Spencer Tarcy, Lionel Barrymore and little Freddie Bartholomew, and two or three other good ones. The picture drew a good afternoon attendance but we understand the attendance fell off somewhat at the evening showing. We can't understand this, as we rate it a very exciting and well acted picture. If your customers like excitement and thrills in pictures, and if they enjoy seeing fishermen pull in fish by the carload in a rough sea, and if they like to see boats wrecked in a rough sea they will surely get plenty of thrills in this one. It was especially interesting to us, but maybe that's because we enjoy seeing rough seas and seeing them pull in fish. There were no "sheros" in this one and no "parlor, bedroom or bath" scenes, and that may account for the falling off in attendance.

▽

Some time back, when we thought we were one of the nation's hopefuls, we used to tramp a mile through the snow to the Wade school house and we studied "readin', writin' and 'rithmetic," and then tramped back home and milked the cows at night and then figured long division after supper. We could name the capital of about every state in the Union; tell about Xerxes crossing the Hellespont with his 5,000,000 men; tell about Horatio holding the bridge that time, and how far the bull ran at Bull Run, but today, if a "hopeful" has to go three blocks on a cement sidewalk to get to school, they take him there in an automobile. He gets out at three o'clock to go and practice track meet, basket ball, football, baseball or goes on a "hike" because he has to have his "exercise" to build up his muscles and brain cells. This reminds us of a cartoon we saw some time ago. A boy had returned from college and he was lying on the sofa in the parlor with his hair parted in the middle and smoking a cigaret in a long holder. His mother asked him how he got along in college and he replied fine; said he was playing fullback with the college team. Then his father said, "Well, son, now that you are back, we will get your hair cut and you can put on a pair of overalls and play whoa-back with the home team." Doggone these doggone Dads, they just won't let a boy have the proper "exercise." Something has got to be done about that.

▽

Before we forget it we might suggest that you send us a theatre pass for Gertrude Merriam or send it direct to her in care of the HERALD. If you do, everything ought to be all right.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist
The HERALD covers the FIELD like an April SHOWER.

IN THE NEWSREELS

MOVIETONE NEWS—No. 2, Vol. 20.—Latest pictures from the China war front....President summons cabinet for special meeting....Tourists visit grave of Robert Louis Stevenson....Young men in Australia perform in open air gym....“Miss America” wants to keep her crown....Hollywood Spotlight....Lew Lehr....Football at Pittsburgh, U. C. L. A., Stanford and Southern California.

MOVIETONE NEWS—No. 3, Vol. 20.—American Legion army of 400,000 takes New York....President Roosevelt in Constitution Day speech....Embargo halts ship on way to China....U. S. liner “President Hoover” damaged....Statesmen meet on European “piracy” charge....Salmon fishing in Columbia River ....Fashions....Lew Lehr....Horse Racing....Tennis....Football....Yachting.

NEWS OF THE DAY—No. 200, Vol. 9.—Latest films of war terror in Shanghai....Legion gathers in New York....Football fever hits the west....Mudders have their day on eastern track....President tells one on himself....The Woman's Page....Spectacular blaze seen from skyscraper....“Lucky” Teeter outdoes himself.

NEWS OF THE DAY—No. 201, Vol. 9.—New York surrenders to American Legion....Yachts race for President's Cup....Timber toppers start fall season ....President pledges U. S. to peace....John Roosevelt poses with fiancee.

PARAMOUNT NEWS—No. 13.—Softball game now popular with millions....United States remembers constitution....New tractor hunts swamps for alligators....U. S. poloists at top form in Internationals ....Epidemic puts shut schools on the air....Now county fair season's here again....Justice Black and Klan hit the headlines....Clara Bow, the “It” girl, opens “It” cafe....Millions of New Yorkers see big fire.

PARAMOUNT NEWS—No. 14.—Biggest city votes.... Europe's headache....Hitler addresses mass meeting in Germany....U. S. prohibits shipment of war supplies on government owned vessels....With the Roosevelts....American Legion takes over New York.

PATHE NEWS—No. 17, Vol. 9.—American Nazis exposed....Winter hair fashions....Cabinet meeting called....Salmon stopped by dam....Jersey factory fire....Steeplechase thriller....Coast Guard cadets.

PATHE NEWS—No. 18, Vol. 9.—Ray Sprigle, reporter, tells of scoop on Hugo Black-KKK expose ....President speaks on Constitution....Helen Wills Moody returns to tennis....Roosevelt romance....Gar Wood, Jr. wins....Legion invades Gotham.

UNIVERSAL NEWSPAPER NEWSREEL—No. 598, Vol. 9.—Blast, fire trap 100 girls....California fetes admission to Union....U. S. troops off for Orient.... Gals get rough in mat bout....Machine feeds mass of pups....Foreigners buy scrap metal....Fish run halts work on dam....Cuba celebrates revolution.... Rockettes stage mass drill....Calumet Dick wins handicap.

UNIVERSAL NEWSPAPER NEWSREEL—No. 599, Vol. 9.—War torn Shanghai....Actual pictures of Chinese civilian areas show battle's devastation.... Bursting shells write history....Japan seizes base.

Discuss "Golem" Deals

Metropolis Pictures Corporation, headed by Martin J. Lewis, is negotiating with circuits for showings of "The Golem," French-Jewish production now in its third week at the Ascot, Clinton and People's Cinema, all in Greater New York. "The Golem" is also playing at the Europa, Philadelphia, and Little, Baltimore, and is scheduled to open next week at the World Playhouse, Chicago; Penn Square, Cleveland, and Art Cinema, Pittsburgh.

Liddle in U. S. from England

Richard A. Liddle, general manager of Ilford, Ltd., London, manufacturers of film stock, arrived in New York this week on a combined business and pleasure trip. He will be here four weeks and will study American laboratories and methods in film stock.

Brown Confers in New York

Walter Brown, midwest division manager for Ross Federal Service, visited New York this week for conferences with home office executives.

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NEW EQUIPMENT

ANIMATION, TIME LAPSE AND GENERAL cinema apparatus. E. S. RINALDY, Chester, N. J.

LET YOUR EYES LIGHT ON THIS LIGHT. S. O. S. new tubular super-arc low amperage reflector arc lamp, with giant 10¼" Bausch and Lomb elliptical mirror, Westinghouse motor, Weston ammeter, numerous improvements, now only $147.70. Your old equipment in trade. Write S. O. S., 636-AM Eleventh Avenue, New York.

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BOOKS

THESE BOOKS WILL SHOW YOU A PROFIT. Only $1.39 for Sloane's "Motion Picture Projection," Mancall's "Servicing Projection Equipment" and Benson's "Fundamentals of Television." Any one book 49c. Plenty others. Ask S. O. S., 636-AM Eleventh Avenue, New York.

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MAN OR WOMAN WITH CAPITAL TO TAKE interest in established story and talent agency. Prefer someone interested in theatrical work. With or without services. State everything in letter for interview with principal. BOX 790A, MOTION PICTURE HERALD.

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CUSTOMERS KICKING? KICK OUT OLD seats. 18,000 American Seating, Ideal, veneer and upholstered chairs, reconstructed, refinished, from 75c. Get bargain list 15M. S. O. S., 636-AM Eleventh Avenue, New York.

UNUSUAL BARGAINS IN USED OPERA chairs, sound equipment, motion picture machines, screens, spotlights, stereopticons, etc. Projection machines repaired. Catalog H free. MOVIE SUPPLY COMPANY, LTD., 844 So. Wabash Ave., Chicago.

REAL VALUES—QUARTER SIZE LENSES, $10 pair, half size, $32 pair, popular makes, sizes limited; B & H splicers, $3.95; speakers from $7.95; baffles from $5.95; hearing aid amplifiers with monitor speaker and tubes, $15, handles up to 30 seats. Lots more—write now! CONSOLIDATED THEATRE SUPPLY CORP., 1600-M Broadway, New York.

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EXPERIENCED THEATRE MANAGER. MODern house. Population 8,000. Anthracite coal town. Reference required. Give complete details, also salary expected. Good opportunity for real business getter. BOX 930, MOTION PICTURE HERALD.

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More beautiful models, more gags, more laughs, in

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Fast and funny...a good old belly-laugh-and-squeal comedy, starring

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(Antony) (Cleopatra)

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Beautiful and spectacular scenes of wild life. A short you'll be proud to play

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"Come on and shine" with the short subject exploitation "natural" of the season.

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Kiko the Kangaroo and Ozzie Ostrich make a clean sweep of laughs.

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Presented by
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Educational Pictures
THE SPICE OF THE PROGRAM
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A new HIGH in publicity as over a million lines of printed stories and photographs on "HIGH, WIDE and HANDSOME" break in nation's newspapers and periodicals.



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One of the WIDEST 24-sheet showings yet achieved as 4,000 boards go up in 110 key cities.



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Millions of Heralds distributed through 22,000 Tide Water Stations



Half-page "High, Wide and Handsome" ads in 50 key city newspapers



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Spot announcements by Tide Water on 20 radio stations

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Federal Court in Texas Finds Distributors Guilty of Monopoly Action in Fixing Admissions.

Investigators from Washington Open Inquiry in Hollywood.

Second Trial of Frels Action Against Jefferson Circuit Starts Monday at Dallas.

TRADE PRACTICES

Allied Theatres of New Jersey Votes for Federal Regulation of Film Industry.

Carolina Exhibitors Charge "Forcing" of Accessories by Distributors.

Chicago Independents Attack System of Releasing Pictures.

Kansas Chamber of Commerce Appeals to Hays for Earlier Clearance.

MPTOA Revives Appeal for 10-Point Program of Fair Trade Practices.

WHAT MUSSOLINI SAID IN ITALY OF HOLLYWOOD

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3 BIG HITS



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as "MADAME X"
(Warren William - John Beal)

OCT. 1st

OH BOY! SKIP WITH JOY!

Hollywood Reporter:—"Triumph. Deeply moving performan
Women will give it tribute of tears, assuring substantial box-off
returns."

Motion Picture Daily:—"In common with the commercially co
parable 'Stella Dallas' and 'The Prisoner of Zenda,' 'Madame
possesses rare quality of favorable familiarity. Expected to give gra
fying account of itself at the box-office. Gladys George lifts hers
into cinema immortality."

Film Daily:—"Mother love drama filmed with telling effect sho
score at the B. O."

Daily (Coast) Variety:—"Amazing the vitality, inexhaustible its
peal. Its known power to stir compassion and admiration has k
it, and now makes it again, assured box-office. Gladys George's s
lar performance ranks with the best. A finely wrought screen pla

Box-Office Magazine:—"Sure-fire magnet for the feminine trad

IN A ROW! OH!



JOAN CRAWFORD
"THE BRIDE WORE RED"
(Franchot Tone - Robert Young)

OCT. 8th



WILLIAM POWELL
MYRNA LOY
"DOUBLE WEDDING"

OCT. 15th

ywood Reporter:—"M-G-M's 'Bride Wore Red' superb enter-ment. Crawford at best in absorbing drama. Even in a season ked for its exceptional tide of excellent pictures, there must be e which stand out as a little ahead of the rest. 'The Bride Wore ' is one of these, a picture in which all the elements—drama, r, music, performance, direction and production—unite with a ndid perfection to provide superior entertainment. Once more, G-M has given to Joan Crawford and her superlative supporting the full tide of its production powers and the result is certain -office and new laurels for everyone concerned. There isn't a weak in the cast. Joan Crawford offers one of her finest characteriza-s, with delicately shaded nuances which are a delight."

wmen's Trade Review:—"Latest Crawford picture an explo-on bet for big business everywhere. Will please all classes of iences."

Preview Report to Circuit Heads from Stanley Brown, Manager West Coast Theatre, Long Beach:—"It is the 'It Happened One Night' of 1937. Uproariously funny. Best these two stars ever appeared in."

Daily (Coast) Variety:—"Broadside of entertainment. Will have no trouble cashing in all spots. A riotous holiday."

Motion Picture Daily:—"Furious fun. An attraction that will add much to Fall programs. Assurance of profit."

Hollywood Reporter:—"A comedy hit to delight large audiences and play profitably from top to bottom."

Showmen's Trade Review:—"Finest comedy of the year. Guaranteed laugh getter for any audience."

Film Daily:—"Romantic comedy packs heavy total of laughs and box-office punch. William Powell and Myrna Loy have a field day."

Motion Picture Herald:—"One of the funniest and refreshing farces that has come along in a long time. The crowd seemed to be of the opinion that 'Double Wedding' was just the kind of a prescription the doctor would have ordered.

*

1939



It's been no secret that big things are happening at Warner Bros. But not 'til now has it been so increasingly apparent *how* big the things are and how *much* is happening. Yes, MUNI'S 'ZOLA', ERROL FLYNN'S 'PERFECT SPECIMEN', AND BRIAN AHERNE AND OLIVIA DE HAVILLAND IN 'THE GREAT GARRICK' mean a lot *more* than the delivery of three sensational attractions in October. Actually they stand for the sweeping new production policy that commits Warner Bros.' studio and personnel to a steadfast schedule of continuous big-show shipments absolutely without precedent in this company or any other! (*In work right now* — COLBERT-BOYER IN 'TOVARICH', FLYNN-DE HAVILLAND IN 'THE ADVENTURES OF ROBIN HOOD' IN

*Warners Have



TECHNICOLOR, CAROLE LOMBARD-FERNAND GRAVET IN 'FOOD FOR SCANDAL', 'GOLD IS WHERE YOU FIND IT' IN TECHNICOLOR, 'HOLLYWOOD HOTEL', 'BOY MEETS GIRL'!) This astounding policy again will be demonstrated in November when we ship 'IT'S LOVE I'M AFTER' (Leslie Howard, Bette Davis, Olivia de Havilland!), 'SUBMARINE D-1' (Pat O'Brien, George Brent, Wayne Morris!), AND 'FIRST LADY' (Kay Francis, Preston Foster, Anita Louise, Walter Connolly!). And again and again and again to the end of the new year, more exhibitors than ever before will know that the one film studio ready with the stories *and* the casts *and* the producing power to completely satisfy their 1937-38 needs for consistently successful programs is the studio of Warner Bros.!

It All Sewed Up



20TH . . . WHICH HAS FULFILLED EVERY PROMISE . . . NOW MAKES ANOTHER!

"Lancer Spy" is one of the rare pictures that truly can be called great! Great because of its daring theme of the one man whose astonishing adventures entitled him to claim, *"I won the Great War!"* Great because every moment throbs with emotional intensity and amazing drama! Great because from its brilliantly-playing cast George Sanders emerges as one of tomorrow's outstanding stars (just as did 20th's Tyrone Power in "Lloyds of London" and Sonja Henie in "One in a Million"). Great because every man and woman who sees "Lancer Spy" will shout its praises to every one with ears to hear! No picture ever deserved a more enthusiastic, big-production campaign. Sell it that way and 20th promises you profits that measure up to those of 20th's most important pictures!

'LANCER SPY'

with

DOLORES DEL RIO · GEORGE SANDERS
PETER LORRE · JOSEPH SCHILDKRAUT

and

VIRGINIA FIELD · SIG RUMANN · MAURICE MOSCOVICH · LIONEL ATWILL · LUTHER ADLER

Directed by Gregory Ratoff

Associate Producer Samuel G. Engel · Screen play by Philip Dunne · From a novel by Marthe McKenna

Darryl F. Zanuck *in Charge of Production*

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 129, No. 1 — October 2, 1937

ON THE BIG SCREEN

WILLYNILLY, the motion picture industry of America is ever concerned with and often involved in affairs of empire and the politics of a troubled world. Army-bossed Japan, engaged in war of aggression to relieve economic and population pressures, being much concerned about both cash and propaganda, has forbidden importation of all films except newsreels, under special permits. Red propaganda for the red leftist government of Spain appears on the fringes of the American screen, along with the kindred offerings of Moscow. Meanwhile England, the most genuinely socialistic nation in the world, and all the world's history, is sending us a most ambitious entertainment feature which is also a message of empire, a reiteration of conservative British tradition, with an included Abraham Lincoln role and reminder of hands across the sea in the days of the War between the States.

And the while, this last week-end, out of two roads from ancient Rome the Mussolinis emerged, Benito, father and dictator of Italy bound for Germany and rendezvous with Herr Hitler, Vittorio, son, understudy, flying into Hollywood to observe the making of motion pictures. There was a touch of cinema for father, too, when the Führer gave him a party at Munich with a command attendance of four hundred stars and beauties of the German screen, all Aryan, one would assume. The party, according to press cables, was a great success but marred slightly by reason of the preference of the beauties for Herr Max Schmeling as the lion of the occasion.

The Munich party, just incidentally, might also irrelevantly remind one of an episode of some years past in Rome that could with rare accuracy be described as a Hollywood titbit.

HOLLYWOOD has had Italy on its mind for a long time. The government there has been playing fast and loose with changing import regulations and changing restrictions on the export of earnings, with many, many dickerings and promisings. Also there has been much official and unofficial American going back and forth. A few years ago Mr. Charles C. Pettijohn was over and was given audience by Mussolini. Audience is about all he has really given so far. Then more recently Mr. Will Hays went over and had a meeting of minds at a dramatic conference in Mussolini's office—"big as a football field"—returning with an arrangement for American pictures, regarding which rather presently Italy had a change of notion. Meanwhile several American producers visited Italy, among them Mr. Walter Wanger, who, so the cables said, had a grand production project that was to make a Hollywood in Italy. Not so much has been heard of that lately. Now comes young Mr. Mussolini, twenty-one, tight lipped, with eyes and ears open. He was accompanied on the voyage over by a Mr. Charles C. Pettijohn who was identified by a New York newspaper's shipnews reporter as "a British journalist," and Mr. Hal Roach. It seems now that there is to be a Roach-Mussolini production project in Italy after the young man has completed his observations in Hollywood. He is scheduled for a two-week stay, indicating he is a "quick study."

Italy is the only one of the dictator states with which the American motion picture industry has been able to maintain even the semblance of relations. It is plain enough that Mussolini wants for Italy a motion picture machine such as that employed and enjoyed by Berlin and Moscow. What the American motion picture industry can make out of that is yet to be discovered.

UNLIKE Moscow and Berlin, there is a shade of admission in Italy that if the people are to be kept attending the cinema there is a requirement of entertainment film of a quality that so far is obtainable only in the Hollywood output. Russia has seen some part of the necessity for diluting its propaganda-educational screen with sheer amusement, and so we have had Comrade Boris Shumiatsky and his commission of observers over to look at Hollywood and buy equipment.

Meanwhile the motion picture industry of America has been perhaps even more internationally minded than even munitions. Ever since the World War, which gave the American picture world dominance of the screen, our studios have drawn upon the stellar talent of all the world, taking stars conspicuously from Scandinavia, Britain, Germany, France and Austria. The American public has been more than abundantly supplied with imported personalities in behalf of Hollywood's world trade. France just the other day decided that had been going on long enough and took up plans to prohibit the escape of talent.

The American industry, long keyed to a program of operation that requires the profits of foreign markets, is much concerned with overseas conditions and prospects. Mr. Roach, who has been to Mussoliniland to bring one of them back alive, is rather in a sense an outrider for the Schenck-Mayer institution, which just now is represented in Europe by Mr. Louis B. Mayer, who possibly is over there for something besides his health. In this instance Mr. Roach says M-G-M is not participating. Meanwhile we have with us yet the British-Gaumont, Ostrer-Schenck—not to say Blumenthal—situation in a state of status quo, or status quo ante, maybe. And we have a pending internationalization deal in the Korda-Goldwyn United Artist option. Also Paramount, long powerful in the international field, has been sending over a remarkable succession of high executives, including Mr. Barney Balaban, Mr. Stanton Griffis, Mr. Adolph Zukor and several others who seem by extraordinary coincidence to have required a British vacation.

The motion picture map is as full of "ifs" as the night before election.

△ △ △

DETROIT DEMONSTRATES

THE elaboration of hoop-la in all American industry grows apace, or maybe by bounds and leaps. Anyway it will be accurate to say that it shows acceleration in the motor trade. So those of us who have a smile at the motion picture's trans-continental convention excursions, its banal whimsies of Joe Blutz sales drives, its positively stupendous blowing on the embers of lukewarm product at previews more marvelous than the wares proclaimed, can have at least a dry little chuckle at what goes on with the opening of the new season in the Detroit zone.

Hudson Motor Car Company assembled more than two thousand dealers and salesmen to hear about the power and

[*Continued on following page, bottom of column* 1]

This Week

Official Attention

The fall season's promise of optimism and industry prosperity brought also a return of wide agitation over and discussion of trade practices on which the attention of the United States Department of Justice, several federal courts, distributors and exhibitor organizations was focussed for various reasons. Developments of the week were led by a federal court decision in Dallas which held that distributors and two Texas circuits violated the law by conspiring to fix admissions in subsequent run theatres.

Various and nationwide news of the subject is consolidated in the story starting on page 13.

Cameramen Bombed

Eric Mayell of Fox Movietone; Arthur Menken, Paramount News, and H. S. Wong, News of the Day, escaped unhurt from an attack by two Japanese airplanes which bombed and machine-gunned them while they were accompanying Chinese officers to the front, said a United Press cable from Shanghai on Wednesday.

Sex and Censorship

Four films distributed by independent companies, including a short starring the wife of John Barrymore, called "How to Undress in Front of Your Husband," attracted news treatment because of court arguments or clashes with censorship bodies.

Action, taken and intended, is recorded on page 55.

German Cocoon

Completing its transition, the German film industry plans to offer 195 films during the new season, continuing its curtailed film policy adopted in 1933 with the rise of sound and the advent of the Nazis. In that time production and distribution have been changed drastically with exhibition aspects left relatively unaffected. The 195 films planned for exhibition in German houses during 1937-38 compares with 560 in 1928.

A review of recent German film history together with current significances, is found on page 48.

Documentary

Paul Rotha, English writer and director of documentary films, arrived in New York this week to spend five months as special assistant to John E. Abbott, director of the Museum of Modern Art Film Library. During his stay, Mr. Rotha will cooperate in the production of a film on the technique of motion pictures.

Mr. Rotha's plans are disclosed on page 20.

Projector Change

The Research Council of the Academy of Motion Picture Arts and Sciences has recommended a change in the projector aperture, extending it to dimensions more closely approximating those of the camera aperture as a means of preventing elimination of significant pictorial and dramatic material from the projected picture.

A description of the proposed change, with illustration, appears on page 33.

Settled

Labor troubles, which threatened to result in a strike, have been settled by major American producers doing business in Mexico as a result of their signing agreements with organized employees. The exact amount of wage increases granted was not revealed but they are understood to be substantial. Gabriel Soria, head of a new Mexican producing company, is planning to expend 1,000,000 pesos (about $280,000) on a picture. It will be the largest amount spent for a Mexican made picture.

James Lockhart, writing in Mexico City, tells of the developments on page 28.

Shanghai Newsreels

Something of a controversy has arisen within and outside of the ranks of the newsreels in London with the showing of the newsreel shots of the air raids on Shanghai and of the streets littered with mangled bodies. Proponents of the public exhibition of the newsreels point to a duty to give the news and to the lesson in the horrors of war. Opponents say the function of the theatre is to entertain and that the reels should instead be shown privately to government officials.

This and other developments of the week on the British scene are recorded on page 61.

MOTION PICTURE HERALD

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ON THE BIG SCREEN

[*Continued from preceding page*]

the glory. Studebaker had a rally of dealers for another two thousands at South Bend. Buick decided to be regional, with meetings for a total of twenty-eight hundred salesmen in twenty key cities. Chevrolet called in fourteen hundred. This week the Cadillac Motor Division of General Motors will be having fourteen hundred in for the unveiling of the LaSalle. And the most super colossal of all motor conventions, in serial fashion covering the last two weeks of September, is in progress with Oldsmobile at Lansing. Forty-three special trains, with 584 air conditioned sleeping cars, are being used to gather in the employed guests of the company.

Every industry seems to contain its own brand and quota of Hollywood commercial persiflage. And every product appears to require a spray of balloon juice just as it steps out. They are all in the show business, because the customers go for it.

Detroit and Hollywood might be expected to have a certain sympathy of technique, being in a way in the same business. The motor car is a device for taking the customer past the scenery and the movie is a method of taking the scenery past the customer.

Air Shows

The relationship between Hollywood and radio, strengthened last week by MGM's arrangement for placing its stars on General Foods broadcasts, stands to be extended even further, through new radio activities said to be planned by RKO, Paramount and Warners.

Exhibitors, however, apparently do not propose to allow the arrangement between studios and air advertisers to proceed without attacks, the Ohio Independent Theatre Owners already publicly going on record against MGM's new tieup, as explained on page 13.

Anti Double Bills

While polls are being conducted at various points throughout the country to determine the public's sentiment toward double feature programs, two Nutley, New Jersey, men have decided to take the matter into their own hands. They have organized the Anti Double Feature League of America and plan to promote boycotts and picketing of theatres that do not meet the organization's demand for single feature bills. The organizers, William R. Clay and George H. Siegel, decided upon the movement after visiting a theatre where "the seats were particularly hard."

The story of the league's birth, its aims and purposes is told on page 25.

Dignity

From a source outside of the motion picture industry, came a recommendation this week that film executives adopt a more dignified air. The proposal was contained in a report submitted to the Federal Bar Association of New York, New Jersey and Connecticut by Bernard A. Grossman, New York City attorney. Dignity in the motion picture industry, Mr. Grossman contends, would aid attorneys when they appeared before legislative, administrative and banking bodies in behalf of picture interests. At present, the report states, the industry is looked upon with an attitude of scorn.

An article on the report is on page 58.

Columbia on Stage

Columbia Pictures will enter the legitimate stage producing field on Broadway, the company announced Wednesday, adding that it had set aside a "substantial" budget to cover a number of productions and was seeking vehicles for early presentation.

Officers of the company reelected by the board of directors last Friday were: Harry Cohn, president; Jack Cohn, vice-president; A. Schneider, treasurer; Charles Schwartz, secretary; L. J. Barbano, assistant treasurer, and T. J. Elias, assistant secretary.

Universal Changes

In sequel to executive meetings and conferences on plans and policies, Universal Pictures Corporation this week set about revisions of the home office staff affecting some 20 persons, some departmental heads. J. Albert Hirsch, advertising manager, resigned, is to be succeeded by Lew Pollack, former assistant in the department. Changes extended into various departments, including publicity and distribution. From Hollywood came reports of extensive studio changes.

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In Conference

Union forces making their bid for control of all film production and the creative talent groups which oppose them retired into conference to consider the clearly defined issue and means, on the one hand, to accomplish an announced purpose and on the other to prevent it. From the star chamber discussions emerged only one statement, an open letter from the International Alliance of Theatrical Stage Employees in which it was declared the union was not interested in the high salaried workers but was seeking to protect the interests of employees in the lower brackets.

Developments are reported on page 28.

Italian Ram

Vittorio Mussolini, 21-year-old son of the premier of Italy, began his motion picture career by writing a film column in his father's newspaper, *Il Popolo d'Italia.* In partnership with Hal Roach he now heads RAM Pictures, the initials of which signify Roach and Mussolini and the announced purpose of which is to produce films in Italy for the Italian market only, at least until one is made of sufficient quality to make it acceptable for American exhibition. Mr. Roach explained preliminary details of the project when he arrived in New York from Rome accompanied by the premier's son who will study production methods in Hollywood.

Passages from some of Signor Mussolini's contributions to his father's newspaper in Italy, which may or may not indicate the trend he will follow in his new venture are quoted and Mr. Roach's plans for the company, as told to the press, are reported on page 21.

Rental Prices

Increased rental prices are claiming the attention of Chicago exhibitors, now that a ban on children attending theatres has been lifted. The ban was put into effect by order of the health department as a result of an epidemic of infantile paralysis. Other problems confronting Chicago theatremen include the possibility of an increased theatre license fee and the need of working out a new contract with the projectionists' union.

William Crouch discusses the Chicago situation in an article on page 48.

Admission Taxes Up

Clearly reflecting the generally acknowledged upturn in motion picture theatre grosses, income accruing to the United States Government from seat taxation increased some $2,628,000 in 1936-37, over the $17,112,175 collected in 1935-36.

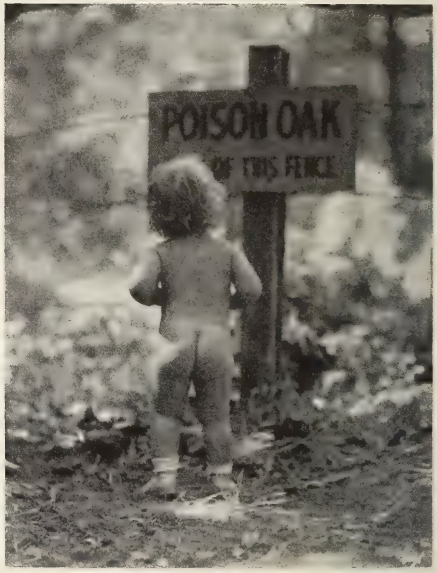
See page 53.

This Week in Pictures

IT'S an allegory: The staff of the 20th Century-Fox studios went a-picnicing at Verdugo Woodlands, Glendale, California, and here's Harry Brand's selection of a pictorial recording to epitomize the event and symbolize Hollywood.

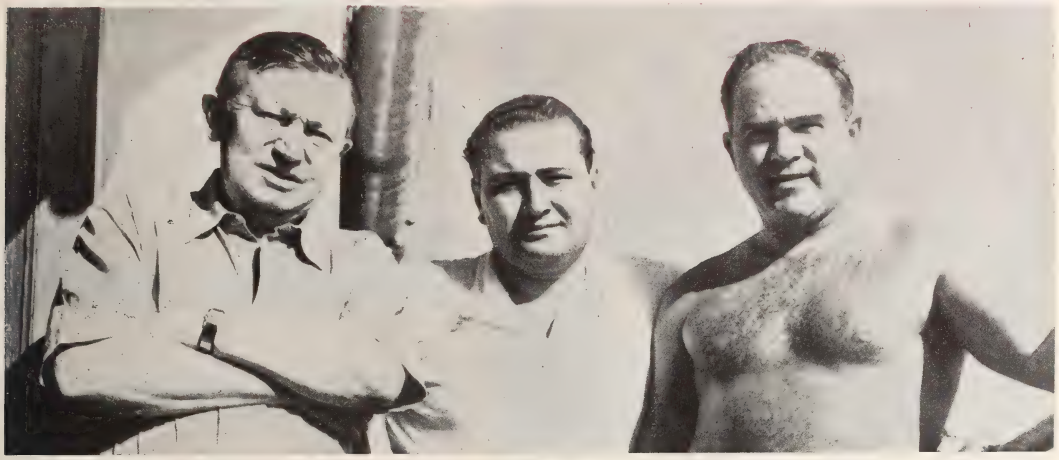


One of Gloria Swanson's first assignments under her new Columbia contract was to award wrist watches and traveling bags to members of the company's baseball team, winners of the Motion Picture Athletic League title. Jack Cohn, vice-president, makes it official by his presence, right.



In the wide open spaces of the executive office Herbert Griffin, center, vice-president of the International Projector Corporation, announced that A. E. Meyer, right, has been appointed sales manager and that John Brozek, left, has succeeded to the export managership.





The virile figure on the right is Hal Roach, who, to simplify one of the week's better news stories, went to Mussoliniland and brought one back alive. In the center, with the disarming smile, is Vittorio Mussolini, son of the premier of the new Roman Empire, who with Mr. Roach as his mentor and partner, will produce motion pictures in Italy. Charles C. Pettijohn, left, of the MPPDA office, was also a passenger on the Rex on which Mr. Roach, his new partner and the news arrived in New York from Rome. *Story on page 21.*

Joseph A. Boyle, left, newly appointed assistant manager of Loew's State, Syracuse, N. Y., represented his theatre at the presentation of a "Lost Horizon" trophy to Bill Winn, winner of a 100-mile automobile race.





Adolph Zukor, in spite of a pre-sailing assertion that he intended to avoid the Continent and remain in England for a vacation, was entertained at luncheon with Stanton Griffis by Paramount executives in Paris. Pictured in the usual order are Andre Ullmann, director of Paramount theatres in France; Ike Blumenthal, manager of the Joinville studio; Mr. Zukor; Fred W. Lange, general European manager, and Mr. Griffis.

Buck Jones, Universal's western star, and Ewins Scott critically examine the script on location for "Hollywood Round Up," but Helen Twelvetrees and Leonard Goldstein, interested spectators, get it read to them.

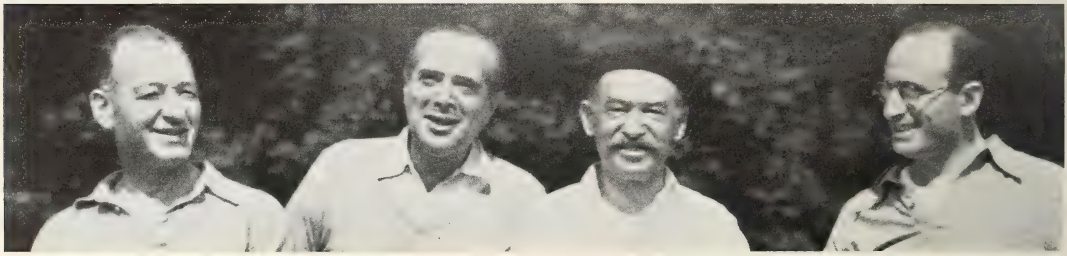






Leo Fields, left, half of the Fields Brothers Theatre Enterprises, of Baltimore, Md., on a recent trip to Hollywood met Ida Volmer and Richard Lane of RKO.

Ed Sullivan, successor to Sidney Skolsky as Hollywood columnist for the New York Daily News, is pictured with Kay Francis on the Warner Brothers lot. The studio says they were discussing "This Woman Is Dangerous."





No matter how you slice it, it's still a picture of the Warner Club golf tournament, held last week at the Old Oaks Country Club, Rye, N. Y. Left to right are Jacob Wilk, Harry Charnas, Stanleigh P. Friedman, 'worst dressed golfer' and as such the only winner in the exhibit, and Joseph Hazen.

Albert D. Lasker, right, famous advertiser and president of Lord & Thomas, passed pleasant words with Frederic March, costumed as Jean Lafitte, on the Paramount set for "The Buccaneer" which he visited with Christopher J. Dunphy, left, director of studio advertising and publicity. The feminine visitors are Miss Francis Lasker, Mrs. Gene Sarazen and Miss Peggy James.

DISTRIBUTORS CAN FIX ADMISSIONS, COURT HOLDS

Federal Judge Concedes Rights of Distributor to License Exhibition of His Product "In Such Manner" as Appropriate, When Done Individually

The federal courts this week conceded that a motion picture distributor has the legal right to individually fix the admission prices at theatres for his pictures and to license the exhibition of his pictures otherwise "in such manner" as may seem appropriate. The practice becomes illegal, however, when done in conspiracy with others to force such admission or other contractual restrictions.

Clarification of the distributor's position came when Judge William H. Atwell, in the District Court for the Texas northern division, at Dallas, last Saturday found for the United States Government in the Sherman anti-trust suits against Interstate Circuit, Inc., Texas Consolidated Theatres, Inc., Karl Hoblitzelle, president of the two companies, operating 125 theatres, and R. J. O'Donnell, general manager of the circuits, together with Paramount Pictures, Vitagraph, Inc. (Warner Brothers), RKO Radio, Columbia Pictures, United Artists, Universal Film, Metro-Goldwyn-Mayer and Twentieth Century-Fox.

Permissible Individually

Basically, the court charged that the defendants violated the law by *conspiring* to require Dallas subsequent run theatres to charge a minimum admission of 25 cents at night, and by monopolistically denying the subsequent run theatres the right to play double features.

The distributors, however, point out as significant the court's admission that such minimum admission and other contractual restrictions may be imposed by a distributor individually; the idea being that under individual conditions such restrictions are legal, becoming illegal only when there is a conspiracy between two or more to force the restrictions.

Appeal Expected

Appearing in the formal complaint for the government were Homer Cummings, Attorney General; Robert H. Jackson, Assistant Attorney General; Berkeley W. Henderson and Paul Williams, special assistants to the Attorney General, of Washington, D. C.; Clyde O. Eastus, United States Attorney, and John A. Erhard, assistant United States Attorney of Dallas.

For the defendants appeared Thompson, Knight, Baker, Harris and Wright, law firm of Dallas. Louis Phillips, of the Paramount legal staff of New York, and Sidney Schreiber, of the legal staff of the Motion Picture Producers and Distributors of America, New York, attended as "observers."

"Welcomed Clarification"

While the judge's decision was written, the formal decree will not be written and entered for several days. At that time, the defendants are expected to file an appeal. However, they have 60 days in which to take such action.

Karl Hoblitzelle declared that Judge Atwell's decision clarified "long-mooted" questions in the making and carrying out of film rental contracts. He said his Interstate and Texas Consolidated circuits, "will, of course, bow to the ruling of the court."

Before leaving for Hollywood to resume a vacation interrupted by the trial, Mr. Hoblitzelle explained, "It must be understood that we welcomed both the trial and the court opinion to clarify the questions. Whether the decision will be appealed or not will be decided by our attorneys after the decision had been studied. In the meantime, we will operate our theatres without change of policy."

Judge Atwell's decision of last Saturday came after two days deliberation following a three-day trial. Some 80 per cent of the evidence had been agreed to by both sides in stipulations filed at the opening of the trial.

Through B. W. Henderson, of the Attorney General's staff, the government charged that in 1934 the defendant distributors and Interstate circuit interests acted as an illegal monopoly when they contracted to fix the minimum prices of subsequent runs at 25 cents with no double featuring permitted.

The defendant theatres and distributors claimed they had a right to protect their copyrights by saying what admission prices should prevail. The court conceded this right, if done individually without any action in concert.

"The sharp issue—the battleground in this case," Judge Atwell ruled, "is whether the respondents conspired together to bring about the fixing of a minimum 25c charge by the subsequent exhibitor.

"The conviction is inescapable that there was such an agreement. Beyond even the citing of testimony is the irrefutable fact that such contracts as the exhibitor respondents made with the distributor respondents were themselves a violation of the Sherman anti-trust laws.

"One of the respondents, Mr. Karl Hoblitzelle (president of Interstate) is one of the city's finest characters," the decision continued. "He sought legal advice before he began crusading for these contracts. By his life he has evidenced a deep interest in those who do not have. The conclusion that this court reaches is not a criticism nor a condemnation of him. Nor is one's desire to have one's business prosper a defense.

"The result of this transaction was to take from others that which they have the right to believe and to know shall not be taken from them. It is certainly theirs."

See Individual Action

There was seen by many in Dallas an opening for the continuance by individual action, of the old practices, however, in the judge's closing remarks. Interstate officials and attorneys for both sides would not comment on what escape might be had in the last paragraph of the court's decision, which said:

"The distributor respondents have the legal right to contract for exclusive exhibition of their copyrighted pictures to their respondent exhibitors. If they should do that as a result of a common understanding, that, too, would be illegal. But if they do that without any such common agreement or understanding, it is free from condemnation, so far as the law is concerned."

Distributor's Rights

"Contract agreement conspiracy is merely the meeting of minds," the decision observed. "Such a meeting may be evidenced by a written instrument or by identical action. The case exhibits unanimity of action at a given time with reference to an identical matter. We recognize the moving picture is the greatest school people have. We must not by any contract or law keep away from them (the poorer classes) that which they should have and we enjoy.

"That one seeks amusement in a hovel, a badly smelling and poorly seated, cramped hall is no insuperable obstacle to furnishing amusement that is not also ill-odored or of a character that is debasing."

On several occasions Judge Atwell repeated

(Continued on following page)

Other Actions on Trade Practices

Highlighted by the federal court decision in Texas conceding the right of distributors to individually fix admission prices on their pictures, the week brought several developments involving trade practices in distribution-exhibition, as follows:

The Department of Justice, continuing its nation-wide investigation of motion picture practices, opened another probe, at Los Angeles.

Chamber of Commerce of Kansas City, Kan., asked Will Hays and the MPPDA for aid in obtaining earlier showings for the public in that city.

The anti-trust action in the Frels vs. Jefferson Amusement matter starts in Dallas, October 4th.

Allied States of New Jersey, in convention at Atlantic City, formally resolved for federal motion picture regulation of trade practices, and heard Abram Myers, Allied's national counsel, report that Congressmen had asked for a program for action at the next session.

Ed Kuykendall, president of the MPTOA, placed responsibility of threatening federal regulation on major distributors.

Chicago independent exhibitors were setting out for a solution to and a readjustment of that city's present clearance system.

North and South Carolina's MPTO was protesting against distributors' reputed "forcing" of accessory sales with films.

SAYS NRA CAUSED CONTROL PLAN

(Continued from preceding page)
clearly the rights of distributors in his 23-page decision.

"It must be conceded," he said at one point, "that since films are copyrighted, the owner thereof has the right, under our laws, to exhibit them, or to license their exhibition, at such prices, or, in such manner, as to him may seem appropriate."

He warned, however, that "this well-defined right will not justify his (the copyright owner, or distributor) agreeing, or combining with another person in order to deprive a third person of a complete freedom of contract. The copyright statute and the anti-trust statute are both in effect and vitally necessary."

Further, the court declared that, "The owner of the copyrighted article may contract with the exhibitor, without the intervention of any third mind, for full and free protection, both as to price and manner of use, but when the outside mind, with an interest to serve, steps into the picture—into the contracting room—and interjects, persuades and coerces the copyright owner to join with it in its protection, as against the party to whom the copyright owner is selling or contracting, then and in that event there are two or more persons engaged on the side of the copyright holder, when the law gives only one privileges and immunities. Such a unity of minds, if it be in restraint of interstate commerce, is illegal. The copyright privileges do not save it from illegality."

The government action was brought against the circuit and distributor defendants last spring and went to trial September 20. The hearings lasted only three days, the bulk of the evidence having been supplied in advance by the stipulations covering approximately 80 per cent of the essential facts involved.

No distributor home office sales officials were subpoenaed for the hearings, the witnesses being confined to local exhibitors, Interstate Circuit officials and distribution representatives.

The contracts involved in the government action were made with several of the Hoblitzelle first run Dallas houses and provided that films shown in them at a designated minimum admission could not be shown in any other theatre in the territory for less than another designated minimum admission. The contracts likewise prohibited the use of "bargain" attractions, such as double features, in connection with the showing of the selected films.

The government charged that the contracts were discriminatory and in restraint of trade and produced witnesses who testified that their patronage would not pay the minimum prices prescribed in the contracts. The defense stressed the right of copyright owners to control the use of their material and its marketing.

Distributors' Letters Introduced

Overruling the objections of defense attorneys, Judge Atwell permitted letters between various distributor defendants in the anti-trust suit to be introduced as evidence.

Witnesses admitted writing them, but contended the agreement between distributors and the Interstate Circuit for the maintenance of subsequent run admissions was fair.

Among the letters introduced was one passing between J. H. McIntyre, Memphis RKO manager, and Jules Levy, general sales manager. The letter requested Mr. Levy to decide whether the plan proposed by Interstate was justified and in accord with RKO's sales policy, and whether it would interfere with sales elsewhere in the United States.

On cross examination he said "United States" was a typographical error and what he had meant was Texas. He said the letter had been written before the plan went into effect, but since it had been inaugurated he believed it sound and fair to all.

Several neighborhood exhibitors were put on the stand by the government. With little variation they told the story of how they were compelled to charge 25 cents admission for Class A pictures and how they got no patronage.

"I tried to charge 25 cents for these pictures," Sam Kirscheimer, typical of several, said. "My people would not pay it."

Cites NRA as Cause

Some said they operated in the poorer sections of town and that their patrons preferred westerns and melodramas not under the Class A rule, but all agreed that their patrons would not pay over 15 cents.

George Wright, defense attorney, under cross examinations made them admit there were no restrictions on westerns and melodramas and that there were companies offering such pictures with no restrictions. They admitted, too, that they were operating profitably on such pictures.

Mr. Wright pointed out at the opening of the trial that owners of copyrights were permitted to protect their property.

The NRA was among the causes of setting up a price control plan, Mr. Hoblitzelle said, as the defense took up its side of the case.

He said, too, that a number of show houses in the chain had been taken during bankruptcy and put on their feet. He said he was placed with the alternative of cutting prices to a destructive degree or devising a scheme where all might survive and the public be served.

"At that time the government was encouraging moves to stabilize industry of all kinds," he said, "and I tried to work out a plan fair to all."

Hoblitzelle said the advertising he gives first runs gives him an interest in subsequent showing in addition to his interest in protecting the copyright.

Argentine Court Orders Distributors To Pay Fines or Go to Jail

Although a court of appeals has entered an order for their "preventive imprisonment", motion picture distributors, recently convicted of maintaining a monopoly, expect to escape through payment of fines, according to a United Press dispatch from Buenos Aires.

The term, "preventive imprisonment", the dispatch explained, is a near-translation of "prision preventiva embargobienes", and means "pay your fines or go to jail". The fines, however, have not yet been assessed. The order was issued against members of the board of directors of the Argentine Association of Film Distributors, which includes Guy P. Morgan of United Artists, Harry Novak of Warner Brothers, Sigfried Bauer of Metro-Goldwyn-Mayer, John Nathan of Paramount, Charles Margen of Columbia Pictures, Monroe Eisen of Universal, Adolph Wilson of Terra, Charles Glucksmann of Radio Lux and Julius Joly of Joly Company.

The lower court, which convicted the motion picture men July 20th, issued an order placing an "embargo" on 15,000 pesos of the property of each defendant, thereby preventing each man from transferring that much of his valuables during the time the courts deliberated the penalties to be imposed.

The judge said that the association was proved to be an illegal monopoly because it fixed ticket price at theatres for certain films, and imposed penalties on members of the association who did not abide by its rules.

The film men's appeal came before Justice Artemio Moreno Monday. He upheld the lower court and issued the imprisonment order.

Second Dallas Federal Suit Starts on October 4th

Dallas takes the spotlight again next week when the case of Ruben Frels against Jefferson Amusement Company and several distributors is to be tried in Judge William H. Atwell's Federal court.

The suit is one brought under provision of the Sherman anti-trust act and it is the second time the case has been tried, the first trial having resulted in a "hung" jury.

First tried some months ago, Judge Atwell kept the jury out for two days and over a week end in an effort to reach a verdict but the jury was finally discharged and the case set down for retrial on October 4th.

Mr. Frels and his attorneys were said this week to be optimistic following the decision brought in against the distributors and Interstate Circuit in which Judge Atwell ruled the companies operated in violation of the trust laws.

Chamber of Commerce Asks Hays' Aid in Kansas

The municipal fight being conducted in Kansas City, Kan., to obtain feature releases at the same time as Kansas City, Mo.—a "comtitive" city for civic honors—was carried this week to Will Hays and his Motion Picture Producers and Distributors of America, in New York.

Backed by city officials and local theatre owners, the Kansas City, Kans. Chamber of Commerce asked Mr. Hays to intercede "for the purpose of removing the discrimination" against Kansas City, Kan., in the matter of the clearance which Kansas City, Mo. first run theatres are said to have over the first-run Electric and Granada theatres in Kansas City, Kan.

Although the Granada obtained a 14-day clearance, compared to the previous 28 days or

(Continued on page 19)


...and the praise still thunders!
THEATRE
EXIT

"On all counts, one of the peak shows of Hollywood's show parade. It will streak out in front and stay there" —*RED KANN editorial, in Motion Picture Daily* . . . "A picture that will be the talk of the movie universe" —*BILLY WILKERSON editorial, in Hollywood Reporter* . . . "Most enthusiastic audience Hollywood has seen in eight months" *Morning*



Telegraph . . . "Approaches the essence of universal entertainment"—*Motion Picture Herald* . . . "Check this up for extra playing time and overwhelming grosses"—*Box Office* ..."In the money"—*Jay Emanuel Publications* ."Smash hit; spells M-O-N-E-Y at box office"—*Film Daily* . . . "A record breaker"—*Showmen's Trade Review*.



Door

They're all telling you to clear your schedule for a record run of

WHAT A MARVELOUS THRILL FOR A SHOWMAN, WITH A PICTURE LIKE THIS IN THE BAG! . . . HAPPY THOUGHTS OF SWELLING CROWDS, PILING INTO THEATRES WAVE ON WAVE! . . . NOT ENOUGH SEATS! ...LOBBIES TOO SMALL! . . . TAPES STRETCHED TO BREAKING POINT! . . . CASHIERS DIZZY! . . . USHERS WORN TO A FRAZZLE —AND EVERYBODY HAPPY BECAUSE THE MONEY'S ROLLING IN!



JERSEY ALLIED ASKS FEDERAL RULE

(Continued from page 14)

more from Fox Midwest on 20th Century-Fox and Universal pictures, negotiations by George Baker of the Electric for a similar reduction in clearance failed. The New York management of the Midland and Mainstreet refused to waive their contract protection over the Kansas City, Kan., first runs.

Federal Investigators Start on West Coast

The Justice Department's virtually nationwide "under-cover" investigation of motion picture practices, in full swing for months, again broke into the open this week, in Los Angeles, where A. J. Law and Harold Collins, special assistant attorney generals, launched a probe of the distribution and exhibition end of the industry at a conference with David O. Decker, M-G-M counsel.

Mr. Law said James Findlay, Federal Bureau of Investigation agent, had been assigned to him. The probe will take in Fox West Coast and independents, he said. One of the matters to be investigated is a complaint that F. W. C. is paying less for films than independents and is getting all the breaks, he added.

Jersey Allied Petitions For Federal Regulation

In Atlantic City, N. J., a proposal for a federal regulatory act for the motion picture industry along the lines of the Guffey-Vinson coal act was advanced before the Allied Theatre Owners of New Jersey, gathered for their 18th annual convention at the Ritz-Carlton Hotel, September 22nd to 24th.

Abram F. Myers, of Washington, D. C., general counsel and chairman of the national board of Allied, said that Congressional leaders had advised him at the last session to crystallize a program among exhibitors and to present it at the next session. He declared that past legislative proposals, such as anti-block booking laws and the "divorce" of theatres from producer ownership would not solve all the "evils" of the industry. He suggested the regulatory law be administered by "a board of disinterested experts."

"If further progress is to be made, Congress says, 'bring us something concrete and let us put it in the hopper,' he added.

"The majority of Congress understands the motion picture business requires legislative attention," Mr. Myers said.

"A government board, not of reformers, amateurs or politicians, a board selected for experience in the business but with no present connection or investment in any branch of the film industry, and with no axes to grind. A code of fair conduct. A tax of 25 or 30 per cent of gross receipts (the Guffey Bill tax is for 19½ per cent.) and a provision as in the Guffey Bill that the tax is to be imposed unless business is a member of the code and obeys it. There you will find the teeth so sadly lacking in the late NRA," Mr. Myers declared.

He asserted that "one intelligent independent tells me that for protection against invasion he pays yearly tribute of $35,000 to $50,000. The taxed independent says he pays when he signs up for more pictures than he needs, to keep producers' and distributors' circuits out."

"Lesser of Two Evils": Yamins

Nathan Yamins, of Fall River, Mass., president of national Allied, advised the New Jersey group to consider possible government regulation as "the lesser of two evils." He said he was not in favor of the government's further entrance into business, but "it might be a lot better than the onerous terms forced upon theatre owners now by the industry itself."



IRVING DOLLINGER, new president of Allied Theatre Owners of New Jersey

The Atlantic City sessions also were in the nature of an eastern regional conference of Allied exhibitors, and Mr. Myers voiced criticism of Paramount for its alleged failure to deliver six pictures which he said rightly belonged to last year's Paramount program.

At the opening session, members of the group were told that there was a definite recession in business. Sidney Samuelson, a director of New Jersey Allied and a past president, asserted that the upswing which theatre owners anticipated after Labor Day had thus far failed to materialize. Mr. Yamins concurred in this appraisal. Mr. Samuelson further warned theatre owners to take cognizance of moves in New Jersey to promote legislation legalizing horse-race betting. He charged gambling as unfair competition with amusement places, and asserted slot machines and other forms of gambling crippled the motion picture industry in Florida during winter seasons.

On a motion by Mr. Samuelson, a committee comprising Louis Gold, of Newark; Irving Dollinger, of Linden, and Morris Marks, of Dunellen, was authorized to "explore the possibility of mutual co-operation between the Independent Theatre Owners' Association of New York City and the Allied Theatre Owners of New Jersey." Under the plan of co-operation, each organization would retain its own identity, and a joint committee of three from each group would be set up to supervise problems of mutual concern.

More than 250 theatre operators and their wives were at the banquet which marked the close of the business sessions. A button pressed by Jeanette MacDonald, in Hollywood, opened the dinner. Miss MacDonald broadcast a greeting over the NBC Red Network and sang several songs.

The organization elected Irving Dollinger, of Linden, president, succeeding Lee W. Newberry, of Allenhurst. It also extended an invitation to the National Allied States Association to hold its next convention in Atlantic City, in January or March.

Kuykendall Cites Majors On Trade Practice Reforms

Blame for any federal control that may develop was placed this week at the doors of distributors by Ed Kuykendall, president of the Motion Picture Theatre Owners of America, who declared: "Whether such a drastic measure is the only solution possible will be decided by how determined the producers and distributors are to resist voluntary modifications in policy, to refuse cooperation in adjusting exhibitor complaints and grievances and to deny reasonable requests for help in solving our trade practice problems."

The attitude of distribution companies toward a voluntary trade practice agreement which would include conciliation machinery for hearing exhibitor complaints, will be determined by Mr.

The MPTOA head said that no determined drive for concessions would be made unless distribution companies indicated a willingness to attempt to solve with exhibitor representatives some of the trade practices which he declared were responsible for the increasing litigation and governmental investigation within the industry. He added that the MPTOA "has not lost interest" in attempting to obtain specific trade practice regulations within the industry, but had no desire to force the issue at this time unless distribution executives were aware of the need for such regulation and were prepared to act immediately. This will be determined, he said, within the next few days.

Support of Allied or any other group of exhibitors will be welcomed by the MPTOA if distributors continue an attitude of non-cooperation in solving industry problems, Mr. Kuykendall indicated in a statement issued Tuesday.

That this cooperation might even lead to an acceptance of Allied's legislative moves aimed at Government control was hinted.

Mr. Kuykendall's reference to Allied support read: "MPTOA welcomes the support of Allied or any other exhibitors to a definite practical plan to regulate commercial abuses and prevent injustices.

"And it should not be necessary to place the whole industry under rigid government regulation, with its inevitable litigation, tax burdens, penalties and politics. That is the last resort, not the first. Whether such a drastic measure is the only solution possible will be decided by how determined the producers and distributors are to resist voluntary modifications in policy, to refuse cooperation in adjusting exhibitor complaints and grievances and to deny reasonable requests for help in solving our trade practice problems."

Independents Attack Release System in Chicago

Attorneys for Allied Exhibitors of Illinois this week were reported investigating grounds on which to open a legal attack on Balaban and Katz, charging monopoly. Independent exhibitors have claimed that B. & K. monopolized Chicago theatre business for years and they now plan a barrage of charges against the circuit. It is claimed that B. & K. dictates the clearance system and that releases are arranged to suit the circuit's needs regardless of the effect on small exhibitors. Allied members, additionally, are anxious to halt double bills, citing loss of business as a result of the policy since the present release system "milks" big pictures before the small theatres get them.

Currently films opening in the Chicago,

(Continued on following page, column 3)

ROTHA HERE FOR FILM ON SCREEN TECHNIQUE

British Authority on Documentary Product Will Make Film on Technique of Pictures

Paul Rotha, author of several books on motion pictures and an authority on documentary films, arrived Tuesday in New York from England for a five months stay during which he will cooperate with the Museum of Modern Art Film Library in the production of a film on the technique of motion pictures.

The film, John E. Abbott, director of the film library, said, will be used to supplement the program notes on film technique issued by the library and written by Miss Iris Barry, curator of the library.

Immediately after his arrival on the *Europa*, Mr. Rotha was escorted to the library's projection room in Grand Central Palace, where he was guest of honor at a cocktail party.

In addition to his production work, Mr. Rotha will assist Mr. Abbott and Miss Barry in a course on "The History, Aesthetic and Technique of Motion Pictures," which is given by the Film Library for the department of fine arts of Columbia University. The course consists of 28 three-hour classes to be held weekly in the library's projection room.

His other activities while in the United States will include a series of lectures at several Eastern colleges and universities, and the private showing of several documentary films being sent from England. Mr. Rotha's association with the motion picture industry has been entirely in the documentary field, with the exception of a short time in 1928, when he was employed in the art department of British International.

Films Coming Next

The collection of films, due to arrive from England next week, was described by Mr. Rotha as representative of the technique and social purpose of the documentary film.

The documentary film is considered by many in England the most significant type of film now being produced there. In many respects it is regarded as ahead of the entertainment product and as holding out the best hopes of the development of a distinctive British film idiom.

The picture, on which Mr. Rotha will cooperate with the library, will illustrate technical and artistic progress in the industry. Examples of the various points to be covered will be illustrated with excerpts from films in the library. In cases where illustrative examples cannot be found, Mr. Abbott explained, they will be made under the direction of Mr. Rotha.

Most Made by Rotha

The English films, which Mr. Rotha will show and lecture on, include "The Future in the Air," a recently completed survey of air routes, sponsored by Imperial Airways; "Today We Live," a survey of the unemployment problem in British "distressed areas"; "We Live in Two Worlds," which deals with international communications; "Cover to Cover," which illustrates book production; "Air Outpost," produced on the Persian Gulf, and "Len Lye," a color film.

Most of the films were produced by Mr. Rotha but the collection also includes some produced by John Grierson and by Basil Wright.

Mr. Rotha, who was born in London, and educated at the London University, has been production supervisor of the Strand Film Company for 18 months and obtained a leave of absence to visit New York. Among the books he has written are "The Film Till Now"; "Celluloid—The Film Today," "Documentary Film," and "Movie Parade."

In 1932, Mr. Rotha produced the first feature documentary film, "Contact" for British Instructional Films. From 1933 to 1935, he produced "Rising Tide," "Shipyard," "Face of Britain," and "Death on the Road," all documentaries, in association with Gaumont British Instructional, Ltd.

Fawcett Film Magazines Centralized in New York

With the transfer of the editorial staffs of *Screen Book* and *Hollywood* from Hollywood to New York this week, Fawcett Publications now has the editorial departments of its 13 monthly magazine centralized in the Paramount Building.

Changes in editorial duties accompanying the move are Tom DeVane from *Movie Story* to *Screen Book* as editor; Llewellyn Miller to the editorship of *Hollywood*, and Dorothy Hosking from *Romantic Magazine* to editor of *Movie Story*. John Grandjean, art director of the Hollywood office, has been transferred to the New York art department.

Schools Featured In First Newsreel

The reopening of public, parochial and private schools in St. Louis is featured in the first issue of Fanchon & Marco's St. Louis newsreel.

Through arrangements completed with Fox-Movietone, motion picture headlines of noteworthy St. Louis events will be shown at intervals during the coming year under the Fanchon & Marco-St. Louis Amusement Company groupings.

McLeod Quits National

H. Stanley McLeod has resigned as manager of National Theatre Supply Company's Seattle office to enter the theatre equipment business for himself. Temporarily managed by Robert P. Haase, the office will be in the charge of Heaton Randall, now head of the Salt Lake City branch, after the first of the year.

Winninger, Universal at Peace

Settling differences with Universal over his role in "A Young Man's Fancy," Charles Winninger returned to the cast this week.

Releasing System Is Under Fire

(Continued from preceding page)

Oriental, Roosevelt and United Artists Theatres play these houses for two to three weeks usually. Following this they are booked into the Apollo or Garrick in the Loop for another stay of a week or two, from there they go to the "A" houses for a week's engagement and by the time they reach the first-week-of-release theatres—10 weeks after the Loop opening—they have been "milked" dry, exhibitors claim.

It is this system that has been the reason for many of the bigger pictures being pulled after one day's engagement in the independent theatres, even in "C" week. The past few months have seen pictures, which do tremendous business in the Loop theatres and the "A" houses, fail miserably in the "C" week and subsequent run theatres.

With big pictures teamed together for dual combinations in the "A" and "B" week theatres and not available in that form for the smaller theatres, business for these small houses has been off to an alarming degree, independent theatre executives state.

The present double feature situation which was slated to be changed, according to reports, some weeks ago, is apparently in Chicago to stay. The theatres that started it can't get rid of it, having allowed themselves no way out. In the meantime the independents are seeking a change that will enable the releasing plan to be more flexible and give them a chance at all films sooner.

Carolina Owners to Fight "Forced" Sales

The Motion Picture Theatre Owners of North and South Carolina is preparing a protest against the alleged "forcing" of accessories with new season pictures in this city and vicinity.

A survey by the organization, which is headed by Charles W. Picquet, disclosed that the practice is not general throughout the exchange territory and is being opposed on the grounds that it is discriminatory against Charlotte exhibitors.

Indianapolis Pooling Pact

Following a pooling agreement between Monarch Theatres Corp. and the Fourth Avenue Amusement Company, the Indiana, Indianapolis theatre which has been dark virtually all last year, will reopen shortly as a first-run house. Under the agreement, the Circle, operated by Monarch, the Apollo, Fourth Avenue property, and the Indiana will in future be operated by the newly-formed Indianapolis Amusement Company.

ATS Remains Independent

American Theatre Science, Detroit, is not contemplating any merger with Allied or Cooperative Theatres of Michigan, according to Frank E. Stuart, general manager. "No move has been made by any officer or member of this organization to any such tieup," Mr. Stuart said. "Allied, Cooperative and the ATS will stay apart and there isn't any quarrel between any of the three organizations, as far as the ATS is concerned."

Hellinger Joins Warners

Mark Hellinger has resigned as columnist of the New York *Daily Mirror* to join Warner Brothers in an executive production capacity.

"Hollywood closed down for a year . . . would be blessed"

VITTORIO MUSSOLINI
in Il Popolo d' Italia—May 20, 1937

With Vittorio Mussolini, son of the dictator, in Hollywood, acquiring an American partner and studying Hollywood technique, both in behalf of an Italian production project, special significance attaches to his prior declarations of attitude toward the United States and its picture industry.

When young Signor Mussolini came ashore in New York last week, accompanied by Hal Roach, his film mentor, friend and guide, Mr. Roach remarked with emphasis:

"He wrote the screen column for his father's paper. He was the only one to knock Italian made productions and praise American films."

MOTION PICTURE HERALD sought translations from the motion picture columns of Il Duce's paper, *Il Popolo d'Italia,* published in Milan, including expressions from Vittorio Mussolini and others.

In the May 20th issue of *Il Popolo d'Italia* Vittorio Mussolini, who "was the only one to knock Italian made productions and praise American films," wrote of the "strike move in Hollywood" as follows:

"The humoristic papers have found a new outlet for their quips at the expense of celebrated stars and cinematographic magnates with the habitual Havana cigar in their mouths, and the public are given a further proof of the lack of intelligence and seriousness to be found in the mass of people who live in the California Mecca. Is this an effect of the sun?"

Answering his own hypothetical question as to what the rest of the world would do if Hollywood closed down for a year, "a kind of flood without the ark, which would be blessed by a goodly few . . . never again to see the ears of Clark Gable, or Dietrich's legs, or Garbo's feet, or Joan Crawford's mouth, or Katharine Hepburn's nose, or Luise Rainer's eyes, or Goldwyn's and Ziegfeld's ballet girls," Mr. Mussolini considered the case of each European country and wound up with this regarding Italy:

"Perhaps in the space of five or six years we may get ahead. In any case we are equipped and ready. We are working at full swing and more enthusiastically, and we shall soon fill Cine City. Even the smallest capitalists will have an opportunity of doing their part and of making an economic film. Thousands of people will find work and thousands will work in the constructive part. Many prejudices will be done away with and the greatest liberty will be conceded from an artistic point of view. . . . New actors and actresses will be found; writers will wake up and will set to work to write original stories; the stage directors will arrange for effective scenery; the director will confine himself in nearly every case to directing the film and will not take the place of the electrical mechanic of the typist at every turn. The

(*Continued on following page*)

HAL ROACH ANNOUNCES BIG DEAL AS MUSSOLINI PARTNER

Harold Eugene (Hal in Hollywood) Roach and Charles Clyde Pettijohn last Thursday escorted Vittorio Mussolini ashore in New York enroute to study production in Hollywood, to help equip the 21-year-old son of Italy's Dictator and Fascist generalissimo for his partnership with Mr. Roach in a new Italian film-making venture named RAM Pictures, from their names.

Metro-Goldwyn-Mayer, the distributor of Mr. Roach's Hollywood comedies for some 10 years, conspicuously was not participating. Mr. Roach remarked that after his arrival he had spent some time with Nicholas M. Schenck, MGM president, explaining the origin of newspaper misstatements which said that Metro would finance the new venture to the extent of $2,000,000.

"Please don't mention MGM in this deal," Mr. Roach urged ship news reporters. "MGM doesn't want to be mentioned, and, if you do so, not only will this company be sore but Italy as well," he added to Bill Ornstein, reporter for *Motion Picture Daily*.

Mr. Pettijohn's office in New York likewise hastened to add that he has "absolutely nothing to do with the Roach-Mussolini company," explaining that Mr. Pettijohn "met the party aboard the S.S. Rex while returning to New York." He continued with it aboard a government tug which sped the group to an unannounced landing to avoid an anti-Fascistic demonstration organized to meet Mussolini at the pier of the Rex. Mr. Pettijohn posed with Vittorio and with Mr. Roach while on the high seas and the resultant newspaper captions identified the general counsel of the Hays organization both as a "Hollywood press agent" (New York *World-Telegram*) and a "British journalist" (New York *Sun*).

While some 13 carloads of Secret Service, New York Police, Italian Ambassadorial (from Washington) and Italian Consulate (New York) operatives whisked Il Duce's son off to a sightseeing tour of New York, with views from Al Smith's Empire State Building, Mr. Roach was left to the probings of two-score trade and newspaper reporters in his quarters at Metro-Goldwyn-Mayer's offices in Longacre Square.

On seven occasions, Mr. Roach interrupted or else answered questioning to insure MGM's non-association with his new Italian affiliation.

"He said that Nicholas Schenck was peeved at the stories which had been printed," tieing-in Metro with Mussolini, reported Mr. Ornstein in *Motion Picture Daily*.

"My new arrangement does not affect my American (Metro-Goldwyn-Mayer) set-up," the *Daily* quoted Mr. Roach; but, he added, "neither MGM nor any other American company will release the pictures" to be produced by Mussolini-Roach.

And while Roach and Mussolini were riding a TWA airplane from Newark to Hollywood, Vittorio's father was arriving at Munich for a visit with Adolph Hitler.

Meanwhile, the New York *Times* wirelessed from Munich that Hitler's first social function for Il Duce was a Munich tea party, in the new House of German Art, where "all stage and film stars and some of Germany's prettiest girls were assembled by Leni Riefenstahl, feminine arbiter of the Nazi picture world. All were presented to Mussolini and Hitler, who each kissed the dainty hands extended to them."

In Hollywood Mr. Roach was the while concerned with the plans of a reception for his Italian guest, to which the elite of Hollywood screendom were to be invited, Wednesday night.

Of possible significance to any Italian motion picture venture or motion picture activity was the New York *Times'* reporting that Benito Mussolini and Adolph Hitler, during their present discussions, "would insist on cessation of attacks on their ideology." *Motion Picture Herald*, on page 25, April 17th, said:

"Germany fired the first salvo in an international motion picture trade 'war' this week by moving to form a film block made up of the Nazis' 'ideological' allies for propagandistic and 'cultural' cooperation to fight

(*Continued on following page, bottom of column* 1)

ITALIAN DEPLORES "AMERICANITIS"

(Continued from preceding page, column 1)
critic will criticize to an even greater extent. The public will flock into the cinemas where the new Italian films are being shown and will come away exclaiming, 'Now we can look anyone in the face.'"

Would Win Italians First

This forecast Mr. Mussolini qualified with these words: "Certainly without the aid of an earthquake the way will be longer and more thorny, but the victory will be even sweeter. Our orders must then be to first effectively conquer the favor of the Italian public before we upset things abroad."

Again, a week later:

"There are several persons who are interested that our cinematographic industry should proceed more vigorously on its way, learning everything that is best to be learned, squeezing the intelligence of cinema maniacs, abandoning all aesthetic dissertions and expressing in true cinematographic language of its own the new power of Rome."

In the same article, urging that "the critic should descend from his pedestal," Mr. Mussolini asserted that "readers do not pay attention to the accounts of the opening evenings in the daily papers" anyway, this evidenced by the fact that "the poorest of Italian films is supported and justified." He conceded that perhaps the authority of the Department of Motion Pictures had been abused and "certain pictures released which are enough to make one's hair stand on end and give vent to yells similar to Tarzan."

Calls Films Faulty

The Premiere's son complained, in his column on May 6th, that the Italian public pays too much attention to the players and directors of American pictures. "In reality," he wrote of "Gorgeous Hussy" and "His Brother's Wife," "these two films are faulty and rest on the popularity of the names and on that mechanical production of films which is typical of the U. S. A. and which we don't wish to see brought to Europe." So, too, of "The Charge of the Light Brigade" and "Camille": "If we observe closely it is only the sensational scenes that are really artistic in the film; all the rest appears arranged to make those scenes stand out prominently."

And again the refrain: "To succeed . . . it is necessary to . . . learn the trade and to follow the example of the Americans, to create a catapult, based on a solid commercial structure, and to acquire that continuity of cinematographic stories made in U. S. A., which has not yet penetrated the thick heads of European directors. We may then be able to speak of the Fascist cinema."

Target of Other Writers

Other writers in the Italian press in the past year have coupled criticism of American pictures and personalities with propaganda for the national product.

"The Charge of the Light Brigade" was the target of a writer in *Bianco e Nero,* published by the Ministry of the Press and Propaganda.

"Is it admissible," asked the author, "that the public should have to swallow an hour and a half's tiresome incidents leading up to the eight feet and three inches of film which the Charge itself represents?

"The characters have no human construction and no spiritual basis; cloth dummies which stand up only because the director of the film has need of them for a certain time, up to the moment of the charge.

". . . it would seem that the picture were suffering from paralysis." Again: "Curtiz has always been a mediocre director." Of the charge itself: "The whole thing is practically one shot of a type." And "to sum up," it is "a big success which is very unmerited."

Suggests "Sanctions"

To reports in the spring that several Hollywood stars individually had collected funds for the Spanish Loyalists, an article by Paolo Balbis in the *Corriere Padano,* Ferrara, on April 27th said: "It would not be a bad idea, as soon as definite information has been received on this point, to apply sanctions ourselves to the producers of American films who employ" the players mentioned, "swollen with villas and money, and full up with whisky and caviar."

"With regard to propaganda," the writer added, "we can eventually have recourse to the stars, either for at home or abroad. For that matter, the system is in full swing within the limits of the republic of stars, as also with democracy less Western."

Of the same subject the Guerin Meschino *of Milan, going into personalities, said on May 2nd: "Just imagine Charlie Chaplin, famous for his miserliness, giving away a dollar to anyone! . . . Can you imagine Douglas (Fairbanks), with the big teeth, doing his best to convince the proletariat to divide with him all the millions that he has succeeded, who knows how, in pocketing by means of the cinema? Can you not see Clark Gable carrying the flag for the poor?"*

Returning to the theme of Italian national production, *Il Popolo di Roma* urged, in the issue of May 6th, that "a vast organization of production (excluding all State or semi-State activities) is now an absolute necessity since we must maintain in complete working order the immense studios built for the purpose . . ."

Deplores "Americanitis"

"Americanitis" was the subject of an extended article in *Cronaca Prealpina,* Varese, on March 31st, prefaced thus:

"Whilst we, as a result of firm will-power and well-known sacrifices, are approaching the complete economic and spiritual autocracy, there is a persistent tendency to exalt everything that is of American production."

The writer, Bruno Checchi, conceded that the American companies had "sent us really excellent productions," but qualified that contribution as "half a dozen annually, where generally the director and the cast have been imported to America from Europe."

Then Mr. Checchi got down to work. "The real American productions—that is to

(Continued on page 25)

WON'T PERMIT PROPAGANDA IN THEIR FILMS, SAYS HAL ROACH

[Continued from preceding page, column 3]
their most powerful rival, Hollywood, and all 'liberal' and communistic motion picture influences of the world.

"Italy and Japan are the first two (ideological ally) countries to ratify the film alliance with Germany."

Mr. Roach, in New York before leaving for Hollywood with Vittorio Mussolini, said, "I'm going to spend as much time in Italy as I see fit," explaining that the Mussolini-Roach Ram Pictures "will be produced for Italian consumption."

A *Motion Picture Herald* story of July 10th from a correspondent in Rome said:

"The first step in an apparent move toward gradual elimination of American motion pictures from the Italian market has been taken with the publication of a four-point decree which makes it extremely difficult and costly for the American industry to remain in business in Italy."

The decree, it was said, provides for a 75 per cent increase in the tax charged for dubbing Hollywood pictures with Italian dialogue in Italy; lessening of the dubbing tax charged native Italian producers; an increase of from 2,000,000 to 4,000,000 lire in the annual awards, in cash, made to producers of Italian producers in Italy, and so on.

"It is frankly said in Italian official quarters," the article continued, "and in the Italian press that the proceeds of the (raised) dubbing tax will be used to subsidize the Italian film industry."

But, Mr. Roach—continuing the *Motion Picture Daily* interview — insisted that Benito Mussolini would not be allowed to influence the policies and procedure of RAM. "There will be no propaganda in the pictures, and there will be no Government interference," he asserted.

"I went over and told them that they couldn't expect to make pictures unless they expected to lose money," Mr. Roach said. "I went over on the wrong premise," he added, "and got in by mistake."

"Mussolini wants his son to go into business. Vittorio decided on the film business and I'm sort of a chaperon for him."

The comedy producer explained that he has a half interest in the new company, will serve as its vice-president, Vittorio serving as president, Mario Del Papa as business manager and Corrado Pavolini as an executive, and concluded the interview with the observation: "I think Benito Mussolini is the only square politician I've ever seen."


HOW THE WOMEN LOVE
THE HEART-TOUCH IN
HIS VIRILE VOICE!
"The Gay Desperado" gayer than ever . . . with Hollywood's beautiful Girl of Your Dreams in his arms!



Glorious new music by

RUDOLF FRIML

composer of "Vagabond King," "The Firefly," etc. — and by other famous composers . . . Your enraptured audiences will never forget Martini's singing of "I Want The World To Know" . . . and those sentimental, exciting, eventful scenes staged in crowded HOLLYWOOD BOWL on big-concert night . . . A marvelous climax to an outstanding entertainment!



NINO MARTINI

IN

Music FOR Madame

WITH

JOAN FONTAINE

ALAN MOWBRAY
BILLY GILBERT
ALAN HALE
GRANT MITCHELL
ERIK RHODES
LEE PATRICK
ROMO VINCENT

RKO RADIO PICTURES

A JESSE L. LASKY PRODUCTION
DIRECTED BY JOHN BLYSTONE
SCREEN PLAY BY GERTRUDE PURCELL AND ROBERT HARARI

CALLS U. S. "PERVERSE"

(Continued from page 22)

say, those which clearly reflect the mentality of the people who have created them —is very extensive, is scattered over all our markets, and is of profoundly poor quality.

"All those types of films starring, for instance, Joan Crawford, the woman with a mouth like a furnace, and other stars of this description, are neither the exaltation of a perfect or ideal society, but are the expression of a life of insane mentality."

Now warmed up to his subject, the writer went on to a castigation of the American public:

"This society which is the quintessence of the sublime, in which it is considered correct for girls to spend the whole night out of doors without any control being exercised by their parents (even the mothers themselves have the sacred right of arriving home in the early hours of the morning in a drunken condition), where wives submit with unselfish generosity to an exchange of their respective husbands in much the same way as though they were mere picture postcards (matrimony is only entered into for financial and economic reasons), is a society which is too inconvenient and immoral for Latin races, who will regard the conception of the family life as sacred. This does not constitute a poverty of spiritual value in the American people, but is an absolute moral perversity."

"This excessive American mania" the writer defined as "a pretence, ridiculous affection . . . not in keeping with our mentality."

In America, he charged "a film is judged according to whether the star has well shaped legs and with a total neglect of observation as to whether the same contains a spiritual thesis."

Productions "which illustrate the noble figures of gangsters, . . . these degenerates who are familiar with strangling infants and cutting up women into pieces in a most refined way, reveal the primitive and cannibal-like tastes of the Americans."

Mr. Checchi made an observation at this point that these gangsters of the films "have nothing in common with the poor brigands of Italy of the Eighteenth Century who very often obtained justice for the poor and oppressed."

Thence to his peroration:

"It is necessary to take prompt reaction against this type of the Yankee product worming its way into our markets, in order to prevent the corruption of the mentality of our masses. No kind of campaign would be too strong against this. It would be a service, moreover, to national cinematographic art, which unfortunately is still in its infancy, but which we are anxious to see expand and grow up devoid of all foreign influences, and inspired by very high spiritual ideals.

"We possess a history and traditions for which we are envied by the world. Let these be the sparks which convey life to our art, art which is essentially ours and wholly ours. We have attained and superseded the levels reached by others; we shall succeed in this field also, without our poetic nature, and warlike spirit, and talent for exploring being upset by the immodest examples to be found on the other side of the ocean."

FILM PROPAGANDA AND HANDCLASPS

A quasi-official view of the Vittorio Mussolini-Hal Roach partnership for the production of films in Italy was expressed by S. E. Fulvio Suvich, Italian ambassador to the United States, interviewed on the Italian line pier in New York after debarking from the Rex *on which he accompanied Signor Mussolini and Mr. Roach from Italy.*

"While I do not know much about the film industry," he said, "I think the tieup is an excellent medium for cementing Italian and American friendship. The motion picture industry is a power in presenting propaganda on the screen and I believe this approach should have been done a long time ago."

Fox Intermountain Activity at Peak

Activity of Fox Intermountain is at its peak, Rick Ricketson, operating head, said this week. Several new theatre openings are scheduled and a number of managerial shifts have been made. Of these Andy Cowan, owner of the Stadium, Caldwell, Idaho, has consolidated with Fox Intermountain, which has the American and the Roxy in that city. Mr. Cowan becomes city manager of the three houses. Verne Fletcher has succeeded Andy Samuels as manager of the Babcock, Billings, Mont. Tom Ward, formerly assistant manager at the Ogden, Denver, is now managing the Hiawatha, in that city.

Theatre openings include that of the new Fox Imperial, Alliance, Neb., seating 975 and costing $100,000, which will be ready for opening about December 15. This is said to be one of the finest theatres in western Nebraska. The Chief, Pocatello, Idaho, with a seating capacity of 1,300, will be opened the week before Christmas. The Serf, Las Vegas, N. M., was to open this week. The house, which seats 800, is said to have cost $60,000. Floyd Bender will be the manager. The Rex, Rock Springs, Wyo., has been leased to the Newberry department store.

Paramount London Session Attended by Zukor, Hicks

Adolph Zukor, in charge of production for Paramount, and John W. Hicks, Jr., in charge of Paramount foreign department, attended the two day session in London for Paramount representatives of Continental Europe and Great Britain, which was concluded on Sunday with screenings of "Ebb Tide" and several reels each of "The Buccaneer" and "Wells Fargo."

The meeting, which was held at Grosvenor House, and which was attended by more than 100 company representatives, was presided over by John Cecil Graham, in charge of Great Britain, and Fred W. Lange, in charge of Continental Europe.

BULLETS BRING DOWN SOARING CAMERAMAN

Al Mingalone, Paramount News cameraman, got more than he bargained for when he joined with other photographers at Old Orchard, Maine, in taking pictures in the air while hopping over automobiles, trees and golfers by means of clusters of balloons.

Mr. Mingalone had been experimenting by taking shots from an altitude of 40 feet when he proposed that more balloons be added to the cluster to keep him aloft. Three more gas filled balloons were attached and the cameraman again went up.

But this time the strain was too much for the quarter-inch anchor rope. It snapped and Mr. Mingalone, no longer restricted to a 40-foot flight, began soaring, much against his will.

The cameraman's colleagues and a host of spectators took up the chase as Mr. Mingalone climbed higher and higher and at the same time was being swept over hill and dale by a brisk wind.

After 13 miles of soaring, during which he reached an altitude of 2,000 feet, Mr. Mingalone's flight came to an end. The Rev. James J. Mullen, pastor of St. Margaret's Church of Old Orchard, checked the flight by dropping to his knee in a cornfield, taking a bead on the cluster of balloons and bursting several of them with rifle bullets.

Mr. Mingalone dropped to earth again, jarred but unhurt.

Ontario Epidemic Loss Estimated at $300,000

The infantile paralysis epidemic has brought an estimated financial loss of $300,000 to the theatres of Ontario over a period of five weeks. It is intimated that Famous Players Canadian Corp. alone has lost $250,000, the loss in Toronto's large downtown houses being estimated at $10,000 per week.

Many regular patrons have missed big productions which had been saved for season openings, but the neighborhood theatres are counting on a harvest in the weeks to come when they play the same pictures. There is a gradual return to normal in London, Ont., where the medical authorities have raised the ban on the admission of children to theatres.

Empire's Absorption Of Canadian "U" Is Near

Absorption of Canadian Universal Films, Ltd., has been practically completed by Empire Films, Ltd., although the Universal exchanges thus far have continued intact. I. J. Allen is now general sales manager, not only for product handled by Empire but of Universal as well. Clair Hague, Toronto representative for Universal, will continue to approve contracts.

Court's Approval Sought to Settle Paramount Suits

Litigants in an action brought by Paramount's trustee against officers and directors of the company from 1927 to 1931 have agreed upon a settlement, the terms of which will be presented to Alfred C. Coxe, federal judge, for his approval within the next ten days, according to *Motion Picture Daily.*

The action for accounting and damages was removed from the New York Supreme Court calendar this week while a second suit, naming former financial associates of the company as defendants, was postponed until October 29th, to permit closing of settlement negotiations.

The second suit seeks the recovery of profits alleged to have been made by the defendants through participation in a Paramount employees' stock purchase plan, and of sums said to have been lost by Paramount through such participation.

Judge Coxe, in approving the Paramount reorganization in 1935, specifically directed Charles D. Hilles, the continuing trustee, to continue the litigation to a conclusion. However, should Judge Coxe fail to approve the settlement, reported to be $2,150,000 in cash, it can be placed on the calendar again, attorneys explained.

The actions were instituted in 1933 and sought the recovery of approximately $12,000,000.

Theatre Owners Meeting in Ohio, Michigan, Indiana

Theatre owners of Ohio, Michigan and Indiana have set dates for meetings in September and October. In Ohio, P. J. Wood, secretary of the Independent Theatre Owners, has called a directors' meeting for Friday, for the consideration of some special matters in addition to the transactions of routine business.

Allied Theatres of Michigan is planning to hold its annual convention October 12 and 13 in Detroit, Ray Branch, new chairman of its state affairs committee, said. Commenting on the recent withdrawal of 60 theatres along with H. M. Ritchey, to join the Cooperative, Mr. Branch indicated that there is harmony between the two organizations and that their problems are "almost identical." The Associated Theatre Owners of Indiana will hold its annual convention October 26th.

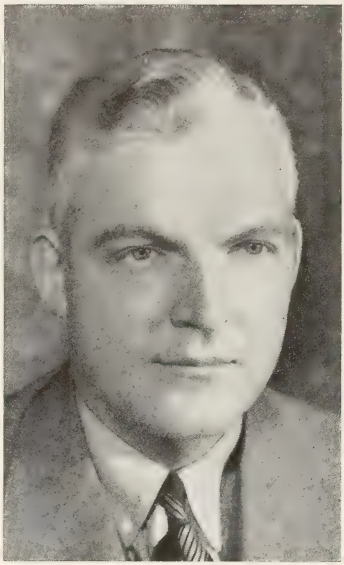
Company Meetings Planned by AMPA

Plans for a series of meetings at which each company would take over a session is being planned by the board of directors of Associated Motion Picture Advertisers. RKO virtually took over last week's meeting, except for the appearance of a former motion picture star, Olga Baclanova.

Oscar Straus, composer of the music for "Make a Wish," and Marion Clair, who sings several numbers in the picture, were on the dais with Ralph Rolan, president.

The meeting this week was cancelled, according to Mr. Rolan.

Ralph Rolan Joins RKO



RALPH ROLAN, vice-president in charge of promotion for March of Time, has resigned and Monday will take over a special executive position with the sales and advertising departments of RKO Radio Pictures. RKO's announcement said he will work with Jules Levy, general sales manager, and with S. Barret McCormick, advertising and publicity director. Mr. Rolan, president of the Associated Motion Picture Advertisers, is a former newspaperman, having been employed on the Cleveland Plain Dealer. His career also includes serving as manager of radio station WHK, Cleveland, doing field observation work for General Motors and for seven years he was associated with Bruce Barton of Batten, Barton, Durstine and Osborne. Mr. Rolan's duties at March of Time will be divided among Otis P Swift, who will handle publicity on the reel, and William Geer and John Wood.

LaGuardia at Screening Of March of Time Issue

Fiorello H. LaGuardia, mayor of New York, was guest of honor at a reception tendered him by Louis De Rochemont, March of Time director, at the Hotel Waldorf-Astoria Wednesday. A special preview of the current issue of March of Time was held. It features events in Mr. LaGuardia's political career.

Mr. LaGuardia, March of Time announced, appeared frequently at the company's studios during the last month and personally reenacted significant incidents in his career.

Meeting of UA Partners Is Set; Action on Option

United Artists' partners will meet formally in November, prior to which Samuel Goldwyn and Alexander Korda are expected to file notification of their exercising options for the purchase of the company, reputedly for $6,000,000, from Charles Chaplin, Douglas Fairbanks and Mary Pickford.

Prior to leaving for Hollywood, Saturday, Dr. A. H. Giannini, president and chairman of the board, said that Mr. Chaplin is now on a cruise, Mr. Korda is due shortly from England, and Mary Pickford is vacationing with her husband, Buddy Rogers, in New York. No definite date in November has been set for the meeting, he said.

Meanwhile, from London comes word that Dr. Giannini and Oscar Deutsch of Odeon Theatres, have been elected to the board of United Artists, Ltd., in place of Arthur Kelly and Philip Guedella.

Notice of intention to exercise the options held by Samuel Goldwyn and Alexander Korda for the purchase of United Artists stock will be given Mr. Chaplin, Mr. Fairbanks and Miss Pickford shortly after the arrival of Mr. Korda from England in about three weeks, David Rose, vice-president and financial adviser of Samuel Goldwyn, Inc., said in New York before he sailed for London, last week. Mr. Rose said he would probably sail from England on the next trip of the *Normandie.*

Clubs Name "Ziegfeld" Best Picture in 1936

Mrs. William A. Burk, chairman of the West Coast reviewing committee of the General Federation of Women's Clubs, announced in Hollywood the committee's selection of the 10 best pictures of 1936, ranking "The Great Ziegfeld," MGM, as the highest.

Others, in order, are "San Francisco," MGM; "Mr. Deeds Goes to Town," Columbia; "Dodsworth," Goldwyn-United Artists; "The Story of Louis Pasteur," Warner Brothers; "Anthony Adverse," Warner Brothers; "Winterset," RKO; "Fury," MGM; "Theodora Goes Wild," Columbia, and "Green Pastures," Warner Brothers.

Directors chosen as the most outstanding were Frank Capra, W. S. Van Dyke and John Ford.

The "bests" in actors, as chosen by the committee, are Paul Muni, Walter Huston and Spencer Tracy; the actresses, Luise Rainer, Irene Dunne and Gladys George. Child players selected as "bests" are Bonita Granville, Freddie Bartholomew and Shirley Temple.

Four Pine Bluff Censors; Omaha Board Considered

J. P. McGaughy, mayor of Pine Bluff, Arkansas, has named two men and two women to the city's censor board, which was created by ordinance in 1930. They are Mrs. Albert C. Ernst, Mrs. Fred V. Dickey, George C. Merkel and Andrew K. Matlock.

In Omaha, Dan Butler, Mayor, is reported to be considering the revival of the City welfare board and a board of censorship for film and stage plays.

MGM'S BROADCAST MOVE TURNING OTHER COMPANIES TO AIR SHOWS

Paramount and Warner Reported Considering Tieups; RKO Radio Signs Frank Healy as Contact Man at Studio

Loew's contractual arrangements with General Foods for a weekly one-hour air show using Metro-Goldwyn-Mayer talent was, as expected, formally announced this week, and, immediately, other major Hollywood producers—principally RKO, Paramount, Warners—were mentioned as seriously considering an extension of their activities in radio in a manner perhaps equally as formidable.

MGM's announcement immediately brought an attack by organized exhibitors, who, for a year or more, have been complaining against studios using their stars in broadcasts, or permitting their appearance, in competition described as being unfair to theatre box offices.

"We consider MGM's tieup with the General Foods radio program as decidedly unfair theatre competition in the broadest meaning of that term," P. J. Wood, secretary of the Independent Theatre Owners of Ohio, said at his headquarters in Columbus, Ohio. "We wired a protest against this sort of thing to Nicholas M. Schenck, Loew president, some time ago, in which we fully set forth the views of our organization, and we would like to see every exhibitor in the country vigorously protest to the MGM executives against the appearance of their stars on the air, regardless of the program, the sponsor, or the night of the broadcast," Mr. Wood continued, adding he proposed to follow up "in unmistakable terms" the protest filed in behalf of the Ohio exhibitor unit.

MGM Explains Plan

Metro-Goldwyn-Mayer's home office press department in New York sent the following statement to newspapers in explanation of its General Foods arrangement:

"The following story has been released by Benton and Bowles, advertising agents for General Foods:

"'Confirming recent rumors, one of the most spectacular contracts in radio's history has been signed between General Foods and Loew's, Inc., whereby Metro-Goldwyn-Mayer will produce a weekly one-hour show on the air. This means that, barring previous commitments, stars, players and literary talent under contract to M-G-M will be available for a new Maxwell House Coffee program which will get under way on November 4th at 9 p. m., Eastern standard time, over the National Broadcasting Company Red network. This is the time of the present Maxwell House program. It is thought that this hour across the country conflicts least with theatre-going time, thereby enabling motion picture houses to secure the benefits of the publicity accruing from the film and radio tieup.

"'The contract provides for the first organized radio exploitation of a film company's talent by a single sponsor, and the first contractual assurance for a sponsor of a steady flow of topnotch motion picture talent for broadcast purposes.

"'The new radio series to be produced by M-G-M will probably come from a special theatre on the film company's lot in Culver City. The show will provide a weekly 'free pass,' so to speak, into movieland where motion picture and radio fans can see films in the making, rub elbows with stars, extras, script girls, scenic designers and makeup men, all the varied and glamorous population of the M-G-M lot.

"'Stars, authors, song writers, directors, orchestras and featured players of every classification will lend their talents to making the program an outstanding 60 minutes of drama, music and comedy. All of the important M-G-M pictures will be previewed with the stars playing the roles they essay on the screen.

"'With the inauguration of the new show, the present Maxwell House program, 'Cap'n Henry's Show Boat,' will be temporarily discontinued after some 265 consecutive broadcasts, one of the longest runs in radio history.'"

Radio Status of Stars

The phrase "previous commitments," in the foregoing statement, it is presumed, refers to Nelson Eddy and Jeanette MacDonald, both of whom are under contract for radio appearances to opposing sponsors.

However, it has been indicated that despite other radio contractual commitments, both of these players will be available for use on the M-G-M-General Foods show as "guests."

Nothing has been said, however, about the radio status of Greta Garbo, who has remained aloof from the air. The series will be offered over 63 stations.

Agency Expanding

General Foods' expansion in Hollywood has apparently prompted its agency, Benton and Bowles—one of the largest advertising units handling broadcasts for national advertisers—to likewise expand its California activities. William Baker, Jr., a partner in B. and B., was this week named head of the Hollywood headquarters of the agency. Herschel V. Williams, Jr., has been assigned to production responsibilities in the New York office of the agency. Donald Cope has been put in charge of radio production on the coast, Chester MacCracken and Burns Lee in charge of publicity.

Mr. Baker joined Benton and Bowles in 1933 as an account executive on the General Foods account. He was appointed vice-president in 1935.

Others Consider Tieups

RKO, Paramount and Warner Brothers were immediately mentioned in Coast reports as considering extended radio tieups.

Rubey Cowan, Paramount radio contract man, said Wednesday in New York that "Paramount is planning a return to an air program such as the "Paramount on Parade" program which was discontinued last spring, or like Metro-Goldwyn-Mayer's General Food Show. "The only interest Paramount has in radio is selling players either as guest artists for air programs or with sponsored shows," he said, adding that his trip to New York was solely to engender good will between the studio and advertising agencies. He planned a return to the coast Saturday after a trip through eastern and midwestern cities which, according to a studio explanation, will have the purpose "of listening to certain novelty types of radio entertainment that can be lined up to see what picture possibilities performers might have."

RKO Signs Frank Healy

RKO also is becoming interested in a possible deal for a radio show exploiting its talent, having signed Frank Healy as studio radio contact man—Mr. Healy's initial duties, however, will be confined to getting the maximum benefit out of radio programs using RKO talent and music.

The report involving Warners said that Thomas D. McAvity had arrived in Hollywood to develop new studio-air activities for that company, reputedly made possible under the tieup with Warner Brothers consummated in New York with J. L. Warner whereby Lord and Thomas, agency, will have first call on Warner picture names with complete studio cooperation and all facilities, besides air previews of new Warner pictures.

The first show slated is for the American Tobacco Company, a new national air program to replace "Your Hit Parade," for Lucky Strike, with Dick Powell as master of ceremonies. It is tentatively titled "Your Hollywood Parade." Don Becker of Transamerica Radio Corporation, and Peter Dickson, script writer, accompanied Mr. McAvity on the trip and the trio prepared the first continuities permitting auditioning for sponsor approval within three weeks.

Columbia Artists, Inc., Active

Columbia Artists, Inc., a division of Columbia Broadcasting, has extended its managerial activities to include the contracting of talent in the writing, producing and directing fields, marking the first time that Columbia Artists has assumed as part of its regular operation the handling of talent other than performers and announcers.

Lawrence W. Lowman, vice-president in charge of operations of CBS, yesterday said that management contracts have already been signed with Brewster Morgan, Irving Reis, Earl McGill, William Robson and Nila Mack.

BILL WOULD REQUIRE ANTHEM IN THEATRE

After visiting Canada where "God Save the King" is played after each performance in motion picture theatres, Miss Dorothea Lawrence, opera singer of Plainfield, New Jersey, has announced she will petition the United States congressman from her district to sponsor a bill, making it compulsory for exhibitors to have the national anthem played after each show.

In a letter to Sam Blake, who handles publicity for Miss Lawrence, she explained that she believed the practice would arouse patriotism.

STUDIO LABOR CONTROL ISSUE IN CONFERENCE

Bioff Meets Producers; IATSE Emphasizes Interest in Low Bracket Employees

The struggle for industry wide jurisdiction of motion picture talent and labor went into the conference stage this week with the factions clearly divided and each side reiterating its stand on the issue; the bid of the International Alliance of Theatrical Stage Employees for control of all production employees, and the professional guilds' determination to speak for themselves.

William Bioff, coast head of the IATSE, and production executives headed by Joseph Schenck, began discussions in Hollywood in an effort to settle the dispute, and the IATSE, in its first public statement since its claims were announced, said it was not interested in the high salaried workers but was seeking to protect the welfare of the lower bracket employees.

A meeting of Associated Artists and Artistes of America, called in New York at the request of the Screen Actors Guild to discuss the IATSE claim, was cancelled with the intimation that the Guild would seek clarification of the union's aims and possibly carry the fight to the executive council of the American Federation of Labor.

Hearing on the Screen Writers' Guild petition for recognition as bargaining agent to the exclusion of Screen Playwrights was postponed by the California Regional Labor Relations Board from Monday to Thursday. Paramount, answering a summons to appear at the hearing with other producers, attacked the constitutionality of the Wagner Act and its applicability to the film industry.

The IATSE statement defending its claims was in the form of an open letter to Robert Montgomery, president of the Actors' Guild; Charles Brackett, acting president of the Writers' Guild, and Lewis Milestone, acting president of the Directors' Guild. It was signed by Harland Holmden, vice-president of the IATSE.

Mr. Holmden pointed out that the IATSE had obtained 20 per cent increases for its members and had assisted other organizations in the last two years to obtain closed shop conditions.

"We do not believe that you have any interest in the small salaried individual and his working conditions," the letter read. "We do believe, however, you are holding on to these people and giving them nothing. They, in turn, are greatly contributing to your protection through their combined memberships and you, better than anyone else, fully realize the value of this."

Pointing out that various leaders of the guilds had advised members to stick together, Mr. Holmden said, "You know and I know that producers can not and dare not tell you not to join the IATSE as the law of the land prevents just that. How false these leaders are to their trust in doing the bidding of employers against the welfare of those they are supposed to protect is self-evident by a glance back over the past to see what has been done to date by the so-called guild leaders for their membership. This is easily and truthfully answered by just one word—'nothing.' The memberships have received only the well known run around which is as the producers had planned it."

Mr. Holmden added the IATSE did not need additional membership but would open the door to those seeking admission.

A meeting of the Associated Artists and Artistes of America, scheduled for last Friday at the request of the Screen Actors to discuss the IATSE claims, was cancelled at the last minute, also at the request of the Guild. While the Four A's is the parent AFL organization for the talent unions it has not received any official notification from the IATSE of the jurisdiction claim. The Screen Actors' Guild, however, may proceed on its own initiative to determine from the IATSE how its jurisdictional claims affect the Guild and on what basis it is being advanced.

The Guild could then present its case to the board of the Four A's which would then be in a position to take definite steps either by interceding with the IATSE or appealing to the AFL executive board. Guild executives, discussing the situation, have pointed out that their organization is duly chartered as an accredited AFL union and has actively organized its chartered field.

Writers' Hearing Postponed

Special trial examiners for the hearing on the Screen Writers' Guild petition to the Regional Labor Board for designation as the sole collective bargaining agent for studio writers were unable to be present at the scheduled time on Monday and the case was postponed to Thursday.

In answer to a subpoena requiring the presence of studio executives at the hearing Paramount last Saturday through its attorneys filed a statement attacking the applicability of the Wagner Act to the motion picture industry and the constitutionality of the act, claiming that it vests discretionary powers in the labor board without supplying a definite set of rules for it to follow.

The statement, concurred in later by Selznick International, Major Pictures and Walter Wanger, claimed that the production of pictures *per se* is not interstate as required by the act and that the Wagner Act is not applicable to the film industry inasmuch as it violates the fifth amendment to the Constitution. Also set forth was the claim that the act is confiscatory without due process of law, that it is unconstitutional in that it gives discretionary powers to the board to call employees' elections without prescribing procedure, and that the studio signed an agreement for collective bargaining with Screen Playwrights, Inc., last February.

A $200,000 libel suit developed last week out of the controversy among the writers. Basis for the suit in which the Playwrights asked actual and punitive damages from the Guild was the alleged publication of a letter in which it was charged the Screen Playwrights organization was formed "by the producers and a small group of writers for the express purpose of wrecking the Screen Writers' Guild with tactics of a typical company union."

Further extracts from the letter, as given in the complaint, said, "The language of the Screen Playwrights, Inc., was and is the language of Tom Girdler and the Johnstown Citizens' Committee.

"They broke the Guild all right, but at the cost of the respect of all decent people in the industry. We are going before the National Labor Relations Board with an overwhelming majority of writers asking designation as writers' representatives for bargaining."

The letter was signed by Philip Dunne, who is one of the defendants, and was addressed to P. G. Wodehouse, British writer, according to the complaint which further charged that the document was published in circulars by the Guild.

Time Asks Newsreel Status

The March of Time was included in the Screen Actors' Guild list of approved producers last week pending further action by the company on clarification of its position in refusing to sign a contract with the Guild, demanded in that organization's drive for a closed shop in eastern studios. The company will appeal to the Guild board of directors or will seek to effect a settlement with Kenneth Thomson, executive secretary, who is now in New York. Pending such action March of Time officials informed the Guild office that it would conform with all provisions of the Guild contract, although maintaining its position that it is a newsreel and therefore does not have to sign.

Stagehand Contract Ready

A new contract between stage producers and Theatrical Protective Union No. 1, the New York stagehands' organization, restoring the 1932 wage cuts, was to be signed this week following approval by the union membership last Sunday. The two-year agreement increases the pay of department heads to $82.50 weekly from $75 and that of stagehands from $50 to $54 a week.

The Boston Stagehands' union reached a verbal agreement with Mullins and Pinanski, RKO, Loew's and several small circuit houses for restoration of pay cuts made in 1931.

ASCAP CONSIDERS LABOR UNION MOVE

Plans for seeking a labor union status for the American Society of Composers, Authors and Publishers to free it from litigation charging monopoly and to aid in combating adverse legislation were discussed at the quarterly meeting of the society's board of directors this week.

The principal proposals advanced involve application for an American Federation of Labor charter as a composers' and authors' guild or effecting an alliance with the American Federation of Musicians. No decisive action was taken.

Two Houses Acquired

Gibraltar Enterprises, Inc., has increased its number of houses to 27 with the acquisition of two theatres in New Mexico—the Pastime at Springer, and the Loma at Socorro. Both houses will be remodeled.

Ross with Bren

Frank Ross, husband of Jean Arthur and a comparative newcomer in the motion picture business, is now assisting Milton Bren, vice-president in charge of production for Hal Roach.

Lou Brown, for many years publicity man for Loew's in Washington and Baltimore, has been transferred to the home office publicity department, where he will work on press manuals with Art Schmidt.

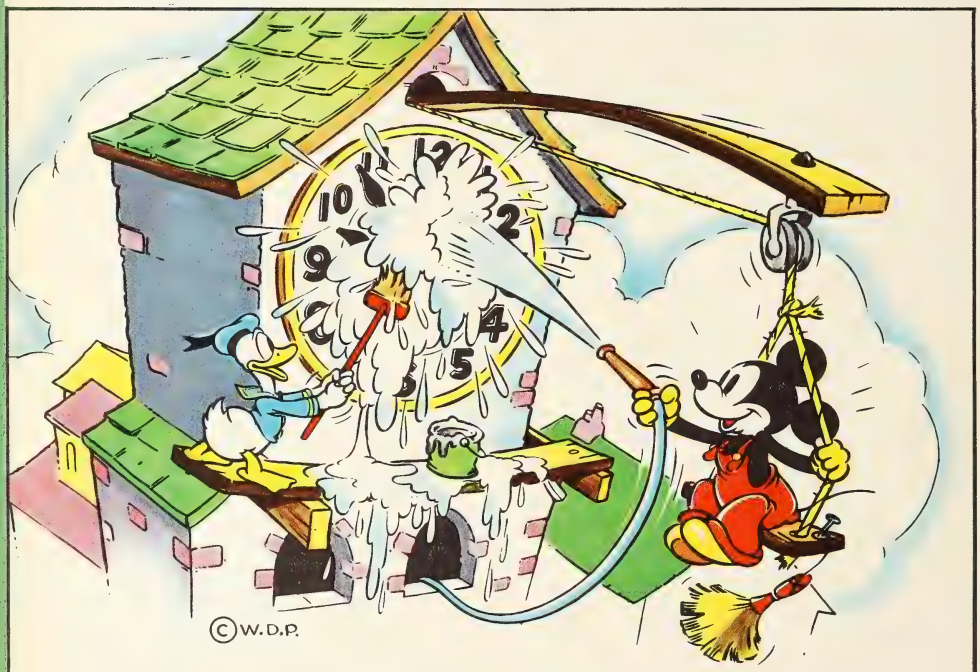

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"HAWAIIAN HOLIDAY"
"LONESOME GHOSTS"
"THE OLD MILL"
"DONALD'S OSTRICH"
"WYNKEN, BLYNKEN AND NOD"
"CLOCK CLEANERS"



SCENE FROM "CLOCK CLEANERS"

WALT DISNEY PRODUCTIONS IN Technicolor

Now DISTRIBUTED BY RKO-RADIO PICTURES

THE HOLLYWOOD SCENE

Social Duty

It is an implied and not invariably unpleasant duty of members of this bureau to be present at an almost continual round of company picnics, golf tournaments and similar extraneous diversions. Always these events happen on Sunday, when a fellow who likes to dive into waves would prefer to be at the beach.

Since some time in May, we've been around to about a dozen of these golf tournaments, picnics and whatnot, where the elect forget their dignity for the moment and mingle with the hoi polloi. Usually the events are held some place eighty miles from nowhere, which is convincing evidence that the location-finding crews are not completely derelict in their duty. After you get to the place, meantime having gotten mad at half a dozen service station attendants who couldn't tell you where you wanted to go, you run up against a lot of people you never saw before. After wandering around a while, wishing you were at the beach and vowing never to be a sucker again, somebody from the publicity department grabs you and wants to know "where in hell you've been all the time."

But no matter how long you've been wandering around like a lost soul, you're still in time for the real fun. Somebody hands you a paper plate, cup, fork and spoon, and you get about a ton of barbecued meats, ice cream, hard boiled eggs, potato salad and, always—it never varies—two warm, ripe olives and a piece of pickle. Then you watch the entertainment. Actors do bits that they wouldn't do for producers, no matter how much they paid them. There are all kinds of races. There's a bathing beauty contest, and some stenographer or clerk who wins always looks more attractive than the most glamorous screen figure.

All the time somebody is putting a liquid refreshment in your hand. When the publicity department sends out a press release describing the event, it always tells how many were there, how much of everything was eaten, the good time everybody had. And there's always a row of statistics proving that if all the soft drink bottles were laid end to end they'd reach from here to New York or Shanghai or the North Pole. Nobody ever says anything about how far all the barrels, bottles and cans containing more volatile refreshments would reach. You get a slight idea of the span later in the evening, however, when, somewhat dizzily, you realize that you've got to go to work the next morning.

But it's all done for "business reasons." Along about Tuesday one begins to wonder why.

Production at Par

Production continued on an even keel as the summer of 1937 passed into history and autumn's bright blue days, which, oddly, are always foggy in the mornings, commenced. Nine productions started; an equal number were completed.

That there should be no lack of work for the attaches at RKO-Radio studio and, more importantly for the theatre field, that release commitments might be accommodated, three films were started. The combination of Gene Raymond, Ann Sothern, Victor Moore and Helen Broderick will function again in "She's Got That Swing." Billy Gilbert, William Brisbane and Alan Bruce also will contribute their talents. Joseph Santley is the director. For the next several weeks, Al Santell will be busy directing "Having a Wonderful Time." This romantic comedy will present Douglas Fairbanks, Jr., Richard Skelton, Peggy Conklin, Eve Arden, Lucille Ball, Dorothy Moore, Kay Sutton and the company's newest dancing discovery, Ann Miller. The title indicates that it will be a comedy, and, under Howard Hawks' direction, it is the intent of Katharine Hepburn, Cary Grant, Leona Roberts, George Irving and Wesley Barry that comedy is likewise what "Bringing Up Baby" shall be.

Two pictures were started at Warner studio. Another "Adventure" story arises to take its place along with the "Adventures of Marco Polo" and those of "Tom Sawyer." It is "The Adventures of Robin Hood," which is being produced in color. Principals are Errol Flynn, Olivia DeHavilland, Ian Hunter, Claude Rains, Basil Rathbone, Patric Knowles, Alan Hale (occupying the same role in which he appeared nearly a generation ago), Herbert Mundin, Melville Cooper and Una O'Connor. Directorial responsibilities were assigned to William Keighley. The second feature is "Blondes at Work," a "Torchy Blane" newspaper woman detective yarn, which again will team Glenda Farrell and Barton MacLane as stars. Frank McDonald will direct.

"Forgotten Women," which Columbia started, is a romance. Personalities to be seen, under Lambert Hillyer's direction, are: Wynn Cahoon, Scott Colton, Mayo Methot, Sarah Padden, Arthur Loft, Mary Russell, Margaret Armstrong, John Tyrell and Dick Curtis.

Some of the drama, romance and adventure of the Sino-Japanese situation moves to Hollywood as Paramount embarks upon the production of "Daughter of Shanghai." Of interest because of its subject matter, the film may be important in that it returns Anna May Wong to the screen in company with Phillip Ahn, Charles Bickford, Anthony Quinn, Larry Crabbe, J. Carrol Naish, Evelyn Brent, Cecil Cunningham, Frank Scully and Lucien Littlefield. Robert Florey is the director.

As China comes to Hollywood, Warner Oland moves over to the French Riviera to be seen in "Charlie Chan at Monte Carlo." Others making the visionary trip are Key Luke, Virginia Field, Sidney Blackmer, Robert Kent, Kay Linaker, Harold Huber and Edward Raquello. Eugene Forde is directing.

Universal's new undertaking is "Prescription for Romance," a love story. It will present Wendy Barrie, Kent Taylor, Mischa Auer, Frank Jenks, Dorothea Kent, William Lundigan and Henry Hunter. The director is S. Sylvan Simon.

NEW YORK COLUMNIST IN HOLLYWOOD

Awaiting start of the "Great Garrick" preview, New York's Ed Sullivan, latest recruit to Hollywood's regiment of resident columnists, asked Mervyn LeRoy how the picture looked.

"Dunno," was the answer, "it hasn't made a nickel yet."

Five Finish Films

With two each, three studios accounted for six of the nine finished films. Three others checked in one each.

Republic's "Manhattan Merry Go Round," a topical musical romance, will have Phil Regan, Leo Carillo, Ann Dvorak, James Gleason, Tamara Geva, Kay Thompson and her singers, Ted Lewis and his band, Joe DiMaggio, Henry Armetta, Dorothy Paige, Selmer Jackson, Max Terhune, Louis Prima, Gene Autry and Smiley Burnette on the screen. Charles Reisner directed. Important personalities in "Springtime in the Rockies," a romantic adventure story, are Gene Autry, Smiley Burnette, Polly Rowles, Alan Bridge, George Chesebro, Ruth Bacon, Jane Hunt and Ula Love. Joe Kane directed.

The Ben Pivar production, "Mr. Boggs Buys a Barrel," was completed for Grand National It will offer Stuart Erwin, Helen Chandler, Toby Wing, Tully Marshall, Spencer Charters, Otis Harlan, Walter Bryon, Harry Tyler, Milburn Stone, Nora Cecil and Harrison Greene. Gordon Wiles directed. "Frontier Town," an Ed Finney outdoor action story, moved to the cutting rooms. Tex Ritter, Ann Evers, Snub Pollard, Horace Murphy, Charles King, Forrest Taylor, Lynton Brent and Karl Hackett will be among those present. Ray Taylor directed.

Of the two from Warners, "Accidents Will Happen," directed by William Clements, has as principals Gloria Blondell, Ronald Regan, Dick Purcell, Hugh O'Connell, Kenneth Harlan and Sheila Bromley. The cast of "The Patient in Room 18" includes Ann Sheridan, Patric Knowles, Rosella Towne and Vicki Lester. Bobby Connolly directed.

Columbia finished "Carnival Lady." It will feature Charles Quigley, Rita Hayworth, Donald Kirk, Dwight Frye, Marc Lawrence, Arthur Loft and Marjorie Main. C. C. Coleman, Jr., directed.

"Borrowing Trouble," a further number in the "Jones Family" series, was finished at Twentieth Century-Fox. The familiar cast of Jed Prouty, Spring Byington, Shirley Dean, Russell Gleason, Florence Roberts, June Carlson, Billy Mahan and George Ernest will appear, as will Douglas Fowley. Frank Strayer directed.

The last of the completed picture is the R. N. Bradbury produced and directed feature for Monogram, "Where Trails Divide." The second Tom Keene film for the company, it will also present Tom Keene, Eleanor Stewart, Warner Richmond, Lorraine Randall, Charles French and the necessary supporting complement of western menaces, riders and shooters.

Vitaphone to Offer 128 Short Subjects

Vitaphone reopened its Brooklyn studio on Monday and during the 1937-'38 season the company plans to release a total of 128 short subjects. Of the total 68 will be one-reel subjects, 24 two-reel pictures, and 36 cartoons. Of the cartoons, 20 will be "Merrie Melodies" and 16 will be "Looneytoons."

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Great Garrick

(Warner-Mervyn LeRoy)

Comedy Satire

Mervyn LeRoy took a chance when he made "The King and the Chorus Girl" with unknown Fernand Gravet in the leading role. He was courageous when he produced "They Won't Forget." Again, with "The Great Garrick," he displays no hesitancy to step out of the beaten path. To the eye, this chapter from the life of England's greatest mid-eighteeenth century actor is a period costume play. As it appeals to the mind it is a breezy, refreshing, up-to-date satire comedy carrying a unique romantic contrast. For quick understanding "The Great Garrick" may, in many ways, be considered the same kind of a picture as "The Guardsman" was. As such it provides a lot of amusing entertainment which should be grasped readily by specialized audiences that appreciate the importance of artistry. But with experience garnered from playing or knowing about "The Guardsman," alert exhibitors easily should find within the piece ample opportunity to interest the rank and file.

While long in running time and occasionally seemingly overburdened with dialogue (it is difficult to see how any of it could be left out), the picture does sustain interest, through the combined influences of good plot and story content, expert acting, intelligent direction and quality production technique and detail. Artistry in all phases of picture making processes may not mean much to ordinary audiences, but the entertainment which the film provides should.

In the story, "David Garrick," lion of the British theatre 160 years ago, has been invited to appear with the Comedy Francaise. An egotistic popinjay, he deliberately insults the French stage and audiences, but nevertheless announces that he will proceed to Paris and show them how a real actor can act. The French troupe, made aware of his opinion, sets out to deflate his ego.

To give this fabulous man a proper hazing, the Comedy Francaise producer, "Picard," engages a French wayside inn at which "Garrick" must stop en route to Paris and installs his actors as attaches. As they proceed to the enactment of a wild and woolly melodrama, calculated to frighten their guest, a bit of chicanery which "Garrick" immediately sees through but permits to continue, the entertainment provided by the actor-flunkeys is high-class comedy satire. To one "Germaine," also a presumed guest of the inn, "Garrick" becomes romantically attached. He believes she is only one of the troupe, and not a very expert one at that. But when the denouement comes and "Ricard" et al., and not "Garrick," are the hazing victims, this master professor of all human emotions learns that "Germaine" was not part of the game. Not until he can apologize to her from the stage of Comedy Francaise, confess that she alone taught him much about emotion, does he proceed to the first scenes of the play in which he had been engaged to star.

It may be that "The Great Garrick," which we have elected to identify as a "specialized" attraction, will intrigue the critics and those artistically inclined persons who appreciate the importance of fine books, cars, educated companions, nice homes and environments. But if a combination of satirical comedy, situation comedy, character comedy, grotesque farce, sympathetic and romantic comedy means anything to the great masses of paying customers, they, too, should find "The Great Garrick" enjoyable.

Previewed in Warners' Hollywood theatre, in Hollywood. The audience, skeptical at first because it saw a lot of period costumes, quickly fell into the spirit of the story. Of course there were some walkouts, a circumstance that can be expected in many of the houses in which the film may play, but for the most part, the auditors watched the picture attentively. Particularly they appeared to appreciate the work of Brian Aherne as "Garrick." A less accomplished actor might have gone overboard many times and "hammed" the role, but Aherne didn't.—GUS MCCARTHY.

Produced and distributed by Warner Bros. Produced and directed by James Whale. Personally supervised by Mervyn LeRoy. A play for the screen by Ernst Vajda. Music and arrangements by Adolph Deutsch. Art direction by Anton Grot. Warren Lowe, film editor. Costumes by Milo Anderson. Leo Forbstein, musical director. Sherry Shourds, assistant director. P. C. A. Certificate No. 3496. Running time, 95 minutes, when seen in Hollywood. Release date, October 30, 1937. General audience classification.

CAST

David Garrick	Brian Aherne
Germaine	Olivia de Havilland
Tubby	Edward Everett Horton
M. Picard	Melville Cooper
Beaumarchais	Lionel Atwill
Sir Joshua Reynolds	Henry O'Neill
Basset	Luis Alberni
Auber	Lana Turner
Nicolle	Marie Wilson
Molee	Linda Perry
Horatio	Fritz Leiber
Jean Cabot	Etienne Girardot
Mme. Moreau	Dorothy Tree
M. Janin	Craig Reynolds
Inkeeper of Adam and Eve	Paul Everton
M. Noverre	Trevor Bardette
Thierre	Milton Owen
LeBrun	Albert Van Dekker
M. Mureau	Chester Clute

There Goes the Groom

(RKO)

Farce

Any attempt to describe fully the antics, capers and humor of "There Goes the Groom" is futile in that there are so many facets, all polished, which surround the delectably insane story of a money mad mother, her two beautiful daughters, and a wealthy young man who is returning, after a three-year gold hunting trip in Alaska, to claim his sweetheart.

Burgess Meredith, stage star whose only film appearance was in RKO's grim drama from the footlights, "Winterset," given a different, yet in some respects similar, characterization. As Mio, in "Winterset," he was a dreamer bent on a material purpose of clearing his father's name. In "There Goes the Groom," as Dick Mathews, he is still the dreamer, embarked on the somewhat dreamy purpose of finding the girl who promised to wait for him under an oak tree where he had proposed to her. In the cast are Louise Henry, the spur of his fortune hunt; Ann Sothern, her younger sister, who always has been in love with him; Mary Boland, as the girl's mother—ambitious for them and, by forcing herself into the situation, for herself; William Brisbane, as the girl's brother, interested only in retaining Mathews' friendship while he bleeds him on stock deals for which he gets fat commissions, and Onslow Stevens, as the physician friend of the family, fiance of Mathews' former sweetheart, who is called in when Mathews feigns amnesia to rid himself of his obligations to the family.

Then, too, are added the widely known Roger Imhof, as the boys' Alaska pal who attempts to steer him away from women, marriage and that particular family; and Sumner Getchell, George Irving, Lena Roberts and Adrian Morris, in more or less comedy roles.

Injected into the story is that new fashioned brand of slapstick, its effect the same as in the days of the silents, combined with situation and dialogue in such a manner that it is now styled under the general heading, erroneous as it may be, of "sophistication."

Dick Mathews, upon his return with wealth from Alaska, finds that Janet Russell has not waited for him but is engaged to Dr. Becker. Betty, her younger sister, who is in love with him, comforts him, and he proposed to her, despite the protests of Hank, his Yukon days buddy. The girls' mother, anxious that one of the girls marry wealth, proceeds with great glee in the wedding preparations, incidents of which sicken Dick, who feigns amnesia. His ruse is discovered, and while in Dr. Becker's sanitarium he is thrown into ice water through the plotting of Betty, hurt that he avoided marrying her. In the showdown she exposes her family and he and she are reunited. The final fadeout shows them embracing as they inadvertently fall into the ice water filled pool.

Previewed at the Alexander theatre, Glendale, where a capacity crowd was in continuous laughter, showing their appreciation of the efforts of the cast, directors and writers.—VANCE KING.

Produced and distributed by RKO. Produced by Albert Lewis. Directed by Joseph Santley. Screenplay by S. K. Lauren, Dorothy Yost and Harold Kusell. Story by David Garth. Photographed by Milton Krasner. Special effects by Vernon L. Walker. Art director Van Nest Polglase. Associates, Howard Campbell. Costumes by Edward Stevenson. Edited by Jack Hively. P. C. A. Certificate No. 3561. Running time, when seen in Glendale, 60 minutes. Release date, Oct. 29, 1937. General audience classification.

CAST

Betty Russell	Ann Southern
Dick Mathews	Burgess Meredith
Mrs. Russell	Mary Boland
Dr. Becker	Onslow Stevens
Potter Russell	William Brisbane
Janet Russell	Louise Henry
Hank	Roger Imhof
Billy Rapp	Sumner Getchel
Yacht Captain	George Irving
Martha	Leona Roberts
Eddie (Interne)	Adrian Morris

Idol of the Crowds

(Universal)

Action Melodrama

The release date of "Idol of the Crowds," an action melodrama against the background of the world's fastest game, ice hockey, will find it hitting the theatres just as interest is being resumed in the new season of the sport. This Trem Carr production for Universal re-

(Continued on page 36)

CHANGE IN PROJECTOR APERTURE PROPOSED BY ACADEMY COUNCIL

Dimensions More Closely Approximating Those of Camera Aperture Suggested To Prevent Elimination of Material

by GEORGE SCHUTZ

As a means of preventing the elimination of significant pictorial and dramatic material from the projected picture, the Research Council of the Academy of Motion Picture Arts and Sciences has proposed a change in the projector aperture, extending it to dimensions more closely approximating those of the camera aperture.

The present standard width, adopted in 1932, of .825-inch, would become .815; the present height of .600 would become .615.

Academy's Objective

The proposal represents an attempt of the Academy to eradicate a condition which has become more of an evil as more of the camera aperture range has come to embrace critical material, placing important dramatic or contributory elements in the peripheral areas of the frame, which areas are now rather substantially cut off by the projector aperture. The Academy proposal follows a recommendation made by the Projection Practice Committee of the Society of Motion Picture Engineers, at that body's convention in Hollywood last spring, also suggesting that action be taken to stop the elimination of peripheral critical material. The SMPE committee, however, proposed that critical material be confined to areas that would be photographed well within the camera aperture so that the existing standard aperture could be effectively retained.

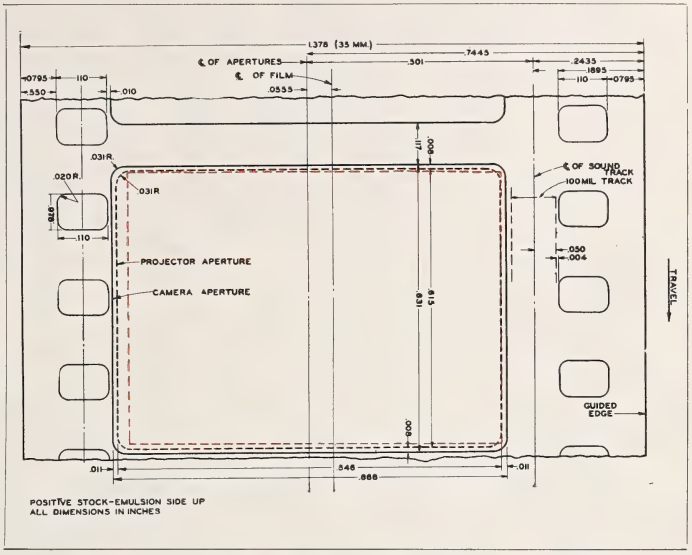
Same Purpose

The Academy action, which, it is said, was taken without consultation with the Projection Practice Committee, has the same purpose as the recommendation of this committee, but definitely indicates the reluctance of the production community to consider any constriction of action areas.

The recommendation of the Projection Practice Committee last spring called for confinement of critical material in the frame to an area .005-inch smaller on all sides than the dimensions of the present standard projector aperture.

By recentering the projector aperture so that it is in line with the camera aperture, the Research Council proposal would place exactly one-half of the increase in width and height on each side of the horizontal and vertical center lines. This would result in a reduction of the vertical framing tolerance to (one half .031 minus .615 equals) .088-inch, whereas the present tolerance is .0155-inch. Side tolerances are similarly reduced from .0215 to .0115. Such reduced tolerances, particularly the vertical tolerances affecting the maintenance of the image in frame, are regarded by some persons in projection circles as highly undesirable.

It is also pointed out that with the reduction of the lateral (sidewise) tolerance, placing both camera and projector apertures on the same center might lead, in some prints, to lateral misframing because of film shrinkage, which is said to amount occasionally to as much as two per cent. The present standard camera and projector apertures are off center laterally precisely for the purpose of allowing for film shrinkage.



New Standard Projector Aperture proposed by the Academy Research Council. Dotted red lines indicate the present standard projector aperture.

Changes in Theatres

The Academy proposal, if it were to effect its purpose, would require changing the apertures of approximately 34,000 theatre projectors in the United States alone and of course would apply throughout the world, wherever Hollywood product is a dominant entertainment factor. Similarly, the dimensions of the image would be somewhat increased.

The Research Council committee submitting the new projector aperture recommendation is composed of Grove Laube, chairman; John Aalberg, Sidney Burton, Fank Cahill, Wallace Castle, Merle Chamberlain, C. Roy Hunter, Ray June, E. A. McClintock, Arthur Miller, Virgil Miller, Thomas Moulton, Emil Oster, Harry Rubin, William Rudolph, Herb Starkey, Homer G. Tasker and Ray Wilkinson.

Exhibition Companies Merge

The Greater Indiana Amusement Company, Inc., has been formed through the merger of the Fourth Avenue Amusement Company of Louisville and the Indianapolis Theatre Management Association. However, the merger does not affect Louisville interests of the Amusement Company.

Friedman Named Manager

Harry Friedman has been named manager of the Ritz, Warner second-run theatre in Pittsburgh, to succeed Cresson Smith, Jr., recently resigned.

Dutch Indies Reel To Be Reorganized

by PHILIP DE SCHAAP
in Amsterdam

The new Dutch East-Indian newsreel, produced by ANIF, suddenly disappeared from the theatres of Holland, after having been shown for several months. Dutch exhibitors refused to continue use of the reel, calling its quality poor. The manager of Profiliti, the company handling the reel in Amsterdam, has gone to India to reorganize the staff.

* * *

As a result of the success of "Pygmalion," starring Lilly Bouwmeester, N. V. Filmex, the producer of the film, plans two or three pictures for next season, with production scheduled to start next month. It is expected that the first of the new films will be another G. B. Shaw play. Negotiations have been made for the production of French versions of the films. Ludwig Berger is expected to direct.

Advertising Agency Formed

Public Attention, Inc., has been organized in Hollywood to handle advertising, business management and publicity for film and radio people. Charles Pelgarm is president and Jack Melvin is head of the publicity department.


READY
NOW!
NOW—while America's football fever is mounting hourly!...Now—as King Football crowds everything else off the sport pages!...Now—when a punch-packed pigskin drama is the timeliest attraction you can get...RKO-RADIO makes available the year's big football show...a picture jammed with grid-iron thrill-action, romance and inside drama on collegiate "ringers!"...IT'S BOX OFFICE—HOT AS THIS SATURDAY'S BIG GAMES EVERYWHERE!
SATURDAY'S H
WITH
VAN HEFLIN · MARIAN MARSH
RICHARD LANE · ALAN BRUCE · WILLIE BEST
DIRECTED BY EDWARD KILLY
PRODUCED BY ROBERT SISK
SCREEN PLAY BY PAUL YAWITZ
CHARLES KAUFMAN
DAVID SILVERSTEIN
RKO RADIO PICTURES


SATURDAY
IN HARD SE
Three Varsity Combi
Oppose Plebes and B
in Lively Scrimmage
MCFARLAND IS NAVY S
EROES
DIRON YA
TO OPEN

(Continued from page 32)

lease presents John Wayne in the type of characterization experimented with in his previous vehicle, "I Cover the War"—that of a clean-hearted hero who is given comedy lines in an otherwise serious melodrama in order to widen the appeal of the film.

Wayne is supported by Sheila Bromley, Charles Brokaw, Billy Burrud and less known players. It contains some thrilling ice hockey stock shots, some of which stand alone and others used in composite shots showing Wayne as the mainstay of his team.

The old-fashioned hokum, used in many an action melodrama, is given a new dressing by George Waggner, who wrote the original story and, with Harold Buckley, turned out the screenplay, and by Arthur Lubin, director, who has many pictures of this type to his credit.

Wayne, as Johnny Hanson, is presented as a country lad who turns to professional ice hockey to raise sufficient money to add to his chicken farm. Becoming the mainstay of the Panthers team, he is approached by Gambler Jack Irwin to throw the final cup series. He refuses and Irwin sends Helen Dale to lure him. The plot fails because they both fall in love. Irwin then sends his henchmen to injure Hanson, but little Bobby, Hanson's pal, is the victim of the planned taxi crash. Hanson, hearing of the accident, is confused, and pretends to be injured in the second game of the series. The opponents win, and Hanson is taken to the hospital, where he is kept under covers until the second half of the final and deciding game, to come to the ring to lead his team to victory.

Previewed in studio projection room in Hollywood.—V. K.

Produced and distributed by Universal. A Trem Carr production. Directed by Arthur Lubin. Associate producer, Paul Malvern. Original story, George Waggner. Screen play by George Waggner and Harold Buckley. Photography by Harry Neumann. Art director, Charles Clague. Film editor, Charles Craft. P. C. A. Certificate No. 3520. Running time, when seen in Hollywood, 60 minutes. Release date, Oct. 10, 1937. General audience classification.

CAST

Johnny Hanson	John Wayne
Helen Dale	Sheila Bromley
Jack Irwin	Charles Brokaw
Bobby	Billy Burrud
Peggy	Jane Johns
Harvey Castle	Huntley Gordon
Joe Garber	Frank Otto
Kelly	Russell Hopton
Mrs. Dale	Virginia Brissac
Spike Regan	George Lloyd
Squat Bates	Hal Neiman
Andy Moore	Clem Bevens
Swifty	Wayne Castle
Hank	Lloyd Ford
Elmer	Lee Ford

Thunder Trail

(Paramount)

Western Melodrama

The ways and means of notifying the populace that a Zane Grey story is on tap are among the more established box office devices of a profession to the rounding out of which these enduring documentations of the old west have contributed much. This, according to reaction of a preview audience is an occasion on which a bit of stepping up and letting out is in order, for the picture appears to have more and better action, thrills and suspense than is par for the product.

The names available are many if not mighty. Monte Blue is back in a prominent role, Gilbert Roland rides again, and William Duncan plays a brief assignment according to Hoyle. Marsha Hunt, J. Carrol Naish, Charles Bickford, James Craig and Billy Lee also merit mention. There is something to be said here, too, if not in the billing, about Karl Struss, cinematographer, whose contribution to the total quality of the production is substantial.

The story, in bare outline, recalls others in the same general vein. Brothers are separated in boyhood and grow to manhood under the varying influences of the old west, recognizing each other at last during a terrific personal encounter and joining forces to defeat the villain whose machinations have clouded their lives and to avenge the murder of their parents. In detail, however, the story departs from routine channels and bristles with spectacular incident and unusual situation.

Charles Barton directed from a screen play by Robert Yost and Stuart Anthony, the three sticking closely to the spirit and substance of the Grey original.

Preview at the Stadium theatre, Los Angeles, a neighborhood house where patrons attracted to a bill topped by "Topper" found "Thunder Trail" exhilarating entertainment.—Harry E. Nichols.

Produced and distributed by Paramount. Directed by Charles Barton. Screen play by Robert Yost and Stuart Anthony from a book by Zane Grey. Assistant director, Harry Scott. Photographed by Karl Struss. P. C. A. Certificate No. 3651. Release date, undetermined. Running time, when seen in Hollywood, 56 minutes. General audience classification.

CAST

Arizona "Dick" Ames	Gilbert Roland
Lee Tate	Charles Bickford
Amy Morgan	Marsha Hunt
Rafael Lopez	J. Carrol Naish
Bob Ames	James Craig
Jeff Graves	Monte Blue
Jim Morgan	Barlowe Borland
Bob Ames at 8	Billy Lee
John Ames	William Duncan
Richard Ames at 14	Guy Reynolds

Madame X

(MGM)

Stage Play

Box office precedent for "Madame X" is rather too well established and defined to suggest specific reference here. The tragic role of the mother, portrayed now by Gladys George, has been taken by many ranking emotional stars of stage and screen in their ascendency and is among the fixed and possibly perpetual entertainment and commercial values. Miss George's interpretation of it brought adjectives flying from a not especially prejudiced preview audience.

Showmen who value their patrons' satisfaction equally with their attendance will want to know that the production given the play takes full advantage of modern technique and is fitted snugly to modern standards without disturbing the playwright's placement of the story in time or place. It is a Sam Wood production.

Warren William, John Beal, Reginald Owen, Henry Daniell and Lynne Carver are the supporting names perhaps most useful. Miss George, naturally, dominates the picture, endowing the stellar character with a vigorous realism in sharp and favorable contrast to the limp and lachrymal aspects of it emphasized by various predecessors.

It would seem hardly necessary to synopsize the familiar story beyond saying that again the upright son, unaware of a sinned against but also sinning mother, strives mightily to clear her of a murder charge and that again she dies at curtain fall.

Miss George's past performances and her present portrayal suggest that it may be well for exhibitors to prepare for the probability of her becoming, anon, a box office ace.

Previewed at the Uptown theatre, Los Angeles, to the evident satisfaction of all present.—William R. Weaver.

Produced by James Kevin McGuiness. Distributed by Metro-Goldwyn-Mayer. A Sam Wood production directed by Sam Wood. Assistant director, Tom Andre. Art director, Cedric Gibbons. Film editor, Frank E. Hull. Photographed by John Seitz. P. C. A. Certificate No. 3703. Release date, October 22, 1937. Running time, when seen in Hollywood, 70 minutes. Adult audience classification.

CAST

Jacqueline Fleuriot	Gladys George
Raymond Fleuriot	John Beal
Bernard Fleuriot	Warren William
Maurice Dourel	Reginald Owen
Hugh Fariman, Jr.	William Henry
Lerocle	Henry Daniell
Jean	Phillip Reed
Helene	Lynne Carver
Rose	Emma Dunn
Annette	Ruth Hussey
Scipio	Luis Alberni
Dr. LaFarge	George Zucco
Nora	Cora Witherspoon
Hugh Fariman, Sr.	Jonathan Hale
Captain Dorcas	Aida Kuznetzoff

The Bride Wore Red

(MGM)

Continental Deception

"The Bride Wore Red" is an adaptation of Ferenc Molnar's play, "The Girl from Trieste." The picture tells of a daring deception into which has been woven a three-sided romance. Trieste, where the picture begins, is an Italian waterfront town. Torreno, the spot in which the denouement takes place, is an exclusive resort in the Tyrolean Alps. The locales are Continental European, as are the characters. The spirit of the picture is also Continental. Quality of production technique is superior.

The plot takes the premise that only a change of environment, money and a lot of expensive clothes are necessary to make a lady of anyone. "Count Armalia" determines to prove it to doubting "Rudi Pal." Taking "Anni," entertainer in a cheap waterfront dive, endowing her with all the supposed necessities, the girl herself seeming miraculously to have mastered all the social niceties, he sends her to exclusive Torreno. There she fools herself into believing that she is a lady. She more than convinces skeptic "Rudi," who falls so much in love with her that he is willing to jilt his fiancee. The only one she doesn't fool is "Giulio," philosophical and poetic mountain postman, telegrapher and flute player in the village band. Her two weeks are a combination of happiness and torment until she tells all. "Rudi," thankful that he was not a victim of the deception, returns to his fiancee. But Giulio," who knew or suspected all the time, is quite content that "Anni" will marry him and share his mountain cabin.

The plot, though not exactly novel, nevertheless is intriguing. It might be more interesting, might promise to hold general audience attention more strongly but for the fact that there is so much dialogue and so little action. Long speeches, prolonged conversations and discussions detract noticeably, so much so that while a certain number of the sophisticates may find the photoplay amusing, it does not seem likely that the rank and file of the customers, save those to whom any doings of Miss Crawford, Miss Burke, Franchot Tone, Robert Young and others in the cast are matters requiring their strict attention would be extraordinarily interested. As a matter of fact, it appears that the picture was made with an eye towards satisfying the fancies of the Crawford clientele. Logically the showmanship availability of the picture rests to a great extent upon the pulling power of her name. According to FAME she is the seventh ranking box office star of 1936.

Previewed at the Village theatre, Hollywood. Sitting up in the balcony, it was quite evident that the patrons wearied of the long dialogue and the sags and letdowns permitted to creep in. Yet, mingling with the crowd leaving the theatre many differing opinions were heard. Some thought it was the kind of picture that Miss Crawford does so well; others made less favorable remarks. The percentage of those who thought it worthwhile and those who thought it boring seemed about equally divided. —G. M.

Produced and distributed by MGM. Produced by Joseph L. Mankiewicz. Directed by Dorothy Arzner. From a play by Ferenc Molnar. Screen play by Tess Slesinger and Bradbury Foote. Musical score by Franz Waxman. Music and lyrics by Waxman and Gus Kahn. Dances staged by Val Raset. Douglas Shearer, recording director. Cedric Gibbons, art director. Adrienne Fazan, film editor. Photographed by George Folsey. P. C. A. Certificate No. 3862. Running time, 100 minutes when seen in Hollywood. Release date, Oct. 8, 1937. General audience classification, though over heads of juveniles.

CAST

Anni	Joan Crawford
Giulio	Franchot Tone
Rudi Pal	Robert Young
Contessa di Meina	Billie Burke
Admiral Monti	Reginald Owen
Maddelena Monti	Lynne Carver
Count Armalia	George Zucco
Maria	Mary Phillips
Nobili	Paul Porcasi
Pietro	Dickie Moore
Alberto	Frank Puglia

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ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

"NEWS" (publicity) from David Oliver Selznick's New York offices at United Artists informs us that 6,000 years from now, Mr. Selznick's "A Star Is Born" will be reissued to be run off before a select audience of future historians. Mr. Selznick has given a print to Dr. Thornwell Jacobs, president of Oglethorpe University, for inclusion, with other "relics" of the present period, in a crypt in the Appalachian Mountains to remain until opened in 8113 A.D.

"This plan, for the first time in world history, provides for the preservation of records which otherwise would be lost as the centuries roll on," asserts Mr. Selznick's "NEWS" (publicity.)

Here Mr. Selznick has been aware of a plan for preserving film 6,000 years, the while Eastman Kodak, the Society of Motion Picture Engineers, the United States Government's Department of Archives, Du-Pont Film, and others, have been searching and researching and researching and searching for a formula which would preserve film for at least 50 years. Mr. Selznick really should communicate in a hurry with either John G. Bradley, Archives building, Washington, D.C., or the SMPE's Committee on Film Preservation.

▽

The Hollywood producer who has signed a contract with a pig is pretty slow in admitting it.

Beauty, a Duroc Jersey gilt, four months old, owned by Theodore White, in Union Star, Missouri, is the pig. Unlike most movie stars imported by Hollywood, Beauty has a pedigree.

Beauty will first appear at the Sedalia State Fair, in Missouri, getting $35 *a day. Then she will appear at the American Royal in Kansas City. These engagements completed, Beauty will head westward to cash in on her Hollywood movie contract. A real ham actor.*

The Department of Agriculture in Washington is in the middle of a controversy over which way pigs' tails twist. Some say they turn to the left, some say they are reactionary and swing to the right, and some say a pig whose tail turns in neither direction is a pig of low vitality. Hollywood could settle the dispute in two shakes of a pig's tail by having Beauty do a slow-movie.

▽

"Maybe if Dick Powell knew he couldn't sing any better than he does sing, he would sing better," is a comment Jessie Stratford, El Dorado (Kansas) Times overheard the other day in a local movie theatre.

▽

"This business of being an eminent actor is awful," chirps Charles Laughton," and nobody need imagine one enjoys it. It has so few advantages." . . . Such as $5,000-*a-week salary checks.*

▽

Ted Moorse, of the Emporia (Kansas) *Times*, points out that news items on Hollywood weddings now give the score—the number of times married—just like turf sheets give track records.

▽

And Ted Cook complains that the trouble with the new "natural color" movies is that they record so many people wearing unnatural colors.

MORE TRUTH THAN POETRY

Paramount's "Summer Romance" will have a song entitled: "Two Features, a Preview, a Newsreel, a Popeye, a Set of Dishes, Keeno, Screeno and You." It goes like this:

Two features, a preview, a newsreel,
A Popeye, a set of dishes,
Keeno, Screeno and you.
An organ solo during entire intermission —
And all of that for ten cents admission.

A kid of ten went to the movies,
Then he disappeared;
He stayed to see the entire show
And came out with a beard!

You get your money's worth —
The greatest show on earth —
Two features, a preview, a newsreel,
A Popeye, a set of dishes,
Keeno, Screeno and you!

The Brothers Warner will shortly release "Hollywood Hotel," but with their respective tongues carefully placed in their left cheeks. Featured in the film is Benny Goodman, styled the "King of Swing" music. Benny now is the target of attack from the region of Professor Arthur Cremin, director of the New York Schools of Music, who is driving for legislation against swing music on the ground that it is "very bad for morals."

Professor Cremin says he conducted "laboratory experiments," placing a girl and a boy in a room (probably softly lighted and comfortably appointed, and probably right in the New York Schools of Music) and peeking in at them while soft waltzes played. They became friendly, he observed. The next time he dated them he turned on a program of swing music. Professor Cremin peeked again, and reports, with horror, they necked!

Singling Goodman out for criticism, Professor Cremin says Swing is a mere caricature of jazz, and that Goodman is making a living making funny faces at jazz. Goodman, through Warner Brothers, denies this. He says he's making funny faces at Professor Cremin.

▽

Broadway is repeating the story about the telephone call received the other afternoon at a movie theatre. An assistant manager answered.

"Hello," said the caller. "Put George Smith on the phone."

"George Smith?" echoed the assistant manager. "We have no George Smith working here."

"Who said anything about him working there?" demanded the caller. "You put George Smith on the phone. He's picketing outside your theatre!"

▽

Every time we hear of a Hollywood star blowing up and bellowing about their importance we are reminded of the Mississippi Negro who cracked: "Ef you wants to see how much you is goin' to be missed, jest stick you' finger in de pond, den pull it out an' look at de hole."

Landon Laird, movie critic of the Kansas City Star, on a vacation to Hollywood, was eating luncheon over at Avalon, on Catalina Island, and trying not to be too conscious that Tyrone Power was at the next table. Well-bred persons being what they are, a goodly portion of the same were present at the particular moment and practically no one was noticing, and certainly no one was heckling Mr. Power, as some have been doing of late.

Scant wonder, then, that when Mr. Tyrone Power, the big movie actor, decided to leave his table and found someone following him, he growled: "What—an autograph,"

"No," replied a bored waiter. "Just the check!"

▽

E. C. Mills, vociferous proponent of the rights and royalties of American song writers, in his position as head of the American Society of Composers, Authors and Publishers, bemoans the inattention of foreign conductors performing in this country to the works of American composers. The whole trouble, Mr. Mills complains, is that "American compositions are not played frequently (in symphony and concert) for audiences to develop an affection for them.

"Only the other day," Mr. Mills heard, "someone asked an American composer to write a concerto, and he replied that it would take him three years to write it and another three years to persuade Toscanini to play it."

▽

Kenneth Force, our correspondent in Kansas City, was waved to the street curb the other morning for not signalling a turn. The traffic cop was preparing to go to work on him, first asking for Mr. Force's driver's license.

"I've lost it," candidly admitted the reporter, riffling through some press passes, including one from MOTION PICTURE HERALD, which he was careful to let the cop see.

"What paper you on?" the officer asked.

Force told him.

"Say," pussyfooted the cop, "can you tell me where I can get some of them empty film cans like they ship pictures in? My wife likes 'em for sewing baskets."

▽

Germany stoops from the ridiculousness of the recent decrees governing the conduct and contents of motion pictures in that country to a new dead level—ordering that all tombstones must be of the same color and size.

▽

Approval by dentists of chewing tobacco brings movie press agents face to face with their first *real* problem—whether to let the glamorous beauties of the screen endorse a well-advertised plug tobacco. Of course a queen of the movies could compromise with a discreet endorsement expressing admiration for the gentleman who chews tobacco and always has his juice under control.

The late Ben Hampton, who in after years was a motion picture producer, while in charge of sales for the American Tobacco Company once plastered the country with 24-sheets proclaiming, in behalf of Star plug, with a slogan "the men who chew are the men who do."

(Continued from page 36)

A Bride for Henry

(Monogram)

Run on a Honeymoon

For a long time picture producers have been trying to do something different with the eternal triangle situation. Monogram, with Dorothy Reid as associate producer and William Nigh as director, has taken a *Liberty* magazine story by Josephine Bentham which Marion Orth adapted, and has done something brightly new with the plot.

In the first place they have treated it from a comedy standpoint. The lines, situations, characterizations and action are pointed to accentuate the quality. Secondly, the company was fortunate in engaging the services of Anne Nagel, Warren Hull, Henry Mollison and Claudia Dell as principals. True, none of them has ever been known to stop traffic when their pictures were being shown, but one thing they can be depended upon to do is to give audiences who care to see the picture a good time. Incidentally, the film includes much potential exploitation material.

The amusing plot is simple, but refreshingly different. A groom fails to show up for his wedding, so the bride marries her lawyer. But the groom does show up for the honeymoon and monopolizes the bride, who is willing to be monopolized. The husband's predicament is bewildering until he discovers that all the other beautiful girls in the hotel, particularly Claudia Dell, desire his company. Then the bride gets jealous. That the interloper proves a dud in more ways than one does not add to her happiness. But the fury of a woman on the spot is a fury not to be denied. Short shrift is given Henry Mollison as the climax tosses Anne Nagel into Warren Hull's arms.

Previewed in the Forum theatre, Los Angeles. The wisdom of preshowing a picture in the class of house in which it will play the great majority of its bookings was never better demonstrated. The neighborhood audience, probably attracted to the theatre more because of the possibility of winning a part of the $1,500 *Screeno bonanza than it was by the promise of a preview (some pretty poor ones are displayed here), enjoyed the show. Several times applause interrupted the dialogue. At the finish the expression of appreciation was wholehearted. So many started to rush out that an assistant manager mounted the stage to remind them that they shouldn't miss the Screeno business.*—G. M.

Produced and distributed by Monogram. Dorothy Reid, associate producer. Directed by William Nigh. Story by Josephine Bentham. Screen play by Marion Orth. Gilbert Warrenton, photographer. Mike Eason, assistant director. P. C. A. Certificate No. 3681. Running time, when seen in Hollywood, 55 minutes. Release date, Sept. 29, 1937. General audience classification.

CAST

Anne Nagel	Betty Ross Clark
Warren Hull	Lyle Moraine
Henry Mollison	Harry Harvey
Claudia Dell	Harrison Greene

The Westland Case

(Universal)

Melodrama

"The Westland Case" inaugurates the Universal Crime Club series for which six features, of the detective story type, are contemplated. The first was taken from the novel, "Headed for a Hearse," by Jonathan Latimer, and presents Preston Foster in a heavy drinking and comedy detective role. It has in the cast Frank Jenks, comedian whose popularity steadily is increasing, notably with the release of Universal's "100 Men and a Girl." His style of comedy inevitably calls for comparison with Lionel Stander's. Carol Hughes, Barbara Pepper and Astrid Allwyn supply eye-soothing feminine accompaniment. A group of proved character players, Clarence Wilson, Theodore von Eltz, George Meeker, Russell Hicks, Selmer Jackson, Rollo Lloyd, Thomas Jackson, Arthur Hoyt and Bryant Washburn, round out the histrionic talent, except for Alice Belcher, who, though not given screen credit, does a comedy bit, suitable to her peculiar talents, at which the preview audience roared for two minutes on her initial appearance.

The story deals with Bill Crane, a heavy drinking detective whose manner of solving mysteries is flavored by visits to bars, apartments of beautiful women and seemingly unconnected places. He and his stooge, Doc, are called upon by the attorney for a condemned man facing the gallows for a murder he did not commit. After a maze of comedy incidents in which loose threads leading to the murder are gathered up by Crane, the murderer is exposed two minutes before the condemned man is to die.

Previewed at the Pantages theatre, Hollywood, where a normally "hard boiled" audience, insofar as "whodunits" and other melodramas are concerned, was won over completely by the story and its comedy.—V. K.

Produced and distributed by Universal. Produced by Irving Starr. Directed by Christy Cabanne. Screenplay by Robertson White. From the novel, "Headed for a Hearse," by Jonathan Latimer. Photographer, Ira Morgan. Film editor, Otis Garrett. Special effects, John P. Fulton. Art director, Ralph Berger. Associate, Emile Kuri. Gowns, Vera West. Musical director, Charles Previn. P. C. A. Certificate No. 3693. Running time, when seen in Hollywood, 62 minutes. Release date, November 7, 1937. General audience classification.

CAST

Bill Crane	Preston Foster
Doc Williams	Frank Jenks
Emily Lou Martin	Carol Hughes
Agatha Hogan	Barbara Pepper
Miss Brentino	Astrid Allwyn
Frazee	Clarence Wilson
Robert Westland	Theorore Von Eltz
Richard Bolston	George Meeker
Woodbury	Russell Hicks
Warden	Selmer Jackson
Sprague	Rollo Lloyd
Strom	Thomas Jackson
Shuttle	Arthur Hoyt
Ross	Bryant Washburn

Life Begins in College

(20th Century-Fox)

Campus Comedy

Clearly the thing to do with the Ritz Brothers is not to try to explain them. In no time at all they have shot up from vaudeville stage and nightclub floor to a screen eminence acknowledged here by stellar billing. They are given in this picture, therefore, expanded opportunity to display their deliberately demoniac talents. It is more or less manifestly correct procedure, not to say obligatory, for exhibitors to shout this circumstance and leave the rest to Darryl Zanuck.

It is also practicable, as the title implies, to bill the production as a campus comedy in those sectors where the boys and girls currently resuming their text book toil are in appropriate box office number and proximity. It is likewise practicable, but extremely unadvisable, to tell the collegians that Fred Stone's role and and status in the picture are precise counterparts of the University of Chicago's former "grand old man," Coach Alonzo A. Stagg. (In certain parts of the middle west this sort of billing would bring an undergraduate wrecking crew down to take the theatre apart brick by brick and stuff it down the exhibitor's throat).

The story, produced for laugh purposes only by Harold Wilson and directed with like objective by William A. Seiter, is from a screen play taken, liberally, by Karl Tunberg and Don Ettlinger from a series of stories by Darrell Ware, who started his writing career in Chicago and no doubt acquired his familiarity with collegiate causes and effects on the Midway. As dished up here, however, the Ware compositions are a loose and largely incidental framework for the Ritz frivolities.

Idle as it may be to sketch such plots as these, the serious side of this one, vaguely discernible in the stretches between Ritz Brothers didoes, has to do with an aging coach shunted to a bush league college and determined to beat his former affiliate on the gridiron by way of proving he shouldn't have been shunted. There is a dash of legitimate college coloring here and there, but most of the picture is in the musical comedy vein (*circa* 1900) and it is not the coach but the Ritz Brothers, and not by dint of sound coaching but by virtue of a comic-strip Dick Merriwell gag, that the little college beats the big one while Ed Thorgersen of Fox Movietone News broadcasts the game as Ed Thorgersen.

If the allotment of wordage in the foregoing indicates that the Stagg parallel is importantly offensive, that is unfortunate. Regrettable is a fairer adjective than offensive, and it is not importantly that. The whole of the production is so openly insincere and so thoroughly conditioned to the purposes of the Brothers Ritz that it would be hard for the crustiest Chicago grad to work up a good peeve about any of it.

The brotherly comics, it may be pertinent to remark, are stars of the picture only obliquely and by sheer weight of preponderant emphasis. Nat Pendleton, as an Indian fullback, all but steals the picture. Joan Davis, as the gal in love with him, gives a varied version of the characterization she contributed to the success of "Thin Ice." Gloria Stuart and Dick Baldwin play romantic leads, in considerable obscurity, and Tony Martin sings appropriately at proper intervals.

Previewed at the Westwood Village theatre, where fault-finding, if any, was not visible to the naked ear.—W. R. W.

Produced and distributed by Twentieth Century-Fox. Associate producer, Harold Wilson. Directed by William A. Seiter. Screen play by Karl Tunberg and Don Ettlinger. From a series of stories by Darrell Ware. Four songs by Lew Pollack and Sidney D. Mitchell. "Sweet Varsity Sue," by Charles Tobias, Al Lewis and Murray Mencher. Ritz Brothers specialties by Samuel Pokrass, Sidney Muller and Ray Golden. Assistant director, Charles Hall. Film editor, Louis Loeffler. Photography, Robert Planck. P. C. A. Certificate No. 3703. Release date, October 1, 1937. Running time, 94 minutes. General audience classification.

CAST

Ritz Brothers	Themselves
Inez	Joan Davis
Band Leader	Tony Martin
Janet O'Hara	Gloria Stuart
Coach O'Hara	Fred Stone
George Black	Nat Pendleton
Bob Hayner	Dick Baldwin
Cuddles	Joan Marsh
Oliver Stearns, Sr.	Jed Prouty
Dean Moss	Maurice Cass
Miss Murphy	Marjorie Weaver
Sling	Robert Lowery
Radio Announcer	Ed Thorgersen
Gilks	Lon Chaney, Jr.
T. Edwin Cabot	J. C. Nugent
Bret	Fred Kohler, Jr.
Ollie Stearns	Elisha Cook
Coach Burke	Charles Wilson
Acting Captain	Frank Sully
Referee	Norman Willis

The Perfect Specimen

(Warner-F. N.)

Comedy

After posting the names of Errol Flynn, Joan Blondell, Hugh Herbert, Edward Everett Horton, Allen Jenkins, May Robson, Dick Foran and Beverly Roberts as present and active in "The Perfect Specimen," a common or hit-and-run type of showman might well consider his job well enough done to warrant a spot of trout fishing, race track or golf links. And it is probable that the cash register would jingle a satisfactory roundelay in his absence. But the more earnest and urgent type of manager will want to inform his public that this is yet another of the extravagantly comic and headlong action pictures with which Hollywood is busy overtime just now, although still fumbling for a group term by which to designate their kind. Should he choose to add that this is the best of them, he will be able to find support for his assertion in at least a few of the published critical comments on the picture.

This one is from a *Cosmopolitan Magazine* story by Samuel Hopkins Adams, an origin indicative of certain definite and highly favorable things to most readers, and it is directed by the veteran and versatile Michael Curtiz in

(Continued on page 41)



Shirley Temple in "Heidi"

Produced in 20th's big-picture tradition
. . . in every way worthy of your No. 1 star!

20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE

A SHIRLEY MORE GLORIOUS THAN YOU HAVE EVER KNOWN

IN THE STORY MILLIONS WANTED HER TO MAKE!



ALL the warmth, tenderness and beauty of this story loved the world over... with the Shirley who revealed a new and deeper appeal in "Wee Willie Winkie"... now touching the *full* depths of your heart in the picture *you'll always remember her for!*

Shirley

TEMPLE

in

"HEIDI"

with

JEAN HERSHOLT

ARTHUR *and* HELEN
TREACHER • WESTLEY
PAULINE MOORE • THOMAS BECK
MARY NASH • SIDNEY BLACKMER
MADY CHRISTIANS • SIG RUMANN

Directed by ALLAN DWAN

Associate Producer Raymond Griffith

From the famous story by Johanna Spyri. Screen play by Walter Ferris and Julien Josephson. Song "In Our Little Wooden Shoes" by Lew Pollack and Sidney D. Mitchell. Dances staged by Sammy Lee.

DARRYL F. ZANUCK *in Charge of Production*

20th CENTURY FOX

(Continued from page 38)

the precise "groove" of the Adams humor. No less than four screen playwrights—Norman Reilly Raine, Lawrence Riley, Brewster Morse and Fritz Falkenstein—collaborated in bringing the Adams foolery from arm chair to aisle seat assimilability (whether that's a word or not).

The story, naturally in view of its genesis, has more substance than most of those used for purely ribtickling purposes. It presents the case of one Gerald Beresford Wicks, heir to forty million dollars and brought to manhood, therefore, by a grandmother intent upon preparing him for a business future in which he will excel each and all of his 10,000 employees in everything from horticulture to fisticuffs. In upon his cloistered studies barges inquisitive Mona Carter, a nice girl who likes to go places and do things, to taunt him with talk of tilting at windmills and lure him, ultimately, into the wide open world where he proceeds to tilt at them with forty million dollars worth of gusto. There are police chases, prize ring and impromptu battles, with gloves and without, before all winds up satisfactorily for all concerned.

Mr. Flynn's portrayal of the perfect specimen of the title is a most unusual and convincing performance. Miss Blondell is kept intensely busy, as are the other comics and comic reliefs, in keeping up with a scenario that gives no serious minded patron who may have stumbled into the theatre by mistake opportunity to realize that most of the things he's laughing at couldn't happen but would be nice if they could.

Previewed at Warner's Hollywood theatre. If it pleases the rest of the world half so well as it pleased those present on this occasion it will take high place among the season's comedies.—W. R. W.

A First National Picture produced and distributed by Warner Brothers. Executive producer, Hal Wallis. Associate producer, Harry Joe Brown. Directed by Michael Curtiz. Assistant director, Frank Heath. Screen play by Norman Reilly Raine, Lawrence Riley, Brewster Morse and Fritz Falkenstein. Story by Samuel Hopkins Adams. Film editor, Terry Morse. Photography, Charles Rosher. P. C. A. Certificate No. 3493. Release date, October 23, 1937. Running time, when seen in Hollywood, 88 minutes. General audience classification.

CAST

Gerald Beresford Wicks	Errol Flynn
Mona Carter	Joan Blondell
Killigrew Shaw	Hugh Herbert
Mr. Grattan	Edward Everett Horton
Jink Carter	Dick Foran
Alicia	Beverly Roberts
Mrs. Leona Wicks	May Robson
Pinky	Allen Jenkins
Clarabelle	Dennie Moore
Hotel Clerk	Hugh O'Connell
Snodgrass	James Burke
Hooker	Granville Bates
Carl Carter	Harry Davenport
Briggs	Tim Henning

Danger—Love at Work

(20th Century-Fox)

Comedy

This entry in the broad comedy sweepstakes just now dominating production goes beyond most of the others by asserting bluntly in the opening dialogue that eight of the characters in the story are crazy. Possibly an equivalent assertion is properly a part of the well ordered exploitation campaign a thorough showman will want to devise for the picture. The eight players depicting the crazy persons are, of course, permitted to play the parts that way, the result being as funny and in the same, although modernized, manner, as the characters in the always dependable "medicine show" sketches of the '90's, from which the present wave of quasi-slapstick comedies derives in direct descent.

Oldsters well know that the wholesomely raffish patterns of the period, played *ad lib* in town halls, under canvas, on wagon ramps and in junction depots by troupers who loved them, were soundly conceived and essentially American. The world will have changed more than normally in the past forty years if the polished, name-laden modern parallels do not please the populace mightily.

This one is directed by Otto Ludwig Preminger, who comes, oddly enough, not from Podunk, Iowa, but from Vienna—or is it Budapest?—where drama has been spelled with an upper case D for more centuries than the Indians have known about fire water. It is a tribute to him and to the fundamental character of the primitive American stage form to which he here addresses his art that man and medium are manifestly and mirthfully congenial. (George Jean Nathan could spill a quill of pretty significant ink about that, probably.) It is likewise a tribute to Harold Wilson, associate producer, as to James Edward Grant and Ben Markson, writers of the screen play from Mr. Grant's story, that the gloriously forthright hokum of a delightfully unsophisticated era is as flexible in their skilled fingers as today's most pungent Broadway smash.

The list of marketable names is rather too long and evenly balanced for individual citation, with comment, in the wordage coventionally allotted such matters at this time and place. There they are, down beyond the six-point credits. It probably is important to mention, though, that Ann Sothern and Jack Haley, the boy-and-girl of it, sing a song, from which the title is taken, and that it's a Gordon and Revel number, a circumstance that has come to have definite and positive connotation in this and other branches of the entertainment world.

The story (*oh yes, the story!*) is about a lawyer who sets out to get signatures from eight members of a crazy family, by way of negotiating a purchase of their property, and about his romantic attachment for the least lunatic and fairest of the lot. The lawyer and the rival who tries to thwart him are crazy too.

Previewed at the Alexander theatre, Glendale, California, a typical small town Saturday night on which the payees fortunate enough to get in before the purchaseable seats were filled laughed themselves into a refreshingly bucolic hysteria over what they saw and heard.—W. R. W.

Produced and distributed by 20th Century-Fox. Associate producer, Harold Wilson. Directed by Otto Ludwig Preminger. Screen play by James Edward Grant and Ben Markson. Story by James Edward Grant. Song by Mack Gordon and Harry Revel. Assistant director, Gordon Cooper. Film editor, Jack Murray. Photography, Virgil Miller. P. C. A. Certificate No. 3515. Release date, November 5, 1937. Running time, 81 minutes. General audience classification.

CAST

Toni Pemberton	Ann Sothern
Henry MacMorrow	Jack Haley
Mrs. Alice Pemberton	Mary Boland
Howard Rogers	Edward Everett Horton
Herbert Pemberton	John Carradine
Uncle Alan	Walter Catlett
Junior Pemberton	Bennie Bartlett
Uncle Goliath	Maurice Cass
Allan Duncan	Alan Dinehart
Albert Pemberton	Etienne Girardot
Wilbur	E. E. Clive
Aunt Patty	Margaret McWade
Aunt Pitty	Margaret Seddon
Chemist	Elisha Cook, Jr.
Pemberton's Maid	Hilda Vaughn
Henry's Butler	Charles Coleman
Attendant	George Chandler
Hick	Spencer Charters
Chauffeur	Hal K. Dawson
Thug	Stanley Fields
Police Officer	Paul Hurst
Salesman	Claude Allister
Parsons	Jonathan Hale
Gilroy	Charles Lane
Hilton	Paul Stanton

Fight for Your Lady

(RKO-Radio)

Gag Comedy

Gag comedy is the essence of "Fight for Your Lady." All of that comedy, mainly supplied by Jack Oakie, but with Erik Rhodes, Billy Gilbert, Gordon Jones and Maude Eburne doing yeoman work to match his pace, is quite funny. While they as a unit are indulging in their vocal and character antics, John Boles becomes involved in a multilateral comedy romance which brings in Margot Grahame and Ida Lupino as candidates for his affection, with Rhodes and Jones further parties. For good measure, there is also a song number, "Blame It on the Danube," which Boles sings.

As the opening sequence ended, a serio-comedy wrestling bout with a number of gags and practically a separate entity, though establishing the general tone of the production, the writer began to count the gags. Sixty minutes later there were 13 pencil marks on his tab. Applying simple division, it is found that there was a major gag and major laugh on the average of every four and a half minutes. As the film only runs 67 minutes, the laugh quota is unusually high.

For all the gagging, "Fight for Your Lady" has the required substantiating story. In it Jones double crosses both Boles and Oakie. He weds Margot Grahame, whom Boles considers his personal property, and welches out of his Oakiefield wrestling contract. Oakie takes charge of the depressed Boles, who is not depressed very long when attractive Ida Lupino appears. But she is the fiancee of Erik Rhodes, a dueling Austrian, who guarantees sudden death to anyone trespassing on his domain. That's what Boles wants, death which will remove him from this troublesome world. Preceded by a wealth of foolishness, a duel is arranged. It's a very bizarre thing, becoming more so when Oakie, dressed as an old woman, begs Rhodes to spare her son's life. The fire eater, who never killed the son of any living mother, accedes. Then follows the chase business, which has something to do with gendarmes pursuing Oakie, Boles and Miss Lupino to find out why Oakie caused Boles to be illegally jailed earlier in the show.

Sufficient sense is made as far as story motivation is concerned; all the rest is nonsense. It might be termed elemental comedy that should stimulate anyone to laughter. That can be promised.

Previewed in the Pantages theatre, Hollywood. Despite the attraction of "100 Men and a Girl" and an added preview, the house was only comfortably filled. Those who were there were not hesitant in expressing their approval of the film. If they were disappointed about anything it was that the film is comparatively short. It was easy to see that they were in the mood for more of what they had seen.—G. M.

Produced and distributed by RKO-Radio. Produced by Albert Lewis. Directed by Ben Stoloff. Screen play by Ernest Pagano, Harry Segall and Harold Kusell. Story by Jean Negulesco and Isabel Leighton. Frank Tours, musical director. Song lyrics by Harry Askt; music by Frank Loessor. George Crone, film editor. Photographed by Jack MacKenzie. P. C. A. Certificate No. 3563. Running time, when seen in Hollywood, 67 minutes. Release date, Oct. 15, 1937. General audience classification.

CAST

Robert Densmore	John Boles
Ham Hamilton	Jack Oakie
Marietta	Ida Lupino
Marcia Trent	Margot Grahame
Mike Scanlon	Gordon Jones
Spadissimo	Erik Rhodes
Boris	Billy Gilbert
Jimmy Trask	Paul Guilfoyle
Joris	Georges Renavent
Felix Janos	Charles Judels
Nadya	Maude Eburne
Butler	Charles Coleman

Ebb Tide

(Paramount)

Marine Melodrama

Perhaps it would be a little rash, although the idea must occur to showmen who see the picture, to exploit "Ebb Tide" as a "Mutiny on the Bounty" in color. Fortunately, it is not necessary to borrow any picture's thunder to stir up interest in this one. It has, in addition to cast names of known connotation, the far reaching appeal that is resident in the name of Robert Louis Stevenson and his perhaps just slightly less than classic story of the same name. And it has Oscar Homolka, making his first appearance before an American camera, as a new and powerful personality to exploit in terms of his notable past and probable future. There is also, and no doubt very importantly in many sectors, the first major use of color photography at sea, a thing likely to be so widely talked about after the picture gets going that it is as well for showmen to begin telling their customers about it beforehand.

It is a little hard not to send up rhetorical

(Continued on page 44)



THOSE RAVING RITZES HAVE THE REVIEWERS RAVING, TOO!

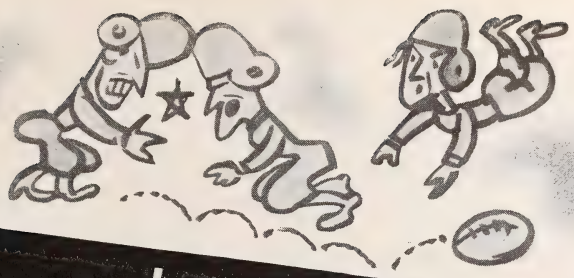
"It's a whale of a lot of fun. Gags so screamingly funny that even the gloomiest onlooker might bust a gallus laughing. Crammed with the sort of melodies that whistle themselves. The audiences rewarded the Ritzes with many a belly laugh. Will do mighty well at the boxoffice."

—*Variety Daily*

"The merry, madcap Ritz Brothers offer ace laugh entertainment for any audience. Sharing the laughs is Joan Davis. The boys go to town . . . their own peculiar brand of insane comedy hits the high spots. There are a flock of tunes, all good. The football games are real, loaded with punch and interspersed with hilarious comedy."

—*Motion Picture Daily*





The RITZ BROTHERS

in their first starring picture

LIFE BEGINS IN COLLEGE

with this glo-roarious cast

JOAN DAVIS · TONY MARTIN
GLORIA STUART · FRED STONE
NAT PENDLETON · DICK BALDWIN
JOAN MARSH · JED PROUTY
MAURICE CASS · MARJORIE WEAVER
ROBERT LOWERY · ED THORGERSEN

Directed by William A. Seiter

Associate Producer Harold Wilson. Screen play by Karl Tunberg and Don Ettlinger. Suggested by a series of stories by Darrell Ware. Music & lyrics by Lew Pollack and Sidney D. Mitchell. Song: "Sweet Varsity Sue" by Charles Tobias, Al Lewis and Murray Mencher. Ritz Brothers special material and songs by Sid Kuller, Ray Golden and Sam Pokrass.

Darryl F. Zanuck in Charge of Production

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE





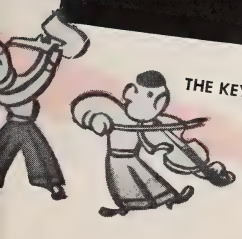


From Film Daily

Four Weeks for "Thin Ice" in Four Cities, Says 20th

"Thin Ice," 20th Century-Fox picture, is now in its fourth week in four cities, third week in 16 engagements and second week in 108 runs, according to the distributor yesterday. Attraction has also been given from one to four days additional playing time in 210 situations, it was stated.

PLAN TO HOLD OVER "LIFE BEGINS IN COLLEGE," TOO!



(Continued from page 41)

rockets about "Ebb Tide" in even such a severely comercial report as this one is ordained by function to be. But precisely that circumstance is a properly reportable factor. It would appear to indicate that "Ebb Tide" is a picture people will want to talk to people about.

There is, as readers of Stevenson's work well know, little commonplace "movie stuff" in the story. Heroics are depicted in reverse. Valor is not an outstanding virtue of any character involved. The narration is in the slow, powerful, rolling tempo of the sea. The love match which happens to be an outcome of events comprising the story is not one of the tender kind camera men used to like to shoot in soft focus. A good deal of death and a lot of persistent decay are involved in the working out of the disastrously terminated plot. Consequently, the picture is about as far off the beaten track of screen product, colored or otherwise, as anything the normal and typical showman can possibly have in mind when he sends up his perpetual cry for "something new—something different."

The story, as most will recall, is of three beachcombers who gain command of a plague-stricken sailing vessel and decide to steal it. It would be unfair to the Stevenson narrative, and to Lucien Hubbard's fine production of Bertram Millhauser's faithful screen play based upon it, to detail here the elemental and temperamental conflicts that mark the downward course of the two who die and the scant salvation of the one who lives. And it would be as unfair to James Hogan to omit mention of his deeply sensitive direction which makes island interlude and tropical typhoon, alike, measured means to a tremendous end, the complete retention of the Stevenson mood, theme and point.

Previewed at the Paramount theatre, Los Angeles, a capacity audience held spellbound by the picture broke out, when it was over, in a tornado of person-to-person comment on the power of the production, the performances of Oscar Homolka and Barry Fitzgerald, the splendor of the coloration and the all-around rightness of things in general.—W. R. W.

Produced and distributed by Paramount. Producer, Lucien Hubbard. Director, James Hogan. Assistant director, Hal Walker. Screen play by Bertram Millhauser. Story by Robert Louis Stevenson and Lloyd Osbourne. Film editor, Leroy Stone. Photography, Ray Brennahan. Song by Ralph Rainger and Leo Robin. P. C. A. Certificate, No. 3,531. Release date, October 19, 1937. Running time, when seen in Hollywood, 94 minutes. Adult audience classification.

CAST

Captain Thorbecke	Oscar Homolka
Faith Wishart	Frances Farmer
Robert Herrick	Ray Milland
Attwater	Lloyd Nolan
Huish	Barry Fitzgerald
Port Doctor	Charles Judels
Uncle Ned	Charles Stevens
Tapena Tom	David Torrence
Attwater's Servant	Lina Basquette
Tamera	Harry Field

Non-Stop New York

(Gaumont-British)

Aerial Melodrama

Most of the important action of this G-B production is staged on a London-New York passenger plane. This gives the subject a very definite value, which may still be more topical by the time many theatres are playing the film, with the approaching fact of a transatlantic air service. There is the unusual plot development that concerns a plane stowaway. The technical realism of the scenes aboard the many-cabined air liner and the thrill as the giant plane rushes, pilotless, to apparently inevitable destruction are more obvious, but none the less real, audience values.

Jennie Carr, out-of-work English chorus girl in New York, is befriended by a young lawyer, who takes her to his apartment for a meal. She discovers a starving hobo hidden there. The lawyer's apartment is invaded by a gang who turn the girl out, but not before she has seen the hobo get away. The lawyer is murdered by the gang and the hobo is held for the crime. Knowing that the girl may give them away, the crooks have her followed aboard the boat for England and plant a false accusation of theft against her. She is sent to prison in England, but is released before the condemned man is to go to the chair. She stows away on a non-stop plane from London to New York. Also on the plane are a mysterious General from Paraguay, a London bookmaker who is blackmailing him, and Jim Grant, Scotland Yard detective.

The "General"—actually Hugo Brandt, leader of the New York murder gang—shoots the blackmailer and the pilot before leaping overboard with a parachute, but is killed.

The plane is heading for a crash but the technician climbs along the wings into the control cabin. The missing witness arrives in time.

The plentiful comedy relief, provided by the cockney blackmailer, a boy prodigy and his aunt, sometimes strays rather disconcertingly into the main plot development, giving an air of burlesque, but the thrills are not reduced in value. The model work is good and well matched.

Viewed at a Phoenix theatre trade show in London. The story was not taken too seriously, but the originality and realism of the material were recognized.—Bruce Allan.

Produced and distributed by Gaumont-British. From the novel, "Sky Steward, by Ken Attiwill. Directed by Robert Stevenson. Running time, 72 minutes. Release date, November 1, 1937. General audience classification.

CAST

Jennie Carr	Anna Lee
Inspector Jim Grant	John Loder
Sam Pryor	Frank Cellier
The Prodigy	Desmond Tester
Mortimer	William Dewhurst
Billy Cowper	James Pirrie
Hugo Brandt	Francis L. Sullivan
Mother Carr	Drusilla Wills
Steward	Jerry Verno
Aunt Veronica	Athene Seyler
Miss Harvey	Ellen Pollock
Abel	Arthur Goullett
Spurgeon	Peter Bull
Harrigan	Tony Quinn

Bronze Sentries

(Fonoroma-Italy)

War Melodrama

The action takes place in the Italian Somaliland in Sud Africa, on the banks of the Uebi Scebeli River, 200 miles from Mogadiscio.

Two brothers—Elmi, enlisted in the Italian Dubbats, and Ibrahim, who still believes in his pseudo-freedom, fight for the love of a beautiful woman, Marrabò, who was kidnapped by Ibrahim from one of the tribes of the neighborhood.

The Ogaden tribe is attacked by Ras Schiffera. Ibrahim and his tribe seek refuge in an Italian camp.

During the following battle the heroic death of Elmi gives Ibrahim his place in the Italian army and Marrabò agrees to become his wife.

The picture is colorful and has beautiful and interesting background.

The acting is very good. Fosco Giacchetti, Giovanni Grasso and Doris Durant make a perfect trio. All the other actors are natives. It might be said that their performances are up to the standard of the picture, which was one of the successes at the Venice Film Exhibition.

Signor Marcellini, the director, and a newcomer, has handled skillfully the story written by Orano.

Comm. Eugenio Fontana was in charge of the production.

Excellent is the photography by Signor Terzano.—Vittorio Malpassuti.

Produced by Fonoroma. Directed by R. Marcellini. Music by Carabella. Cameraman, Terzano. General audience classification.

CAST

Captain	Fosco Giacchetti
Sergeant	Giovanni Grasso
Marrabo	Doris Dutant
Elmi	Hassan Mohamed
Ibrahim	Abdullah Homar

Little Jack Horner

(Columbia)

Interesting

John Hix, who is concerned with things unusual, has unearthed a real Jack Horner who lived in the days when Henry the Eighth ruled England. One day young Horner was dispatched by the Abbot of Glastenbury with a plum pie for the king. Stopping the night at an inn, Jack offers the innkeeper's daughter a plum in exchange for a kiss. Investigation discloses that instead of plums the pie contains title deeds to six of England's largest estates. Jack takes one for himself and delivers the rest to the king. Soon after the Abbot died and Jack and his descendants have lived on the estate, located in Somerset County, ever since. Running time, 10½ minutes.

The Big Apple

(Educational)

New Dance Craze

For those who haven't heard of it, hardly probable, the "Big Apple" is the new dance craze that is sweeping the country judging from the amount of publicity it has received from newspapers, newsreels and radio. From whence it got its name, your guess is as good as mine. As a dance it is beyond description for it appears to be more spontaneous than prepared and seems to contain a little of all native dances and is reminiscent of the tribal dances of the American Indian. At any rate here it is as performed by Arthur Murray's "Shag" dancers, Douglas Leavitt and Mary McCormick to the accompaniment of Walter Perner and his orchestra. A timely subject.—Running time, 9 minutes.

Framing Youth

(Roach-MGM)

Our Gang

The ever entertaining members of the "Our Gang" comedies have a try at a juvenile radio contest in this one. Spanky McFarland, as is his wont, is the boss manager of Alfalfa and an office force composed of Darla, Buckwheat, Porky and Gary. Alfalfa is the star crooner of the combine all set to capture first prize. Butch, a violin virtuoso, intimidates Spanky, who convinces Alfalfa that he has lost his voice. The disconsolate office staff listening to the contest over the radio perks up again when Spanky rushes Alfalfa to the studio. Alfalfa wins with the help of a frog, Spanky gets a black eye from Butch, but Spanky is happy for Butch has two black eyes. Running time, 10 minutes.

Ostrich Feathers

(Universal)

Simian Antics

Meany, Miny and Moe try their hand at collecting ostrich feathers in this animated cartoon. After finding an ostrich sitting on an egg, Meany and Miny devote their time to trying to capture the mother and become involved in a series of difficulties that end with the two being tied to a tree. Moe, meanwhile, watches the egg hatch, chases the baby ostrich and then returns to take the place of the baby ostrich. When the father ostrich sees his supposed offspring he engages in a battle with the mother, feathers fly, Moe picks them up and the three monkeys leave in haste. Running time, 7½ minutes.

Glimpses of Peru

(FitzPatrick-MGM)

Very Good

In his tour of the South American countries James FitzPatrick stops off at Peru and photographs in effectively beautiful color the people, their customs and the more impressive scenery. The capital, Lima, is pictured as a modern city with its buildings, streets and means of transporation closely paralleling the layout of some

(Continued on page 47)



Impressionistic drawing of
JOAN CRAWFORD'S
exotic role in the production
"THE BRIDE WORE RED"

by GALBRAITH
M-G-M Staff Artist and
noted American Illustrator



Joan Crawford in all her lustrous career has never been in a production so glitter-ful and glamor-ful.

Especially for women it has the S. R. O. brilliance of fashion's fascinations (*designer Adrian in his most Parisienne mood*).

But Romance rears its handsome head in the pleasant persons of Franchot Tone who is grand in it and Robert Young (*he's flipper than in "I Met Him In Paris"*).

M-G-M has lavished gold on "The Bride Wore Red" and that gold will pour back into your box-office happy Mr. M-G-M Showman!

[***Also in the cast:*** Billie Burke • Reginald Owen • Based on the play "The Girl From Trieste" by Ferenc Molnar • Screen play by Tess Slesinger and Bradbury Foote • Directed by Dorothy Arzner • Produced by Joseph L. Mankiewicz • An M-G-M Picture.]



(Continued from page 44)

of the larger European metropolises. In Lima there is also shown the activity centering around a club, where the more affluent Peruvians spend their leisure time, while in the outlying country the people perform the native dances. The highlight of the subject, however, is distinctly one of photography as the camera views a sunrise from the vantage point of a lake. Running time, eight minutes.

Soak the Poor
(MGM)
Very Good

In the manner of presentation and the thought it has to convey, "Soak the Poor" continues in the same vein in the interesting series, "Crime Does Not Pay." The subject here is the victimization of the poor by gangsters who force grocers to turn over relief tickets, the gangsters taking 60 per cent and the grocer 40 per cent. The grocer, to stay in business, is forced to raise his prices. The poor are unable to pay the increase for foodstuffs. An operative from the Bureau of Investigation discovers the fraud and tracks down the gangsters. The gangsters are captured and information found in the safe of an unscrupulous grocer brings them prison sentences. Running time, 16 minutees.

I Likes Babies and Infinks
(Paramount)
Popeye

An entertaining Popeye cartoon, this is unusual because of its ending or, more to the point, its lack of the expected climax. Having become accustomed to the revitalizing process that Popeye goes through after imbibing a can of spinach it is a distinct shock to find that worthy reaching for a can of onions. Swee'Pea won't stop crying so Olive calls upon Popeye. Bluto also answers the call and he and Popeye take turns entertaining the baby. When Popeye, after considerable manhandling by Bluto, reaches for his spinach and instead picks out a can of onions, the two of them are overcome by tears, which is the cue for Swee'Pea to start laughing. Running time, 7 minutes.

Stranger Than Fiction, No. 42
(Universal)
Of Interest

Six more unusual subjects are brought to light in this issue of a series of oddities spotted by the camera from all parts of the world. Pipemaking, while generally considered the work of men, is shown as the trade adopted by two New York city women. Their pipes, it is explained, sell for as much as $100. A Kansas youth displays his ability to draw cartoons with his hands, with his toes and with both at the same time. Other items are the use of the tide to generate electricity, an underwater show staged at the Paris International Exposition, a mountain of natural black glass at Bend, Oregon, and a Georgia farmer who does away with the need of a barber by cutting his own hair. Running time, 9⅓ minutes.

Bashful Ballerina
(Educational)
Comedy

Imogene Coca, mimic and eccentric dancer, is featured in this comedy on ballet dancing. Two ballet schools, under the direction of temperamental Russians, are to compete for the honor of being backed financially by a society sponsor. One ballet director wishes Miss Coca onto the other, and she ruins whatever chances the ballet had. Miss Coca returns to her original school when the ballerina sprains her ankle. To the consternation of the director, Miss Coca proceeds to make a mess of things, but the sponsor believes she is the comedy relief and agrees to back the ballet. Running time, 20 minutes.

SHORT PRODUCT PLAYING BROADWAY

Week of September 25

CENTRAL
- Pot Luck ..... Twentieth Century-Fox
- Sweeties ..... Twentieth Century-Fox

CRITERION
- A Frozen Affair ..... RKO Radio
- Indian Serenade ..... Columbia
- Should Wives Work? ..... RKO Radio

MUSIC HALL
- Woodland Cafe ..... United Artists

PARAMOUNT
- Lost and Foundry ..... Paramount
- Picking Pets ..... Paramount

RIALTO
- Carnival of Champs ..... Super-Sports

RIVOLI
- Pathe Parade ..... RKO Radio
- Woodland Cafe ..... United Artists

ROXY
- Motor Maniacs ..... Twentieth Century-Fox
- Cleaning Day ..... Educational

STRAND
- I Wanna Be a Sailor ..... Vitaphone
- A Neckin' Party ..... Vitaphone

The Big Squirt
(Columbia)
Funny

Charlie Chase, as a soda-jerker in a drug store, spends most of his free moments reading detective magazines and conjuring in his mind how he would go about capturing the more dangerous of the publicized criminals. Convinced that he would recognize any of the public enemies, Chase is mortified when his mother-in-law is instrumental in having Lapidus, public enemy No. 1, arrested, after Chase had served him at the soda fountain. Chase, incidentally, tries to have the police commissioner arrested as a criminal. When Lapidus escapes Chase disguises himself as a blind man and, carrying around all the trappings of a one-man band, he catches Lapidus. Others in the subject are Lucille Lund, Eddie Fetherston, Bud Jamison, Leora Thatcher. Running time, 18 minutes.

Will You Stop
(Educational)
Amusing

A burlesque on the romance of Anthony and Cleopatra features the comedy team of Tim and Irene and is one of the best this pair has made. Tim, playwright and director, is called upon by the president of a department store to stage the annual store show. Tim is Anthony, Irene is Cleopatra, the boss is Caesar and two floorwalkers provide some fun as lions. Hugh Cameron, Ed Garvie and Eddie Parks appear in the subject, with Andy Anderson's orchestra supplying incidental music. Running time, 17 minutes.

Future Stars
(Columbia)
Fair

A "World of Sports" issue here is shown athletes in the making. Boys and girls go through their paces in mass exercises, tumbling acrobatics, horseback riding, soap box derbies, rowing, swimming and flying miniature planes. Narrative by Jack Kofoed. Narrated by Ford Bond. Running time, 9 minutes.

The Boss Didn't Say Good Morning
(MGM)
Unusual

An unusual approach has been tried in making this short subject. A study in psychology, it poses the question of what happens to an employee, his family and his friends, when the boss fails to say "good morning." As the story is enacted, only the voice of a narrator is heard; the actors' lips move but the sounds are not recorded.

Jack Mulhall is a firmly established employee with a wife and child, owning his own home. Driving to his office, he plunges into his work. The boss arrives, but to Mulhall's greeting he frowns. Mulhall broods over the apparent slight, translates knowing looks of fellow employees into an impending blue envelope. He takes it out on his wife, boy and friends. Later at the country club the boss gives Mulhall a hearty greeting, and Mulhall finds that his youngster did just the right thing in forgetting to mail his letter of resignation just as the rush shipment he had not forgotten to make would have wrecked the company. There was a fair scattering of applause from the evening audience at the Capitol theatre on New York's Broadway.

Picking Pets
(Paramount)
Excellent

A most entertaining presentation on animals of the pet variety, this subject is also vastly amusing. What makes it so amusing are the animals themselves, for they go through all kinds of gymnastics for the camera. And, incidentally, it is the exceptional camera work that is responsible. Among the animals shown are a silver fox cub, a lynx, a cheetah, a badger, a wombat, kangaroos, koala bears and the ever playful baby giant panda, the only one in captivity. Running time, 10 minutes.

Swing Monkey Swing
(Columbia)
Cartoon

A "Color Rhapsody" invasion of monkeyland and the infusion of swing music arouses the jungle inhabitants to outdo each other in rhythmic dances in this cartoon. The prolific monkeys are adept at playing all instruments. In the background a chorus of negro noices sing a new arrangement of the "St. Louis Blues." Running time, 7½ minutes.

Kiko's Cleaning Day
(Educational)
Cartoon

Kiko, the kangaroo, finds that there is more to cleaning a house than appears on the surface, especially when a rather troublesome ostrich is around. After some minor skirmishes the real fun begins when a high-powered vacuum cleaner, going on a rampage, starts sucking in the furniture and chasing Kiko and the ostrich through the house. A pin stuck into the increasingly inflated bag of the cleaner winds up the proceedings. Running time, 5½ minutes.

Air Express
(Universal)
Cartoon Pilot

Although listed as one of the Meany, Miny, Moe cartoons, this film concerns itself only with the adventures of one of the trio, Moe. He is seen as an air express pilot, striving to deliver two packages, a baby ostrich and a bag of diamonds. The ostrich becomes hungry in midair, gobbles up everything in sight and then attempts to swallow the diamonds. Seeking to check this happening, Moe leaves the controls. The ship crashes, but the diamonds are safe. Running time, 6½ minutes.

GERMAN INDUSTRY, COMPLETING TRANSITION, TO SHOW 195 FILMS

Production and Distribution Completely Changed, but Exhibition Branch Is Little Changed; Picture Output Restricted

by J. K. RUTENBERG
in Berlin

For several years the German film industry has been in transformation. Production and distribution have been completely changed and only the exhibition branch remains steady and to a greater part unaffected by the general revolution of the industry. In former articles we have shown how the increase in production costs, the extension of the recording time, the more elaborate film planning and other reasons have led to a considerable tightening, if not to say serious crisis in the industry.

The Film Chamber introduced, therefore, quite a number of drastic laws which recreated the industry to a large degree. One of the first provisions was the prohibition against new theatre construction. Another regulated admission prices, outlawing giveaways and sliding admission prices. The decrease of unemployment led to greater income for film theatres and filled the empty safes of distributors and producers who, out of the necessity to avoid a breakdown, merged into several mighty groups such as Ufa, Tobis and Terra.

Things were entirely different in Germany a few years ago. In 1928, about 560 feature films were offered in Germany which at that time had no more than 3,000 active cinemas. This unbalanced ratio necessarily led to double features and to an unsatisfactory return in film rentals. The running of the individual picture was highly curtailed and after a few months the film was replaced with a second or third one. With the arrival of sound, the film offer was reduced by the introduction of a film quota. This quota system was necessary for Germany because the sound film led to a considerable increase in production costs and, on the other side, to a shrinking export business. In the first years of operation, Germany saw a yearly film offer of 350 feature films, and the economic crisis further severed the film business so that the yearly film offer had to be reduced even further. In 1931-32, a total of 243 feature films was released in Germany compared with 165 films in 1936-37.

The following chart gives an idea of the film offer in the most important European countries:

Country	Population (In millions)	Theatres	Film offer 1935-36
Germany	67.5	5243	185
United Kingdom	46.1	4400	670
France	41.9	4200	455
Austria	6.8	760	330
Switzerland	4.2	350	500
Netherland	8.6	310	495

(In the above chart, films of more than 3,300 feet are listed).

Film offer, cinemas and population, therefore, widely differ in the different countries of Europe. It is quite clear that the reduction of the number of foreign films admitted gives strong support to the home industry and enables a better film planning and more economical film exploitation.

According to a semi-official source, the admissibility of the German film market is 200 to 220 feature films yearly, corresponding to 100 German-made feature films under present law. The same number—200 feature films—will again be available to exhibitors this year. With this offer, the level of the 1933-34 season will again be realized after three years of considerably smaller film offers.

The chart below gives the number of feature films offered in the last four years, showing the participation of the United States and European countries, notably France, Austria and Hungary.

Season	Feature Films Number	Length in Meters	U.S.A.	Others
1933/34	216	501,342	61	30
1934/35	197	469,924	44	47
1935/36	189	457,412	34	47
1936/37	165	403,052	36	33
1937/38	195	.....	36	35

German-made films will come largely from three production groups: Ufa, Tobis and Terra. Ufa and Tobis will contribute a total of 90 to 100 films with the rest coming from the Terra group, recently merged with the Syndikat Company, and some smaller companies.

Ufa, its position recently strengthened in the German market, now distributes to all the leading first-run houses in west Berlin with the exception of a few houses in the southwestern section of the city. Ufa's two big studios in Babelsberg and Tempelhof will produce a total of 40 features, 40 shorts and two complete newsreel series during the coming year—in other words, 40 complete film programs. Except for newsreels, which it does not produce, the Tobis offer will not be much less.

In the exhibition and distribution branch of the industry some important decrees have been published recently for the regulation of the film rentals for the new season. They are expected to further encourage the economic side of the industry.

COVERING ROOF NO NECESSITY

Repairing a leaking roof covering a theatre auditorium is not a "work of necessity" when it is done on Sunday, according to a ruling of C. K. Carter, magistrate in Danville, Virginia.

Mr. Carter ruled 13 carpenters and roofers were guilty of violating the Sabbath law and fined them each $5, despite the theatre management's contention that the work could be done only on Sunday unless the theatre was closed.

The defendants are expected to appeal the decision.

Exhibitors Object To Rental Prices

by WILLIAM CROUCH
in Chicago

With theatres open again to children, after a three weeks' ban which cost exhibitors an estimated total of $800,000 in revenue, Chicago theatremen are turning their attention to other problems, foremost among which is the question of film rentals.

Independent theatremen, ranging from owners of single theatres to operators of large independent circuits, are complaining bitterly against the current rise in film prices. They point out that increases were expected but charge the rises are so great the price of films is prohibitive. In many cases they report deals for the new season's product call for a 50 per cent increase. In some cases even higher prices are being asked while others report the general average increase is 25 per cent.

Members of Allied Theatres of Illinois discussed the question at a meeting Tuesday and announced they planned to take definite action.

Theatre business for the past year has been less than during the previous year, it is generally agreed. Exhibitors attribute this to the loss of bank night and other chance games and to the adoption of the double feature policy. The dual bill policy has not proven of much benefit to independent theatremen, although the larger circuit theatres have found it an increasing source of revenue.

The ban on children attending theatres was put into effect by the health department as a result of an epidemic of infantile paralysis.

Other problems confronting exhibitors include the question of increased theatre license fees and the working out of a new contract with the operators' union. The projectionists are seeking a 20 per cent wage increase.

Three Join Monogram Staff

Three additions have been made to Monogram's staff. Rose Sager has been named secretary to Herschel Stuart, treasurer, and Linda Sheridan and Buddy Hansen have joined the contract and play-date department.

Norma Shearer Back in Films

Return of Norma Shearer to the screen was definitely set this week with the decision to make "Marie Antoinette" here and not in England, as first planned. Hunt Stromberg will produce the film for MGM and Sidney Franklin will direct.

Kallet's Regent theatre in Syracuse, N. Y., remodeled and re-equipped, reopened last week. Fred Donahue is the new manager. George H. Ketcham was the architect for the reconstruction.

DUAL ROLE OF ENGINEER EMPHASIZED IN PROGRAM OF SMPE CONVENTION

Improvements and New Equipment Share Papers' Interest; Quigley and Nizer Address First Day Luncheon

Papers on the year's added improvements of sound equipment, motion picture film, lighting and projection apparatus and the techniques for using them, will be among those read at the Fall Convention of the Society of Motion Picture Engineers, October 11th to 14th, at the Pennsylvania Hotel in New York.

Examination of the subjects to be discussed shows that emphasis is about equally divided between the further refinement of present equipment and motion picture techniques and in the development of new equipment for further enhancing motion picture entertainment.

Among the papers dealing with new equipment will be demonstrations of "Stereophonic Recording and Reproductions from Motion Picture Film Records," by J. P. Maxfield, of Electrical Research Products, Inc., and a demonstration of three dimensional motion pictures by G. W. Wheelwright, III, of Land-Wheelwright Laboratories.

The convention will open at 10 A.M. Monday, October 11th, with a business and general session followed by a luncheon, at which the principal speakers will be Martin Quigley, editor-in-chief and publisher of QUIGLEY PUBLICATIONS, and Louis Nizer, motion picture attorney and secretary of the New York Film Board of Trade. Mr. Quigley will speak on "Propaganda, Education, and the Entertainment Film."

Three-Dimension Demonstration

One of the papers at the general session on Monday forenoon will be "Safeguarding and Developing Our Film Markets Abroad," by N. D. Golden, chief of the Motion Picture Section, United States Department of Foreign and Domestic Commerce. Monday afternoon a photographic and laboratory session will be held, with three dimensional motion pictures demonstrated. The demonstration of stereophonic recording and reproduction will be held at the Bell Telephone Laboratories, Monday evening, during a special sound session.

Other demonstrations including recent developments in hill and dale recording by M. J. Di Toro, Thomas A. Edison, Inc., and by L. Vieth and C. F. Wiebusch, Bell Telephone Laboratories, will be discussed and demonstrated. J. G. Frayne and H. C. Silent, Electrical Research Products, will read a paper on push-pull recording.

Tuesday morning's session will be devoted to engineering practices including a paper on "Air-Conditioning with Lithium Chloride," by G. A. Kelley, of the Surface Combustion Corporation, and "Vacuum-Tube Engineering for Motion Pictures," by L. C. Hollands and A. M. Glover, of the RCA Manufacturing Company.

Lighting and Studio Session

Tuesday afternoon a lighting and studio session will be held. Tuesday evening the engineers will look backward to the motion picture of yesterday when John E. Abbott, director of the Film Library, The Museum of Modern Art, will exhibit a showing of selected historical motion pictures.

A Wednesday morning projection practice session will be held under the chairmanship of Dr. A. N. Goldsmith, during which problems concerned with projection and the development of new projection equipment will be discussed and demonstrated. Dr. Goldsmith will lead the discussion with a paper on "The Practice of Projection." Another paper of interest will be "New Approaches to the Presentation of the Motion Picture Theatre," by Ben Schlanger, New York architect. There will be no session Wednesday afternoon, giving members an opportunity to visit local laboratories and other places of interest.

The semi-annual banquet will be held Wednesday evening. Presentation will be made of the Society's progress medal and journal awards.

Thursday's session will be devoted to an apparatus symposium and manufacturer's announcements. J. F. Leventhal's paper "Non-intermittent Projection," will prove of unusual interest. A second session on sound will be held Thursday afternoon with the meeting closing at the end of this session.

The Program in Detail

The complete program for the convention follows:

MONDAY, OCTOBER 11

9.00 a.m. — **Salle Moderne; Registration.**

10:00 a.m. to 12:00 p.m. — **Salle Moderne; Business and General Session.**

Opening Remarks by President S. K. Wolf (10 Min.).
Report of the Convention Committee; W. C. Kunzmann, Convention Vice-President (5 Min.).
Report of the Membership Committee; E. R. Geib, Chairman (5 Min.).
Society Business; Election of Officers and Other Business (20 Min.).
"Hunting with a Microphone the Songs of Vanishing Birds"; P. Kellogg, Laboratory of Ornithology, Cornell University, Ithaca, N. Y. (Demonstration) (30 Min.).
"Safeguarding and Developing our Film Markets Abroad"; N. D. Golden, Motion Picture Section, U. S. Department of Commerce, Washington, D. C. (20 Min.).
"High-Speed Motion Picture Photography Applied to the Design of Telephone Apparatus"; W. Herriott, Bell Telephone Laboratories, Inc., New York, N. Y. (Demonstration) (20 Min.).

12.30 p.m. — **Roof Garden; Informal Luncheon.**

Address by Louis Nizer, secretary of the New York Film Board of Trade. Address by Martin Quigley, president of Quigley Publishing Company, Inc.

2:00 p.m. to 5:00 p.m. — **Salle Moderne; Photographic and Laboratory Session.**

"Producing an Industrial Film"; J. A. Norling, Loucks & Norling Studios, New York, N. Y. (Demonstration) (25 Min.).
"Further Progress in Film Storage"; Capt. J. G. Bradley, National Archives, Washington, D. C. (20 Min.).
"The Effect of the Composition of an MQ Developer on its Reduction Potential"; R. M. Evans and W. T. Hanson, Jr., Kodak Research Laboratories, Rochester, N. Y. (20 Min.).
"A Modern Motion Picture Laboratory"; C. L. Lootens, Republic Productions, Inc., North Hollywood, Calif (20 Min.).
"Demonstration of Polaroid Three-Dimentional Motion Pictures"; G. W. Wheelwright, 3d, Land-Wheelwright Laboratories, Boston, Mass. (1 Hour).

8:00 p.m. to 10:30 p.m. — **Auditorium, Bell Telephone Laboratories; Special Sound Session.**

"Distortion in the Reproduction of Hill-and-Dale Records"; M. J. DiToro, Thomas A. Edison, Inc., Orange, N. J. (20 Min.).
"Recent Developments in Hill-and-Dale Recorders"; L. Vieth and C. F. Wiebusch, Bell Telephone Laboratories, Inc., New York, N. Y. (Demonstration) (20 Min.).
"Nomenclature and Specifications Including Description of the Various Types of Movietone Release"; J. K. Hilliard, Metro-Goldwyn-Mayer Studios, Culver City, Calif. (Demonstration) (25 Min.).
"Film Perforation and 96-Cycle Frequency Modulation in Sound-film Records"; J. Crabtree and W. Herriott, Bell Telephone Laboratories, Inc., New York, N. Y. (15 Min.).
"Push-Pull Recording"; J. G. Frayne and H. C. Silent, Electrical Products, Inc., Hollywood, Calif. (25 Min.).
"Stereophonic Recording and Reproduction from Motion Picture Film Records"; Introductory Remarks by J. P. Maxfield, Electrical Research Products, Inc., New York, N. Y. (Demonstration) (15 Min.).

TUESDAY, OCTOBER 12

10:00 a.m to 12:30 p.m. — **Salle Moderne; Engineering Practice Session.**

"Air-Conditioning with Lithium Chloride"; G. A. Kelley, Surface Combustion Corp., Toledo, Ohio (20 Min.).
"The Activated Alumina System as Applied to Air-Conditioning and Drying Problems"; G. L. Simpson, Pittsburgh, Lectrodryer Corp., Pittsburgh, Pa. (20 Min.).
"Die Castings and Their Application to Photographic Appliances"; C. Pack, Doehler Die Casting Co., New York, N. Y. (20 Min.).
"The Use of Inconel for Photographic Film Processing Equipment"; G. L. Cox, International Nickel Co., Inc., New York, N. Y. (20 Min.).
"Vacuum-Tube Engineering for Motion Pictures"; L. C. Hollands and A. M. Glover, RCA Manufacturing Co., Inc., Harrison, N. J. (25 Min.).

2:00 p.m. to 5:00 p.m. — **Salle Moderne; Lighting and Studio Session.**

"Spectral Distribution and Color-Temperature of the Radiant Energy from Carbon Arcs Used in the Motion Picture Industry"; F. T. Bowditch and A. C. Downes, National Carbon Co., Inc., Cleveland, Ohio (20 Min.).
"Recent Developments in Background Projection"; G. G. Popovici, Bronx, N. Y. (20 Min.).
"Recent Developments in Gaseous Dis-

(Continued on following page)

MOVIE ADS CALLED BLOW TO THEATRES

The movement for the booing of commercial announcement in motion picture theatres, up to this time confined to the West, received eastern endorsement last week in an editorial published by the Elizabeth (N. J.) "Daily Journal."

"The movie patron does not pay his 40 or 50 cents to see and hear an advertising program," said the "Journal." "He is there to be entertained, not to be commercialized.

"Will it never be understood that the kind of advertising that offends, in whatever manner it is presented, is unprofitable? It injures, rather than serves, the advertiser."

SPECIAL SESSION ON SOUND IS SET

(Continued from preceding page)

charge Lamps"; S. Dushman, Research Laboratory, General Electric Co., Schenectady, N. Y. (20 Min.).

Report of the Studio Lighting Committee, R. E. Farnham, Chairman (20 Min.), "Light Control in Photography"; G. Mili, Westinghouse Electric & Manufacturing Co., Bloomfield, N. J. (20 Min.).

"Modulated High-Frequency Recording as a Means of Determining Conditions for Optimum Processing"; J. O. Baker and D. H. Robinson, RCA Manufacturing Co., Inc., Camden, N. J. (20 Min.).

"Recording Tests on Some Recent High-Resolution Experimental Emulsions"; J. O. Baker, RCA Manufacturing Co., Inc., Camden, N. J. (20 Min.).

8:00 p.m. to 11:30 p.m. Salle Moderne.

Showing of Selected Historical Motion Pictures arranged by John E. Abbott, Director of the Film Library, The Museum of Modern Art, New York, N. Y. (1½ Hours).

Showing of a Recent Feature Picture and Shorts (2 Hours).

WEDNESDAY, OCTOBER 13

10:00 a.m. to 12:30 p.m. Salle Moderne; Projection Practice Session, A. N. Goldsmith, Chairman.

"The Practice of Projection"; A. N. Goldsmith, New York, N. Y. (5 Min.).

"Grading Projectionists"; G. P. Barber, Government of the Province of Alberta, Edmonton, Alberta, Canada (20 Min.).

"Cooperation as the Keynote of Successful Small Town Projection"; T. P. Hover, Warner's Ohio Theatre, Lima, Ohio (15 Min.).

"A Discussion of Screen Image Dimensions"; F. H. Richardson, Quigley Publishing Co., Inc., New York, N. Y. (15 Min.).

"New Approaches to the Presentation of the Motion Picture Theatre"; B. Schlanger, New York, N. Y. (15 Min.).

"Precision All-Metal Reflectors for Use with Projection Arcs"; C. E. Shultz, Heyer-Schultz, Inc., New York, N. Y. (10 Min.).

"Perforated Screens and Their Faults"; F. H. Richardson, Quigley Publishing Co., Inc., New York, N. Y. (10 Min.).

"Commercial 16-mm. Projection Faults"; C. L. Greene, Minneapolis, Minn. (15 Min.).

2:00 p.m. Open Afternoon.

7:30 p.m. Salle Moderne; Semi-Annual Banquet.

Short addresses by eminent members of the industry; names to be announced later. Entertainment and Dancing.

Presentation of annual SMPE Progress Medal and Journal Awards.

THURSDAY, OCTOBER 14

10:00 a.m. to 12:00 p.m. Salle Moderne; Apparatus Symposium and Manufacturers' Announcements.

"The Sound-Level Meter in the Motion Picture Industry"; H. H. Scott, General Radio Co., Cambridge, Mass. (15 Min.).

"A New Motion Picture Camera Crane"; E. H. Heyer and E. L. Fisher, Universal Pictures Corp., Universal City, Calif. (15 Min.).

"Non-intermittent Projection"; J. F. Leventhal, Leventhal Patents, Inc., New York, N. Y. (15 Min.).

"New Ideas in Mobile Sound Recording Equipment"; C. M. Ralph and J. G. Matthews, General Service Studios, Hollywood, Calif. (15 Min.).

"A Mobile Sound Recording Channel"; L. T. Goldsmith, Warner Brothers Pictures, Inc., Burbank, Calif. (15 Min.).

"A Device for Cleaning the Soundtrack of a Motion Picture Film During Projection"; R. V. Fisher, Flower City Specialty Co., Rochester, N.Y. (Demonstration) (15 Min.).

"A Recorder for Making Buzz-Tracks"; E. W. Kellogg, RCA Manufacturing Co., Inc., Camden, N. J. (10 Min.).

"Advantages of Spark Illumination in Certain Types of Photography"; M. A. Durand, International Filmbook Corp., South Norwalk, Conn. (20 Min.).

SCHOOL IN TRAILER FOR "SAWYER" KIDS

An auto-trailer school has been established in Hollywood for 12 juveniles now working on "The Adventures of Tom Sawyer", Selznick production.

Tommy Kelly, 12, who plays the title role in the film, is in the eighth grade. Other pupils enrolled are Jackie (Huckleberry Finn) Moran and Marcia Mae (Mary Sawyer) Jones.

The principal and sole instructor of the school is Fletcher Clark who conducts classes from the fourth to the ninth grades.

2:00 p.m. to 5:00 p.m. Salle Moderne; Sound Session.

"Reduction of Loop-Length Variations in Non-Slip Printers"; E. W. Kellogg, RCA Manufacturing Co., Inc., Camden, N. J. (20 Min.).

"Transmission Characteristics of Western Electric Re-recording Channels"; C. R. Daily and F. L. Hopper, Electrical Research Products, Inc., Hollywood, Calif. (20 Min.).

"Permanent Magnet 4-Ribbon Valve for Portable Channel Push-Pull Recording"; E. C. Manderfeld, Electrical Research Products, Inc., Hollywood, Calif. (20 Min.).

"Improvements in Noise-Reduction Circuits"; R. R. Scoville, Electrical Research Products, Inc., Hollywood, Calif. (20 Min.).

"Improved Methods in Detecting Light-Valve Overload"; C. R. Daily, Electrical Research Products, Inc., Hollywood, Calif. (20 Min.).

"Overload Limited for the Protection of Modulating Devices"; R. R. Scoville, Electrical Research Products, Inc., Hollywood, Calif. (20 Min.).

Wide interest has been attracted to the convention session because of the comprehensive agenda and the number of subjects to be discussed. The spring session of the Society, held in Los Angeles, was exceptionally well attended and an equal or greater number of delegates and guests are expected to register for next week's meeting.

Legion Secretary Broadcasts Appeal

The Rev. John J. McClafferty, executive secretary of the National Legion of Decency, issued an appeal for both Catholics and non-Catholics to aid "decent producers to produce decent films" when he spoke on the Church of the Air program over the Columbia Broadcasting System Sunday.

"Too often," Father McClafferty said, "producers striving for risque lines and action violate the true spirit and purpose of their code behind an obscene veil of moral asterisks."

He quoted statistics to show that of 1,119 features reviewed in 19 months prior to February, 1936, less than one per cent were given the classification of wholly objectionable. In the seven months of the current year, Father McClafferty said, five American made pictures fell into this classification.

Paramount News Fetes 10th Year

Celebrating its tenth anniversary, Paramount News has inaugurated a new policy of having a "voice staff" of nine commentators and radio reporters to handle various phases of the news. However, A. J. Richard, editor of the reel, stressed the point that "we are not departmentalizing Paramount News."

In a summary of the reel's activities since 1927, Mr. Richard cited four matters which he thinks will have to be met by newsreels within the near future: new personalities and ideas, color, a lengthening to two reels, and a fight to preserve unrestricted coverage of news without buying picture rights.

Letters of congratulation on the reel's tenth anniversary have been received from numerous prominent persons, Mr. Richard said. President Roosevelt forwarded a message of congratulation in which he described himself as "a constant and interested observer" of newsreels. Mr. Roosevelt's two secretarial assistants, Stephen Early and Marvin McIntyre, were taken from the newsreel field. Mr. Early was Paramount's contact man in Washington and Mr. McIntyre held a similar post with Pathe.

Mr. Richard estimated that during the ten years of its existence Paramount has covered about 25,000 stories; used about 20,000,000 feet of newsreel negative and turned out about half a billion feet of positive prints.

"Paramount News," he continued, "goes to 6,000 theatres and 28,000,000 people in this country see it weekly. It also goes to another 5,000 theatres abroad weekly."

Gabriel Heatter, Mutual Broadcasting System commentator, is chief of the new "voice staff." On general news, Frank Knight, chief announcer at WOR, will report on foreign stories, especially those from the British empire. Sidney Walton, Joseph Boley and Mark Hawley will voice the comments on spot news; Gregory Abbott will specialize on matters pertaining to war, disaster and tragedy.

The sports staff will be made up of Bob Carter of WMCA, who will handle horse racing; Bill Slater of Colonial Network, who will describe football games, and Joe Bolton, who will do baseball narratives and work at track events and college athletics.

National Decency Legion Classifies 13 Productions

Of 13 new pictures reviewed and classified by the National Legion of Decency in its listing for the current week seven were approved for general patronage, five for adults and one was cited as objectionable in part. The pictures and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Charlie Chan on Broadway," "First Lady," "Le Juif Polonais," "Lovagyi Ugy," "Melgarejo," "Music for Madame," "Saturday's Heroes." Class A-2, Unobjectionable for Adults: "Back in Circulation," "Counsel for Crime," "Forty Naughty Girls," "Partners in Crime," "Patrioten." Class B, Objectionable in Part: "Mayerling."

Radio City Music Hall . . . largest theatre in the world . . . has honored COLUMBIA anew.



A three-year contract has just been signed, giving this company the opportunity of filling one-third of the theatre's playing time during that period. FRANK CAPRA'S "LOST HORIZON" is now playing the Music Hall, inaugurating the new arrangement. It is the twentieth COLUMBIA picture to be shown at this theatre.

TO the management of the Music Hall, COLUMBIA expresses its profound gratitude for this demonstration of confidence.

. . . . *And almost immediately after* "LOST HORIZON"

. . . . TWO MORE COLUMBIA HITS

will come to the Radio City Music Hall . . . . .









IRENE DUNNE
CARY GRANT

embarking on a spreeful of gleeful hysterics in "The Awful Truth", a Leo McCarey production directed by Mr. McCarey himself from the swell Vina Delmar screen play, with Everett Riskin as associate producer. . . . The grand comedy cast includes such favorites as Ralph Bellamy . . . Cecil Cunningham . . . Alexander D'Arcy.

GRACE MOORE
Melvyn DOUGLAS

as thrilling new sweethearts in "I'll Take Romance", a lighthearted honey of a vehicle for Miss Moore and Mr. Douglas. Brilliantly directed by Edward H. Griffith and produced by Everett Riskin. George Oppenheimer and Jane Murfin wrote the screen play. In the bang-up cast are Helen Westley, Stuart Erwin.

ADMISSION INCOME IS UP 15% U.S. REPORTS

Total Tax Revenue from Tickets Is $19,740,191 in Year, Gain of $2,628,000

A sharp upturn in box-office admissions to motion picture theatres and other places of amusement during the fiscal year 1937, ended June 30th last, was disclosed by the Internal Revenue Bureau on Monday in an analysis of all tax collections for the year.

Total admission tax revenues during the period were $19,740,191, a gain of $2,628,000—some 15 per cent—over the $17,112,175 collected during the fiscal year 1936, and of the 1937 total, collections from box-office admissions comprised $17,367,439, a gain of $2,365,000 over the preceding year's $15,001,741, it was shown.

In addition to the taxes on immediate admissions, the bureau reported a revenue of $560,444 from free or reduced rate admissions, against $578,806 in 1936; $51,393 from leases of boxes or seats, against $59,849; $35,514 from admissions sold by proprietors in excess of established prices, against $15,379; $170,047 from ticket brokers' sales, against $117,463; and, $1,555,352 from roof gardens and cabarets, against $1,338,935.

On the basis of the tax collections, box office admissions increased during the fiscal year in all but nine of the states and territories. Generally speaking, the losses in patronage were, with one exception in the case of Delaware, in agricultural areas which were hit by drought or other adverse factors and, with a second exception in Kentucky, in which there were no large cities to build up the total.

Nine Show Decrease

The nine areas reporting a decrease in admission tax collections at the box office were Colorado, Delaware, Hawaii, Kentucky, Montana, New Hampshire, North Dakota, South Dakota and Utah, the greatest loss being nearly $17,000 in Kentucky.

Of the states and territories which registered increases, New York led with a gain of some $1,105,000, the greater part of it in the Third (Broadway) district, where box office taxes increased from $4,730,138 to $5,621,245. California showed a $229,000 gain; Illinois, $178,500; Massachusetts, $108,000, and Pennsylvania $115,000.

The motion picture business, corporately and individually, contributed, too, to the marked advance in the 1936-37 general income tax receipts, which, coupled with the sizeable revenues from the new social security taxes, accounted largely for an increase of $1,132,986,934.19, or 32.2 per cent, in federal tax receipts from all sources.

Total tax collections for the last fiscal year, as announced by the Bureau of Internal Revenue in a preliminary statement, amounted to $4,653,195,315, as against $3,520,208,381.

Largely because of the increased rates of the revenue act of 1936, which were applicable to the last part of the fiscal year of 1937, collections from income sources increased 52.1 per cent for the fiscal period, rising to $2,148,663,875, as compared with $1,412,938,303 for the fiscal year of 1936, or an increase of $735,752,572, approximating, officials said, the figure estimated when the revenue act of 1936 was passed.

Not as favorable, however, was the Treasury's additional report on admission tax revenues from the Third New York (Broadway) District in August, which reached the year's low at $393,838, a drop of more than $78,000 from the July collections of $472,497, but approximately $30,500 above the August, 1936, total of $363,362.

Primary contributor to the loss in revenue, the bureau disclosed, was the drop from $431,455 to $350,938 in box-office collections from July to August.

Night club business started on the upgrade in August with an increase in tax collections from roof gardens and cabarets from $28,324 in July to $36,205.

Other collections reported by the bureau were: Free or reduced rate admissions, $2,632 in August against $1,418 in July; tickets sold by brokers, $3,274 against $8,398; tickets sold by proprietors in excess of box-office prices, $498 against $2,696; permanent use or lease of boxes and seats, $270 against $204.

And while the Internal Revenue Bureau was reporting on the optimistic nature of the 1936-37 taxation receipts, the Treasury Department was studying a proposal which would provide, through federal law, that motion picture producers, distributors and exhibitors, along with all other employers, be made responsible for the collections and payment of income taxes of such of their employees as received taxable salaries or wages of less than $5,000 a year. The proposal was submitted during the week to the Treasury by Representative Fred M. Vinson of Kentucky and will be considered when the special House tax subcommittee, of which Mr. Vinson is chairman, meets in November to consider revision of the revenue laws.

Three Objectives

The plan, similar to one adopted with some success in England, would achieve three ends said to be highly desired by Administration officials: those of relieving hundreds of thousands of salary and wage earners of the necessity of making tax returns, reducing the burden of work on the Internal Revenue Bureau, and eliminating evasion in this class, which is believed to be rather widely practiced.

In the event that the next tax legislation reduces exemptions or lowers the existing income tax base, it is said, adoption of some such procedure as this would be inevitable, and while it is admitted that adoption of the proposal would impose an additional burden upon employers, efforts would be made to lighten the load as much as possible by the adoption of very simple forms for reporting.

The possibility of having employees' tax payments handled by employers is understood to have been suggested by the success attending a similar plan under the Social Security Act, which requires employers to deduct and account for the old-age pension contributions of their employees.

Using similar machinery for the income tax payments, it is believed, little difficulty would be encountered in having employers deduct the income tax assessments from the individual salaries and pay the proceeds directly into the Treasury at specified periods.

Carvel Films of the Midwest, Inc., has been organized in Chicago by L. M. Francisco with H. E. Bradley of Chicago and J. Rothman of New York as incorporators.

Film houses operated in Poland during 1936 numbered 741, an increase of 19 over the previous year, according to a report received by the U. S. Department of Commerce.

ADMISSION TAXES OF TWO YEARS COMPARED

The following table shows admission tax collections at the box office for 1936-37 as compared with 1935-36, by states. It should be borne in mind, however, that these figures do not give an indication of motion picture theatre attendance alone in all states and particularly with those which have race tracks, such as Florida, Kentucky, Rhode Island and the like.

STATE	1937	1936
Alabama	$ 57,054.69	$ 38,029.13
Alaska	19,657.10	16,837.55
Arizona	19,458.58	14,760.19
Arkansas	36,228.23	25,814.32
California	1,548,935.21	1,319,741.78
Colorado	9[illegible],541.97	102,527.19
Connecticut	180,432.27	165,128.52
Delaware	5,245.56	6,762.34
D. C.	272,787.53	254,411.15
Florida	254,457.67	223,424.03
Georgia	77,236.74	62,773.73
Hawaii	54,068.73	65,5.0.15
Idaho	17,105.39	14,249.82
Illinois	1,399,274.90	1,220,739.07
Indiana	301,133.99	283,313.12
Iowa	69,258.24	53,197.39
Kansas	39,181.80	38,0.5.84
Kentucky	62,[illegible]69.83	79,670.51
Louisiana	92,437.74	74,321.25
Maine	33,590.06	30,939.54
Maryland	296,496.64	247,119.74
Massachusetts	1,102,013.72	994,444.34
Michigan	547,504.57	503,707.74
Minnesota	145,581.63	140,428.50
Mississippi	10,854.14	10,468.88
Missouri	357,003.75	289,202.24
Montana	20,618.32	21,879.47
Nebraska	61,696.06	56,156.87
Nevada	10,406.98	10,153.55
New Hampshire	29,778.96	41,640.98
New Jersey	462,576.87	409,723.74
New Mexico	13,826.14	12,259.73
New York	6,884,565.10	5,778,956.06
North Carolina	77,829.22	71,482.13
North Dakota	2,502.43	3,698.41
Ohio	44,1[illegible]7.04	371,856.53
Oklahoma	82,780.21	74,675.46
Oregon	70,594.28	61,824.91
Pennsylvania	959,044.66	844,119.29
Rhode Island	71,146.83	70,709.39
South Carolina	31,499.01	25,734.40
South Dakota	9,095.51	9,759.78
Tennessee	75,225.14	74,137.72
Texas	491,167.06	435,256.22
Utah	23,554.00	24,195.56
Vermont	7,957.08	6,849.37
Virginia	112,024.78	102,508.13
Washington	157,723.[illegible]0	100,567.62
West Virginia	20,663.21	18,411.15
Wisconsin	134,[illegible]04.77	76,363.03
Wyoming	17,178.22	11,029.83
Total	$17,567,439.19	$15,001,741.49

Metco Acquires Theatre

Metco Theatres, Inc., Baltimore, has leased the Metropolitan, of the same city, from Warners and assumed operation last week. Warners has managed the theatres since 1930.

Starr Remains in Omaha

Murray Starr will continue as National Screen Service representative in Omaha under Chick Friedman, who will have charge of the company's new exchange at Des Moines.

Ray Coffin on Coast

Ray Coffin, formerly associated with A. H. Blank and M. Weinberg in Des Moines, is in Hollywood to handle the office of a radio promotion agency.

RCA Factory Planned

RCA is planning to build a new Radiotron factory at Harrison, New Jersey, for the manufacture and storage of television tubes.

Alex Hyde, conductor and musical director, has been signed as an associate musical director at the Metro-Goldwyn-Mayer studios.

1,000 IN FIRST OF NEW GROUPS TO SPONSOR BOYCOTTS OF DUAL HOUSES

Small Town in New Jersey Is the Birthplace of Anti Movie Double Feature League; Several Petitions Are Circulated

Two young men from the little town of Nutley, New Jersey, George H. Siegel, 30, and William R. Clay, 28, have organized the Anti Movie Double Feature League of America with no other motive, they say, than the elimination of dual bills, and already claim to have close to 1,000 members enrolled. Each of the members, the Nutley men explained, has signed a petition stating the "avowed purpose and aims" of the organization, which are:

1. "Through the strength of our numbers and the solidarity of our organization to appeal to the film exhibitors to curtail or eliminate such programs (dual bills).

2. "To boycott double feature bills.

3. "To spread the doctrine that one good picture is always more preferable than two second-grade ones."

Seated in Mr. Siegel's tiny office, a room in his apartment over stores on the main business corner of Nutley, the two leaders of the group amplified on the aims and purposes of the movement and told the story of its birth.

Mr. Clay, who is employed as "makeup man" on Nutley's weekly newspaper, the *Sun,* did most of the talking. His partner in the campaign, a real estate and insurance broker, left early in the interview for another appointment, saying that his co-sponsor was "fully conversant" with the plans.

Mr. Clay was vigorous in his protest against the practice of "foisting double features on the public," and elaborated by pounding his fist upon the desk and gritting his teeth.

Drop Plan to Ask Hays

It remains a question, even to Mr. Clay and Mr. Siegel, as to how they will employ the thousands upon thousands of signatures they expect to obtain. At first they believed that, armed with a formidable number of signed petitions, they could appeal to Will H. Hays, president of the Motion Picture Producers and Distributors of America, to issue an ultimatum against double features. However, as they came in closer contact with the motion picture industry they decided to discard that method of procedure.

They expressed confidence, though, that with a large membership they will be able to exert sufficient influence upon exhibitors to halt "the diabolic practice which is an insult to our intelligence."

Hamilton J. Cherry, owner and manager of the Franklin theatre in Nutley, signed the petition, Mr. Clay said.

Visualizing the growth of the organization until it has chapters throughout the country, Mr. Clay added:

"And let me tell you something. All theatres that don't play one good feature instead of two cheap pictures will be boycotted and picketed."

It was two weeks ago, the crusaders said, that the idea of taking action against the industry germinated, after they attended a double feature program:

"We had been in the—well, I guess I hadn't better mention the name of the theatre," Mr. Clay explained, "but anyway the seats there are particularly hard. There was a picture we wanted to see, but when we got there the second feature was on, and it was a 'dog' of a picture. Well, by the time we sat through the one picture we were so worn out from squirming around in our chairs that we couldn't enjoy the picture we went to see. And it really was supposed to be a good picture.

"Intelligence Insulted"

"After we came out, three and a half hours later, we got talking about double features and concluded that our intelligence was being insulted."

Anticipating the question: "Why not inquire as to the time each feature begins and just go to the theatre when the picture you want to see starts?" Mr. Clay explained:

"We just don't happen to be the type that will sit around until 10 o'clock when we want to go to the movies, and on the other hand we can't get started early enough to get in for the 7 o'clock show. Like the majority of other people we arrive at a theatre between 8:30 and 9 o'clock, and are just in time to see most of a cheap picture."

It was the intent of the Nutley men, at first, to confine their activities to communities surrounding their home town. They solicited the signatures of their friends and acquaintances and, "as a precaution against obtaining meaningless signatures," they assessed each new member 10 cents.

"But then," Mr. Clay explained, "the thing just mushroomed. Letters started pouring in on us with dimes enclosed."

This unforeseen development, Mr. Clay continued, brought realization that post office officials might look upon the venture as a "racket."

"We decided that if anyone should call the organization a racket we wouldn't be able to get very far with it," Mr. Clay went on. "You know once an organization gets a black mark like that, it's all through. So we cut out the collecting of dimes. But when you have had 300 people willing to pay 10 cents to voice their protest against double features, you know you're on the right track."

As an example of the way in which their motives might be misinterpreted, Mr. Clay told of how they were approached by a man who advised them to employ a manager, and suggested himself for the job. "We told him we didn't need a manager and weren't going to hire one because we weren't out to make any money."

Mr. Clay said that the dimes collected early in the campaign had covered the expenses to date. The only outlay was for paper on which to typewrite the petition's message and for stamps to answer the letters received. Any future expenses incurred, Mr. Clay asserted, will be paid for by himself and Mr. Siegel.

Stacked on the battered desk in front of Mr. Clay were letters received from supporters of the movement. Mr. Clay pointed out that apparently they had been sent from persons in all walks of life. Some were on expensive stationery, others were scribbled on cheap tablet paper, and one was written on the back of a restaurant menu.

The sponsors said they had not received a single letter favoring the showing of two features.

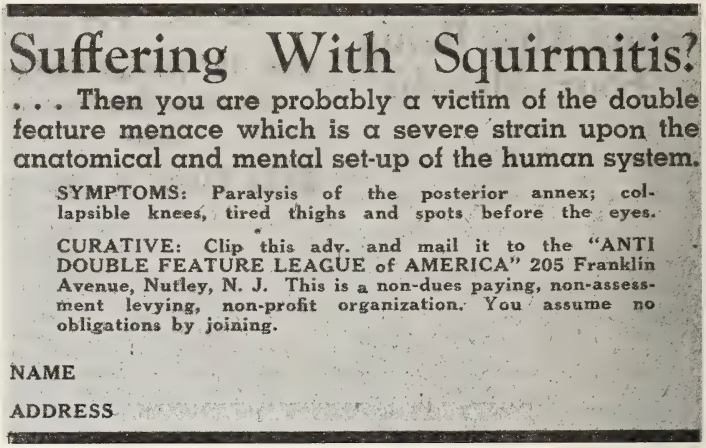
Petitions Issued

In answering the letters petitions are enclosed with a request that the recipient obtain signatures.

It was after the plan gathered momentum that its originators decided upon a nationwide organization. They prepared publicity releases and forwarded them to all New York City newspapers . Two, the *Times* and *Post,* published articles on the formation of the group. Newspapers in Newark and Jersey City carried stories on the venture.

The only actual advertising done by the league to date was a two-column piece (reproduced with this story), which appeared in the Nutley paper. On the day after the ad appeared, Mr. Clay said, about 100 letters were received.

No other advertising is planned by the league, with the exception of an ad in the personal column of the New York *Herald Tribune.* Mr. Clay and Mr. Siegel believe word-of-mouth publicity and news stories will suffice.



Above is a reproduction of the advertisement being used by the Anti-Double Feature League of America. It first appeared last Friday in the Sun *at Nutley, N. J.*

Sales Meet, Staff Changes at GB

The home office of GB Pictures in New York, headquarters for the American distribution of Gaumont-British product from London, was taken up this week by a mid-seasonal sales meeting and a series of personnel changes in the executive staff.

The sales meeting, Arthur A. Lee, head of the distributing company, explained, was in line with GB's policy of selling its pictures individually. Similar meetings will be held prior to the release of each new production. At this week's session, two new pictures, "Non-Stop New York," and "Dr. Syn," were screened and publicity campaigns for each were discussed.

Clinton M. White, newly appointed assistant general manager, presided and told the branch managers that additional men are being engaged to bolster the sales staff.

Among those who attended the meeting were Mr. Lee, Marcel Mekelburg, Boston; Charles Leach, New Haven; Herbert Given, John Schaeffer, Philadelphia; W. A. V. Mack, Joseph Kaliski, Washington; George Rosenbaum, Buffalo; Joseph Loeffler, Cleveland. Home office representatives who attended were: George W. Weeks, Arthur Greenblatt, newly appointed eastern division manager; Albert Margolies, director of publicity; Al Selig, advertising manager; Claude Macgowan, C. F. Schwengeler, B. J. Kearney and Basil Shea.

Mr. White, who had been assistant sales manager for three years, succeeded George Weeks, resigned. Mr. Weeks announced he is planning an extensive trip abroad. He will be accompanied by his wife.

Mr. Weeks' assistant, Kenneth Hodkinson, who was assigned to the west coast territory for the last few weeks, also has resigned. His successor has not been appointed as yet.

McCarthy Forms Company

A new concern, BCM Productions, has been formed in Hollywood by Leo J. McCarthy, former Republic producer, with Charles A. Browne, associate producer, and Elmer Clifton as director. The first picture, on which work has already been started, will be "Assassin of Youth," an anti-narcotic film.

Paul Jones Made Producer

Paul M. Jones, former assistant director, has been promoted to producer of "A" pictures at Paramount. After completing four pictures under Harold Hurley, Mr. Jones' first assignment in his new status will be "Things Began to Happen," to star W. C. Fields.

Desch Named GB Exchange Manager

Douglas Desch, Gaumont British booker for the last three years, has succeeded Ray Halpern, as GB exchange manager in Kansas City. Mr. Halpern has been transferred to Boston as manager and will also handle the New Haven territory.

Erwin Leaves GN

Stuart Erwin has quit Grand National, citing dissatisfaction with stories. He had just finished "Mr. Boggs Buys a Barrel." He has two picture commitments with Twentieth Century-Fox.

MEXICO LABOR TROUBLES SETTLED BY AMERICANS

Agreements Made with Organized Employees Demanding 30 to 35 Per Cent Wage Increases

by JAMES LOCKHART
in Mexico City

Labor difficulties, which for a time threatened to cause serious trouble, have been smoothed over by the eight major American producers doing business in Mexico—Paramount, Metro-Goldwyn-Mayer, Twentieth Century-Fox, Warner Brothers, Universal, United Artists, Columbia and RKO Radio.

The unpleasantness arose when distributors' organized employees demanded wage increases of from 30 to 35 per cent and threatened to strike if the demands were not met.

Following the lead of MGM and Paramount, the distributors made agreements with workers which pacified them, for the time being, at least. The amounts of the settlements were not disclosed, but it is understood they were substantial. Unionized employees of the distributors said that they were obliged to ask for more money because of the soaring cost of living. A like motive prompted organized attaches of Mexico City cinemas to demand a 25 per cent wage boost and a share in the exhibitors' income. They were appeased, to the extent of forgetting (temporarily, it is said), the share-in-profits proposition when the exhibitors yielded to the higher salaries demand.

Pretentious Program

What is intended to be the most pretentious picture made in Mexico by Mexicans is being prepared for production in the near future by Producciones Soria, S. en C., the new producing enterprise that made "Ora Ponciano" ("Come On, Now, Ponciano"), one of the best domestic movies of this season. Gabriel Soria, head of the company, who directed "Ponciano," is to have charge of the new enterprise, "The Conquest of Mexico."

For the first time in films, the picture is to trace the epic story of the fall of the Aztec empire, the most bizarre Indian confederation the world has ever known, brought about in 1519 by a handful of Spanish adventurers. Accounts of the conquest, by Spanish, Mexican and American authorities, are to be faithfully followed in the scenario which is being prepared by Marcus Goodrich, who has done much work in Hollywood.

The picture is to cost 1,000,000 pesos (some $280,000), the largest amount to be spent on a movie made by Mexicans. A large company is being recruited for the picture which is to feature many prominent Mexican players.

A Discovery on Location

The queerest of the strange things found on location by Mexican film companies was fossilized portions of a huge prehistoric animal discovered near Tlaxacal City, capital of the tiny state of Tlaxacala, which was the site of America's first republic, by the producing company of which Engineer Adolfo Espino is president. The government has allowed the movie people to exhibit the find for publicity purposes.

Mexican producers are making a stronger bid for a showing amid the avalanche of Hollywood products. Seven large Mexico City houses are showing domestic films.

The Mexican Movie Workers' Union has opened new headquarters in a building of its own at Orozco y Berra street, No. 15, Mexico City. The edifice is dedicated to John M. Anderson and George Briones, union chiefs.

Mier Forms Company

Felipe Mier, former manager for Warner Brothers in Mexico City, has organized a producing company and is planning a program of six features.

A new house, the Rex, seating 1,200, will be opened shortly in Monterrey, which is near the American border. It will be operated by a Mexican syndicate headed by Gonzalo Gaza. Another new theatre is being erected in Hermosillo, capital of the northwestern state of Sonora.

Three Films Involved In Censor Arguments

Four socalled "sex" films, all distributed by companies outside of the organized industry, this week were involved in court arguments or in tilts with censors.

The most notable attention was given to "How to Undress in Front of Your Husband," a short reel starring Elaine Barrie, wife of John Barrymore, which was banned from exhibition in New York by Frank P. Graves, head of the Commission of Education, which controls the state board of censorship. Dr. Graves upheld an earlier decision of Irwin Desmond, director of censorship. Louis Solkoff was mentioned as the producer of the film, in press reports from the hearing at Albany, which also described Mrs. Barrymore as showing in the film "how to step seductively from step-ins to nightgown."

Foy Pictures, Ltd., was expected to make a similar appeal to the Commissioner of Education for a license to show the English film, "Tomorrow's Children."

In Baltimore, "Smashing the Vice Traffic," being handled there by Duke Loenberg, was banned entirely by two women members of the Maryland Censor Board although Dr. Ben Paul Sandy did not concur in their views. An appeal has been taken.

Henry Pearlman, attorney for Jewel Productions, Inc., has applied for an injunction in New York to prevent seizure by the United States collector of customs of the film "Science of Mankind," imported last year from Austria. A special court of three judges will be convened to hear the company's claim that such seizure would be unconstitutional, he said.

To Distribute Spanish Film

Independent Film Service, Cleveland, has acquired distribution rights to "Fury over Spain" for the Ohio and Kentucky territories. Harry Lande and Nate Gerson operate the exchange.

AUSTRALIA'S PROSPERITY AUGURS THEATRE GAINS

Business Upturn Spurs Theatre Construction; National Income To Be Up $95,000,000

by CLIFF HOLT
in Sydney

Statistics recently published by the Federal Statistician cheerfully reflect Australia's regained prosperity, auguring well for theatre business in the Commonwealth for the new season.

Production in primary and secondary industries for the fiscal year ended June 30th rose $1,045,000,000 over the 1932 figure. Employment has risen 350,000 since 1932 and the recent rise in the basic wage will put $95,000,000 more into the wage earner's pocket this year. Savings bank deposits have soared to $160,000,000.

In keeping with the prosperous conditions, new theatres are being built in anticipation of an attendance boom during the new season. At the same time established theatre owners, alarmed at the threat to their profit which every new theatre represents, are agitating for stringent restriction laws.

Evidence of this attitude is provided in the opposition of the newly formed Tasmanian Exhibitors' Association to the proposed plan of Hoyts' Theatres, Ltd., to build houses in Launceston and Hobart. The Association seeks the Government's assurance that new licenses will be withheld pending inquiry.

Spokesmen for the Association charge that the influence of the Fox Film Corporation is behind the projected Hoyts enterprises and that "for the last 10 years America has been trying to get a stranglehold on the film industry of the world."

The Chief Secretary has announced that the Government will consider acting upon the Association's recommendation to set up a licensing board for supervision of picture theatres.

To any suggestion that they themselves might declare a monopoly, the Association replies that all members would be brought under the control of the licensing board. They further suggest that theatres failing to keep up-to-date or show the best product available should forfeit their licenses.

The Tasmanian press carries statements by the city management that trace the events leading up to the liquidation of Union Theatres, Fox's purchase of control in Hoyts and the formation of General Theatres Corporation.

Alarmed at the inroads made by American interests, through Fox's control of Hoyts, the statement says: "Since then, the Fox Corporation in America has been trying to obtain a 10-year option over all the major film companies' products, and has succeeded so well that it is reputed to have dealt successfully with six of the 10. If no preventive measures are adopted, the Australian industry will be throttled, and control of the motion picture business will pass entirely into the hands of America."

Despite the "dangers" of American domination, general opinion is that the Tasmanian government will welcome Hoyts and any company with the capital to build.

RKO Gets Boxing Pictures

RKO Radio has been granted the foreign distribution rights for "Carnival of Champions," held in New York last week, by Super Sport Attractions, Inc. Rights cover all foreign territories with the exception of the United Kingdom and Australasia. Richard D. Spierman, manager of RKO Radio's Japanese branch, has just completed a deal for the simultaneous first and second run of "Shall We Dance" at the Takarazuk (Toho) and Shochiku (Sy) theatres. For the first time, according to RKO, these competitors are playing the same picture day and date.

Grand National Completes Eight

Grand National has completed eight features recently and will start on five others shortly, Edward L. Alperson, president of the company, said this week on his arrival in New York from Hollywood. He added that eight additional films are in various stages of preparation.

Those finished include Stuart Erwin in "Mr. Boggs Buys a Barrel," formerly "Face the Facts," by Clarence Budington Kelland; Wallace Ford in "He Wanted to Marry," tentatively titled; Jimmy Newill in "Renfrew of the Royal Mounted"; George Houston in "Wallaby Jim of the Islands"; Eric Linden and Boots Mallory in "Here Comes Flash Casey"; Tex Ritter in "Tex and the Boy Scouts" and "Frontier Town." Frank Gay has completed "King of the Sierras," which is the last of five pictures promised by Condor.

Loew's, Saenger, Singer To Open Vaudeville House

Loew's, the Saenger organization and Mort Singer are reported to have formed the St. Charles Amusement Company to take over the St. Charles, New Orleans, for vaudeville shows.

The report, which is not denied, also declares that union stagehands have been approached on the subject of wage scales.

F&M Houses Observe Entertainment Month

"Greater entertainment month" was observed during September in the 32 theatres operated by Fanchon & Marco-St. Louis Amusement Company and Ansell Brothers.

It was the first time the F & M first run houses, the Ambassador and the Fox, had joined with the St. Louis Theatre, head of the St. Louis Amusement Company's theatres, in observing the month.

Thirteen Theatres in Combine

Thirteen Long Island theatres have formed a buying combine with Frank Moscato in charge of its operations. Theatres in the group are Verona, Long Island City; East Islip, East Islip; Kings Park, Kings Park; Roslyn, Roslyn; Howard, Howard Beach; State, Hempstead; Arcade, Lynbrook; Strand, Farmingdale; Newton, Elmhurst; Palace, Corona; Bays, Hampton Bay; Mattituck, Mattituck, and Ditmars, Astoria.

Warner Club Elects and Golfs

Warner Brothers' home office club in New York this week held its annual election of officers and its regular golf tournament, at which both employees and employers attended.

Arthur Sachson, head of the contract department and vice-president of the club last year, was chosen president. Other officers are Jules Levy, vice-president in charge of membership; Harry Mayer, vice-president in charge of entertainment; Ruth Weisberg, vice-president in charge of welfare; Frank L. Gates, vice-president in charge of claims; J. T. Holmes, treasurer; Robert Salomons, assistant treasurer; Stuart H. Aarons, secretary, and Sam Schneider, chairman of finance.

About 50 delegates from eight states attended the meeting which was followed by a luncheon at the Warner clubrooms and a dinner party at the International Casino.

For the third successive year, Leonard Palumbo took first prize for low gross at the club's annual golf tourney, which was held at Old Oaks Golf Club, Rye. Pat Marcone took second place, and Larry Golob, third.

A total of 90 prizes were awarded. Among the donors were MOTION PICTURE HERALD, *Motion Picture Daily*, Film Daily, Variety, Jay Emanuel Publications and the Showmen's Trade Review.

An arrangement committee for the tourney was composed of Mr. Sachson, Gene Werner and Mr. Palumbo. Major Albert Warner and Jack L. Warner participated in the tournament.

Universal Directors Vote Confidence

The board of directors of Universal Pictures Company, Inc., last week voted complete confidence in the administration of J. Cheever Cowdin and Robert H. Cochrane and in Charles R. Rogers, production head.

The Universal company and its subsidiary companies reported for the third quarter, covering the 13 weeks to July 31, 1937, consolidated net loss of $627,933, after all charges, federal and foreign income taxes and depreciation. This compares with a net loss of $579,379 in the corresponding period a year ago.

All of Universal's previous records for weekly business were broken last week when they "were topped by thousands of dollars," according to announcement from the company. The statement attributed the increase to the fact "100 Men and a Girl" was playing in more than 50 theatres.

Mr. Rogers was in New York this week.

Named to Censor Board

Richard Smith, of Georgetown, Ohio, has been appointed assistant state director of education, which makes him assistant chief of the consor board. He succeeds E. N. Dietrich, appointed state director of education.

Sign Wallington, Prof. Quiz

Columbia Pictures has engaged James Wallington, radio announcer, and Professor Quiz, radio performer, for feature roles in "Freshman Follies."

RELIABLE

EASTMAN Super X Panchromatic Negative not only promises superlative photographic quality, but delivers it with unbroken regularity. It's reliable. In no other way could it possibly maintain its position as the world's most widely used motion picture negative film. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

Declares Wags Strip Film Leaders of Needed Dignity

"Pants Presser" Gag and Like Attempts at Levity Make Job of "Selling" the Industry Tough, Says Lawyer Who Seeks Bar Group Action Encouraging Better Publicity for the Motion Picture Business

Reiterating the viewpoint of a MOTION PICTURE HERALD editorial in which it was stated, "Too much motion picture copy, as well as motion picture intercourse, is too damned familiar," Bernard A. Grossman, attorney, this week appealed to the Federal Bar Association of New York, New Jersey and Connecticut to launch a movement for dignity in the motion picture industry. Mr. Grossman, as chairman of the association's committee on theatrical law, submitted a preliminary report, pointing out that the motion picture industry "as a whole has not devoted itself towards a sense of self respect and responsibility."



BERNARD GROSSMAN

The report, Mr. Grossman explained to a Herald representative, was drafted because of the attitude in banking circles and judicial and administrative departments, toward the theatre and its executives. This attitude, described by the attorney as one in which picture executives "are criticized and scorned and sneered at for their humble beginning," is a decided handicap to attorneys representing motion picture interests, according to the report.

It is with the ulterior motive of eliminating the handicap to the legal profession that Mr. Grossman is urging the bar association to undertake a concerted movement to correct what has been called "the evil of familiarity" in the motion picture business.

"The older American industries," the report points out, "have learned they must court public opinion and present their personnel to it in a dignified light."

Pictures Different

But turning to the motion picture industry, Mr. Grossman cited his conclusion that "the situation is different" in that field.

He summarized his viewpoint by stating:

"In size the motion picture industry is gigantic. It is international. It is one of the largest industries in the country. Its salary list tops that of any industry and is consistently higher throughout its entire rank of workers. Every angle of publicity is at its command—and is thoroughly misused. Every door for financing has been opened to it. Every family in the country has welcomed it, and now views it with concern and suspicion."

The chief cause of this, Mr. Grossman contends, originated within the industry itself.

Publicity in Other Fields

Reverting back to organizations within other industries, the report continues, "Their publicity departments aim to glorify the mind of the executive and to stress his importance in the industry, the community and the commercial progress of the country. If he started life as a poor boy, then articles and pamphlets and books are created and circulated, dignifying the humble beginning and showing its importance in the general scheme and progress and character of development. If, on the other hand, he is the scion of a monied family, the public relations counsel squeezes from this situation whatever material there may be to build up the subject under discussion.

"As a result, this publicized industry and its executives have an established valuable status, their good characteristics are known and accented. Their representatives take on the hue and color of the principal and are well and cordially received."

But Film Business Publicity!

A different picture, though, is painted by Mr. Grossman for the motion picture field.

"Many in the motion picture industry," the attorney asserted, "act on the proposition that there are many things which show off better than brains, and on this platform they are tempted into eccentricities and conspicuousness.

"Success is a powerful stimulant: taken suddenly, and in large doses, it is liable to act as an intoxicant.

"And so we have a picture that is duplicated in no other industry. The man at the bottom criticizes his superiors up the line. Those above him sneer up and down. Everywhere someone is mouthing a sentence, as a cur mouths a bone. Under the philosophy of 'anything for a laugh,' the executive under discussion is presented as a poor boy of no rational reason.

"Questionable wits twist pointless stories out of his mispronunciations or other personal idiocrasies."

Gags Become Practical Jokes

In elaborating on this phase of the report, Mr. Grossman placed particular emphasis on the term "pants pressers," which, he said, he often heard used in reference to film executives.

"The challenge of 'pants pressers'," Mr. Grossman observed, "has been forced by the industry itself so generally on the outside world that from the general conversations on the outside you would think that these head executives were not to be trusted with any other activities and, if not watched, would be engaged in their secret practice at home."

Dropping all semblance of levity himself, Mr. Grossman cited the fact that many State legislatures, during the last few years, have considered legislation directed at the theatre. This point, he believes, should arouse the industry itself and serve as an incentive to correct the condition.

"The national legislature has initiated many proposed inquiries and threatened more," the report states. "The banker has done his part to join the restrictive control. The theatrical lawyer, who approaches them, hears the echo of much of the bad gagging that originated with the wits of the industry."

Included in the report was an excerpt from a MOTION PICTURE HERALD editorial which was published August 14th, and which commented on the newspaper advertising campaign for the picture "The Life of Emile Zola." The part used by Mr. Grossman in his report follows:

"The motion picture can do with considerably more formal propriety. Too much motion picture copy, as well as motion picture intercourse, is too damned familiar. A dash of dignity is good for the morale—and the box office. Keep them looking up when they buy."

Mr. Grossman submitted the report to Henry Ward Beer, attorney and president of the lawyers' association which, Mr. Grossman estimated, has a membership of about 2,000. After its approval by Mr. Beer and by other members of the committee, copies of the report will be forwarded to all members of the organization.

Then, as a further step toward achieving his goal, Mr. Grossman plans to recommend that the membership of his committee be changed at the annual meeting in October so as to include association members who serve as counsel for motion picture interests.

New Orleans Lease Set

Twentieth Century-Fox Film Corporation and the Institute of Mental Hygiene have agreed upon all details for the leasing by the film company of a two story building, which will be erected at Cleveland Avenue and South Liberty Street in New Orleans. The building will be used as a distributing center. The lease is for 12 years at an annual rental of $8,400.

Reliance Signs Donat

Edward Small, who has returned from Europe, said Reliance will make one picture with Robert Donat. No decision has been made as to where the picture will be produced or through what company it will be released. Mr. Small will remain in New York for several weeks before returning to the coast. He recently concluded an arrangement as producer for RKO Radio.

Change "Raiders" Title

Universal has announced that the Kimball Herrick novel, filming of which was completed recently under the title "Midnight Raiders," will be released as "Trouble at Midnight."



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IN THE BRITISH STUDIOS

by ***BRUCE ALLAN***
in London

Finish "Mr. Satan"

"Mr. Satan" has been completed at Warner-First National's studio at Teddington. Skeets Gallagher, who makes his first British film appearance in it, is returning to New York immediately for a stage show.

Last shots of the picture showed Chili Bouchier and Franklin Dyall killed by James Stevenson, newspaper man who runs to earth an armaments plot of which the inspiring force is Zubovna, a mysterious figure of the underworld. "Skeets" provides comedy relief as a wisecracking newspaper photographer.

For their other current production, "Thank Evans," with Max Miller, Warner-First National recently used in a racing sequence four English jockeys: R. Wall, famous for surviving a broken neck in a steeplechase; W. O'Neill, J. Roach and F. Roach. A four-legged star was the racehouse Grey Carey, which won the Ascot Stakes in 1936.

Tommy Farr in Film

Tommy Farr, on the strength of the American reputation he made by his showing against Joe Louis, probably will be featured in the first of the Gracie Fields pictures for Twentieth Century-Fox, which will go on the Denham floor soon. Sam Engels, Twentieth Century-Fox producer for the unit, who arrived on the *Queen Mary*, will cable an offer to Farr this week if executives in London concur in the idea that the boxer has the makings of a screen player.

Richman Picture

Standard International Pictures, which produced "Make Up," have three more pictures scheduled which also, they say, will be cast and produced with a view to the needs of the American market. K. C. Alexander, the producer, is soon to visit Hollywood with a view to signing stars.

For the first subject an original, at present untitled, by the former UFA scenarist, E. Pressburger, and E. Katcher, will be used. The whole of the action will take place on a special train on which a London stage company is traveling to Glasgow for a revue "tryout." For the star part Harry Richman is being approached, and the Mills Brothers and other well known variety and radio acts probably will be signed also.

Two further pictures planned by Standard are a crime story with London backgrounds and a color feature with South Sea settings from the original story "Yacht Ky-Ky," by Hans Possendorf. This will be made practically in its entirety against authentic backgrounds.



The first MGM-British motion picture, "A Yank at Oxford", is underway at Denham, under the new Metro program for production in England. Edmund Gwenn (above) has a featured role in the film, which stars Robert Taylor and Maureen O'Sullivan.

Casting MGM's First

Casting for "A Yank at Oxford," for which Jack Conway shot first scenes at Denham a few days ago, is proceeding on lines which indicate a very definite intention on the part of Metro-Goldwyn-Mayer British Studios to make this, their first picture in England, as nearly as possible a fifty-fifty Anglo-American product. Aimed primarily at the two great English speaking markets, "A Yank at Oxford" may set a pattern to which the majority of big pictures scheduled here will generally conform.

The double aim of the picture is very noticeable in its casting. Behind the American leads, Robert Taylor and Maureen O'Sullivan, will be two of the very best of young British leads in Vivien Leigh and Griffith Jones. Miss Leigh, recently seen to advantage in "Storm in a Teacup," has a number of Denham successes behind her. Jones, since his first hit in "Escape Me Never," has also been a first choice for London Films productions.

In character parts there will be the Americans Lionel Barrymore and Tully Marshall and the British Edmund Gwenn, C. V. France, Edward Rigby, Robert Coote, Peter Croft and Noel Howlett among others. Each will depict his own nationality on the screen.

In the story also, the Anglo-American appeal will be stressed by the portrayal of an American student's adventures against the ultra-English background of Oxford University,—which has an interest value as great on your side as on ours. The earnestness with which Robert Taylor is regarding his part, and the realization on the part of Conway that sport is one of the main activities of English University life are illustrated by the fact that Taylor has been undergoing a training in rowing, skating and track running which would fit him for a real appearance at the Sports at which the "Yank" is called on to do credit to his country.

With conflicting views periodically expressed by leading executives on the question of just what America does want in British films, "A Yank at Oxford" looks one of the most interesting experiments ever made in a British studio. At this time it seems that it will answer those who demand "international" appeal as well as those who clamor for "really British" pictures by proving that a story British in background can, without any violence to credibility, be made to include, without forcing, all those star values upon which the American box-office depends. And one thing it will definitely do for British production in general: it will let America see a whole lot of the most promising players in England, and let America see them in association with native topliners, through a major release. That single fact seems to answer a great deal of the current criticism of American production in England.

Itemized

"A Shilling for Candles," Nova Pilbeam vehicle directed by Alfred Hitchcock, has been finally titled "Young and Innocent."

Pall Mall Productions has purchased screen rights in "Coming, Sir," the waiter's biography by Dave Marlowe, which is a current British best-seller. Lothar Mendes will direct.

Manning Haynes is directing "East of Ludgate Hill" for Fox-British at Wembley.

Will Fyffe, starring in Gainsborough's "Owd Bob," has his first dramatic part in seventeen films, as an old Devon shepherd.

Carol Reid started directing "Bank Holiday" for Gainsborough on location at Hastings.

"Missing, Believed Married" is the title of Paramount-British last production at Pinewood, where Paddy Carstairs directed.

Jack Raymond has completed "The Rat" for Wilcox-Imperator.

Mary Cole, winner of a talent contest at Warner-First National studios, has a leading part in "Take It Easy," new musical show at the Palace theatre.

Victor Saville is back from the Riviera and supervising the scripting of Cronin's "The Citadel" for London Films production.

NEWSREELS OF HORRORS OF WAR AROUSE CONTROVERSY IN LONDON

It's Argument of Duty to Give News and Show Horrors of Shanghai Bombing Against Function of Entertainment

by BRUCE ALLAN
in London

Inclusion in British newsreels of scenes showing air bombardment of Shanghai and its bloodthirsty results has created enormous interest. At a West End newsreel theatre Japanese and Chinese patrons clashed and were ejected. The showings also have ventilated decided differences of opinion among newsreel chiefs of what is and what is not proper to exhibit on public screens.

British Paramount News and Universal News each included detailed scenes of the air raids. Shots showed the streets littered with mangled bodies.

The Paramount reel concluded with a grim shot of bodies and human remains being collected into lorries for mass burial. This scene was reproduced in the press and several newspapers ran special stories about the air raid scenes and their reception by the public. Warning notices that the scene was unfit for children to see and that squeamish adults should also withdraw were shown and screened. The public reaction to the scene was described by the *News Chronicle* as "first a shocked silence and then cries of dismay." The paper praised the commentator's discription of the scenes as showing "the full meaning of war—war that murders women and children as easily as soldiers," and quoted a news theatre manager's view that, after considering cutting the scene, he left it in because "adult cinemagoers should be given the opportunity of seeing a piece of truth."

Mr. G. T. Cummins, editor of the Paramount reel, said: "It is our duty to give the news. These things are happening and we have decided to show them. The only way to stop war is to give people a proper idea of what it means."

Mr. Jeffrey Bernerd, controlling Gaumont-British News, joined issue with this statement in a press interview in which he said that: "It is the duty of the newsreels to present news but not to put on the screen material for a political purpose." He added that Mr. Cummins should have shown his film privately to Members of Parliament.

Mr. Bernerd added: "The exhibitors of this country run their theatres with the idea of entertaining the public. The public trust exhibitors to show entertainment and therefore they take their children." He also said that it was possible to show the effects of the Shanghai bombardment in a "discreet manner" by showing the debris and devastation in long shots. "It is not going to stop war. . . . Show pictures of the Shanghai bombardment to Chamberlain, Hitler, Mussolini, Roosevelt and other leaders."

In the Gaumont-British News the panic and widespread destruction were apparent and there were many shots showing the Japanese planes dropping bombs under anti-aircraft fire, but no "atrocities." Paramount, on the other hand, claimed that the scenes in that reel were exclusive to them and that, having obtained them, they had a public duty to issue them.

Mr. Cummins asserted the same right for newsreels as for newspapers to record "the trends and events of this amazing world" and quoted theatre managers as saying that the public had highly praised the Paramount reel as a salutary proof of what war on civilians means.

Mr. Francis L. Harley, on behalf of British Movietone News, later issued a statement generally supporting the attitude of G-B, saying: "It is no part of a newsreel's function to shock or horrify any section of its audiences."

In another passage Mr. Harley said: "The privilege of conducting a newsreel carries with it considerable responsibility. We are charged with the duty of showing news faithfully and reporting it sincerely, but we have also to consider the susceptibilities of our audiences and give them their entertainment without outraging their feelings. In general our company considers itself governed by those principles which have proved efficacious in the case of feature films under a film censorship, the application of which, to news films, is not, of course, practicable."

The episode illustrates the curious position in which British newsreels stand in regard to censorship. They are not in fact censored, but a legal ruling has been given that they are subject to censorship if they include a commentary, and the fact that this power is in reserve and could be used against any offending reel has tended undoubtedly to a cautious policy on the part of the editors.

Many think that the Government is in favor of the widespread exhibition of the unexpurgated reel, as valuable propaganda for its policy of "preparedness," particularly in regard to protection against air attacks.

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Official figures show increases in the footage of blank and a drop in the footage of exposed film imported to the British market in the eight months Jan. 1 to Aug. 31, 1937, as compared with the same period in the previous year. Exported and re-exported footage is lower. The details are:

	Footage	Value
Blank Film:		
First eight months of:		
1937	45,806,934	£177,013
1936	42,594,428	£161,390
1935	42,127,174	£157,196
Exposed Film:		
First eight months of:		
1937	13,709,102	.....
1936	15,296,379	.....
1935	13,603,583	.....
Exports (Exposed Film):		
First eight months of:		
1937	14,752,445	£ 82,666
1936	14,831,600	£ 77,197
1935	18,789,365	£113,409
Re-Exported:		
1937	5,033,563	£ 33,269
1936	7,234,846	£ 44,892
1935	3,380,521	£ 23,966

The valuations given are based on footage and have no reference to subject values or costs.

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Theatre Strike Threat

Possibilities of certain British cinemas closing on Sunday, as a protest against the prevailing system whereby Sunday opening is dependent on the payment of a levy to charity, are foreshadowed by a discussion at the Brighton meeting of the Sussex branch of the Cinematograph Exhibitors Association.

Brighton was one of the towns which enjoyed Sunday opening rights before the passing of the Sunday Entertainments Act. This measure made such openings dependent upon a local decision in favor of the principle and conditional upon the payment of a percentage of Sunday receipts to a Cinematograph Fund, which distributes them to various charities, incidentally taking several thousands of pounds a year for endowment of the semi-official British Film Institute.

Under the Act, Brighton exhibitors, who previously banked all their Sunday takings, were jointly assessed for a "Charity" payment of £1,050 per annum. The local Council now is proposing to revise the levy to one of 8.75 per cent of actual Sunday receipts.

The proposal that this suggestion, if put into effect, should be countered by a general closure on Sundays implies that the public would be told the reason of the exhibitor's action. Adopted in one town, the same policy probably would be followed in others, and a national campaign for the seven days license might be added to the other matters which the CEA has on hand.

This would raise in a critical form an old controversy to which the Sunday Entertainments Act provided a compromise solution, illogical but workable. That measure came into existence after Sunday opening, which was general in London and in many other places by permission of the local authorities, had been declared illegal under an Act of the seventeenth century which in fact was obsolete but in law was not.

The Government, frankly afraid of religious opinion, shifted the problem to the localities. Exhibitors accepted the charity levy, at a time when many thought a fight would have brought them greater conces-

(Continued on following page)

AD LICENSE BILL FOUGHT IN SCOTLAND

An attempt will be made by film interests to obtain amendment of the Licensing of Advertisements (Scotland) bill, which will be introduced in the next Parliamentary session. The bill provides for the licensing of all sites used for advertising display and also that, in the case of place of entertainment, only one advertisement shall be displayed upon each street frontage.

The aim of the bill is the control of unsightly signs and the preservation of public amenities, but the trade view is that in its present form it may severely handicap Scottish exhibitors.

The Cinematograph Exhibitors Association probably will try to obtain amendments.

SUNDAY ISSUE REVIVED IN ENGLAND

(Continued from preceding page)

sions. chiefly because London theatre owners were anxious not to lose the Sunday receipts they had long enjoyed under local license.

There is a tendency for the joint assessment, usually substituted for an actual percentage of Sunday receipts, authorized by the Act, to increase year by year. If the point is reached that Sunday opening becomes commercially scarcely worthwhile—there is a section of exhibitor opinion which thinks that as much money passes the box-office in six days as in seven—the Act passed to legalize Sunday opening may lead to the very opposite effect.

The further ironical situation may arise that a community poll having declared in favor of Sunday opening, the community may be denied the privilege for which it has voted at the instance of the very exhibitors who asked them to vote for it.

South African Profits

A gross revenue of £83,075 and a balance of £53,745, in the year ended June 30th is reported by Kinemas, the holding company of African Consolidated Films and African Consolidated Theatres, the two main enterment enterprises in South Africa. A final ordinary dividend of 6½ per cent makes the year's total 11½ per cent. The company's 5 shillings value ordinaries are quoted here at 7 shillings each and the 5¼ per cent debenture stock at 95½.

Kinemas received from the two companies mentioned £54,120 against £44,440 in 1936. The ordinary capital is £400,000 after a reconstruction.

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Award to Wilcox

The Gold Cup which "Victoria the Great" won at the Venice Film Festival in competition with seventy productions of all nations competing for "best film" honors, is to be presented to Herbert Wilcox, producer and director, by the Italian Ambassador to the United States on the occasion of the film's presentation at the Music Hall, New York, in October. Meanwhile the Cup, highest award at Venice, is on display in the foyer of the Leicester Square Theatre during the film's London season.

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The Erpi Change

An official statement from W. A. Bach, managing director of Western Electric in England, says that the decision of Electrical Research Products, Inc., to license other concerns, in America, to make certain parts of equipment, has no bearing on British activities.

Western Electric in England makes most of its equipment on the spot, importing only when demand outstrips manufacturing facilities, says the Bach statement.

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Gilbert and Sullivan Films

The Gilbert and Sullivan operettas will be filmed by a special unit formed by General Cinema Finance Corp., under the supervision of Rupert D'Oyly Carte and Geoffrey Toye.

The first, to be produced at the Pinewood studio, will be "The Yeoman of the Guard." General Film Distributors will handle them.

CATHOLICS QUERIED ON FILM STANDARDS

The Catholic Herald *has issued a reader questionnaire in London, asking the views of the special religious community which it serves on the moral standards of British films.*

Specifically asked is if objection is taken to British produced films on grounds of: low morality, worship of material wealth, the confusion of spirituality with sentimentality, the confusion of beauty with riches. Opinions are also asked about the "crudity" of stories and publicity methods.

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"World in Revolt" Rights

World Pictures Corp. has sold the distribution rights in the United Kingdom on "World in Revolt" to Wardour Films. Negotiations are underway for distribution throughout the British Empire.

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New Paramount Theatre

Sydney Howard has opened formally Paramount's latest British key city theatre at Birmingham. The new house, in New Road, seats 2,600. "The Charge of the Light Brigade" and a big patriotic stage show were the opening attractions.

Odeon Theatres, Ltd., opened its de luxe house at Swiss Cottage, London, on the same day. Among other theatres to be opened by this circuit in the next six months, apart from the Odeon, Leicester Square, on the famous Alhambra site, are a Leeds house to seat 3,000 at a cost of £200,000 and two other Yorkshire houses at Doncaster and Bradford. Odeon plans six theatres in Scotland immediately. A 1,700 seated Odeon at Morecambe opened last week, and its 2,300-seat theatre in Leicester Square opens Nov. 3rd.

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Gets United Artists Post

H. R. Schleman, formerly press officer of United Artists in London, has become director of publicity in a reorganization following the resignation of Edmund Quarry.

The new press officer is John Downing, recently with New World and Herbert Wilcox Prod. Emil Lucas, recently with RKO and Columbia, has been appointed director of Continental publicity.

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Paramount's London Plans

Adolph Zukor, on his arrival from the Continent, reaffirmed Paramount's intention to engage in large scale production in England.

"We will start within six months and the pictures we will aim to make will be of the same quality as our Hollywood product and on a scale justifying world distribution," he said.

Paramount, selecting subjects suitable for filming against British backgrounds, would send over stars and production units from Hollywood, added Mr. Zukor.

During the next few weeks Zukor will study the British studio situation. It is Paramount's intention to lease space in one of the modern plants.

A combination of Continental scenes with others shot in England was another possibility foreshadowed by Zukor.

Up to Jack Warner

Talking to the press, Sam Morris, foreign sales chief for Warner Bros., said the decision on major production in England was up to Jack Warner, as part of the general production policy of the company. It was an entirely separate problem from production at the Warner-First National studio at Teddington, which came into the foreign field under his control.

The Warner theatre, on the site of Daly's, probably will open in May, said Mr. Morris. Warners' took over the building on September 29. The house will be a 2,000-seater, he said, and will follow a long-run policy with Warner products. Warner-British films also will be shown.

Griffiths Circuit Expands

Several additions have been made to the R. E. Griffiths Theatres and an affiliated company, Westex Theatres, in Texas, Oklahoma and New Mexico. They are the White Sand at Alamo Gorda, N. M.; New State at Winters, Tex.; a new theatre at Clarksville, Tex., and remodeling of the Beltonian at Belton, Tex.

Distributing Contract Renewed

A contract renewing RKO Radio Pictures' distribution arrangement with Cia Cubana de Peliculas, South America, has been closed by R. K. Hawkinson, Latin American sales manager for RKO. The new agreement covers the company's 1937-38 product.

Oppose Sunday Shows

A petition has been presented to the common council, Belvidere, N. J., asking for the suspension of Sunday movies until a referendum can be held on the question. The request was presented by the Women's Christian Temperance Union, the Lord's Day Alliance and other groups.

Schine Acquires Shelby House

The Schine circuit, controlling about 100 houses in the Ohio territory, has taken over the Castamba Theatre, Shelby, from H. D. Shreffler, who has operated the house for more than 15 years.

Trailer Branch Opened

Adolph Pollak, general manager of Theatre Trailer Corporation, has returned to New York after opening a branch in Dallas with Al Wolf in charge.

Edward Dean Sullivan has joined the scenario staff at Metro-Goldwyn-Mayer studios. F. Hugh Herbert has been borrowed by the same company from Universal for work on the production "Readin', Writin' and Rhythm."

Coming—in the FALL BUYERS NUMBER OF BETTER THEATRES

- **Lighting for Glass Blocks**
- **Medium-Sized Air Systems**
- **Applying Acoustic Material**

. . . in addition to which, among many editorial features and regular departmental material, this semi-annual special issue of Better Theatres will contain **The Equipment Index,** the industry's standard directory of manufacturers of theatre equipment, furnishings and supplies—and **Theatre Supply Dealers,** directory of territorial sales and service establishments, both directories completely revised and brought up to date.



• **J. T. Knight, Jr.,** who will discuss air-conditioning problems peculiar to theatres of capacities ranging from 600 to 900 seats. Mr. Knight, who conducts the department Equipment and Operation in Better Theatres, is an accredited engineer and has been associated with theatre operation for more than seventeen years.



• **Francis M. Falge,** author of the article on lighting for glass blocks, whose work in theatre illumination is well known throughout the industry. He is a specialist in theatre lighting on the staff of the Nela Park engineering department of the General Electric Company. His article will demonstrate effective uses of a new material.



• **C. C. Potwin** concludes his series, "Theatre Acoustics Today," with a discussion of methods of mounting materials for maximum absorption at low frequencies, and of methods of decorating without impairing acoustic values. Mr. Potwin, who is a member of the acoustics consulting staff of Erpi, has been dealing with theatre acoustics problems since the very beginning of talking motion pictures.

The Fall Buyers Number of
BETTER THEATRES
ISSUE OF OCTOBER 16

IN COURTS

Court Reverses Decision In Move for Counsel Fees

Federal Judge John M. Woolsey last week reversed himself in denying an application of RKO Radio attorneys for counsel fees in the plagiarism suit brought by Allen Carruthers against RKO Radio, which Judge Woolsey dismissed with costs to RKO.

Judge Woolsey said that because the plagiarism claim involved was a common law claim and not statutory, he could not grant the fees. However, he said that the granting of costs serves as a "deterrent to wholly unfounded copyright claims of which this case furnishes a conspicuous example."

Consolidated Share Conversion Barred

A decree in conformity with the opinion handed down recently by Chancellor Josiah O. Wolcott at Wilmington, Del., declaring null and void the proposed amendment to the certificate of incorporation of Consolidated Film Industries, Inc., was filed by the chancellor in chancery court last week. The chancellor declared the proposed amendment void insofar as it assumes to convert the shares of $2 dividend accumulative participating stock presently outstanding, together with the right to all accumulated, accrued and unpaid dividends thereon, into one and a quarter shares of $1 cumulative dividend participating preference stock and one-quarter share of common stock.

Petition Filed in Oklahoma City Disclaims Part in Chadwick Suit

The Midwest Enterprise Company of Oklahoma City, Okla., September 20 filed a petition in federal district court in Oklahoma City disclaiming any part in the filming of a house being sawed in half there. Mrs. Fern Chadwick has claimed $25,000, naming the Midwest company, Universal Film Exchange, Warner Brothers Theatres, and the Standard Theatre Corp.

Mrs. Chadwick alleges she was humiliated by the film and by insinuation she could not pay her bills. The Midwest company asked that it be dismissed from the suit on the grounds it took no part in the action, but merely leased the theatre to Warner Brothers.

Amended Complaint Filed

An amended complaint in the action brought against J. D. Kendis in United States district court has been filed by Principal Film Exchanges, Inc. The suit is based upon the plaintiff's charge of a breach of contract for the distribution of "Crusade Against Rackets." The original complaint named the Jay Dee Kay Producers as a separate corporation. It now states Mr. Kendis does business under the corporation name.

Charging "deliberate piracies" on his story, "Paz en la Guena," Quirico Michelena Llaguno has filed suit in the United States district court for the southern district against Twentieth Century-Fox. He claims the picture "The World Moves On," released in Mexico as "Pas en la Terra," is an infringement of his work.

Cocalis-Fox Suit Settled for $10,000

A $12,400 action brought against Sam D. Cocalis, of the Cocalis circuit, by Twentieth Century-Fox for overages on several pictures has been settled for $10,000. Originally the complaint was for $9,200 but because another picture was played after the complaint was filed, the amount was increased.

The settlement was reached after the case had gone to trial and under the terms of the agreement the defendant concedes that percentage pictures sold in a group should be accounted for individually.

Negotiations are now under way to settle a similar action against Consolidated Amusements. The figures involved are to be determined by accountants who are going over the books.

Broadcast Pictures In New Offices

J. Nathan Helfat, president of Broadcast Pictures, announces that the concern has taken new offices in the General Motors Building, New York.

The company will engage in the distribution of foreign and domestic films, the first to be "Thank You, Madame," starring Jan Kiepura. Joseph Steiner, formerly sales manager for American Tobis, has joined Broadcast Pictures in a similar capacity.

Variety Clubs Planning Clambake, Golf Tourney

The Cleveland Variety Club will hold its annual clam bake on Saturday at the Allerton Hotel ballroom and the Variety Club of Philadelphia will stage its annual golf tournament and dinner dance at Whitemarsh Country Club October 1st. Frank Boyd, American Seating Company representative, is chairman of a committee in charge of the Cleveland event. Milton Rogasner is chairman of the committee arranging for the tourney and dance.

Charles Vidor Returns From Trip Abroad

Charles Vidor, director under contract to B. P. Schulberg, returned with his wife, Karen Morley, this week, after a six-week vacation abroad.

Mr. Vidor will remain in New York two weeks before proceeding to the Coast. Miss Morley is expected to remain east to appear in a Broadway play.

Judgments Not Satisfied

Execution on two judgments obtained against Amusement Parkway, Inc., and Edward Stiegel for alleged unlicensed exhibition of films, were returned unsatisfied to the United States district court in New York. RKO Distributing Corporation had obtained a $700 judgment, and Twentieth Century-Fox, one for $300.

Rex Bell Seeks $3,000

Rex Bell, former western star, has filed suit in superior court, Los Angeles, for $3,000 which he claims is due him from Normandy Pictures Corporation. He charges the money is owed under a contract.

OBITUARIES

Frank B. Arnold Dies; Exhibited Films in China

Frank B. Arnold, retired New York showman who gave to China some of its earliest glimpses of first motion pictures, died in Miami, Fla., last week after a brief illness at the age of 60.

Mr. Arnold exhibited motion pictures at Shanghai in 1915. Returning several years later to New York, he was again engaged in the theatrical business until his retirement in 1923.

Ruth Roland Rites

Funeral services were held in Hollywood last Friday for Ruth Roland, star of serials in the silent days. Genevieve Smith, who presided at the rites for Jean Harlow, conducted the services. The body was placed in a crypt. Miss Roland's estate was valued at about $1,000,000. Fifty per cent of the estate was left to her husband, Ben Bard, producer, and the other half to relatives.

Mary Blackford

Mary Blackford, 22 year old actress, died in Santa Monica last week from spinal injuries suffered in an automobile accident three years ago. Since the accident Miss Blackford had been paralyzed.

Mona Moore

Mona Moore, 25, singer, died in Chicago last week when she accidentally fell through the unbarred door of a moving elevator at her North Side hotel.

Grubel Left $584,166

An inventory of the estate of Edward J. Grubel, theatre man who died last November at the age of 66, has been filed in Kansas City, Kan., Probate court. The valuation was placed at $584,166, mostly in bonds and stocks, with some real estate. The entire estate was left to his brother, Frank C. Grubel.

Joseph Klaw

Joseph Klaw, 49, son of the senior member of Klaw and Erlanger, former theatrical producers, was found dead in his automobile last week in New York.

Nathan Burkan Tribute

A mausoleum for Nathan Burkan, former attorney for motion picture companies and professionals, was dedicated last week in Union Fields Cemetery, Brooklyn, N. Y. Mr. Burkan died June 6, 1936.

Frank Hunt

Frank Hunt, 65, Elk City, Okla., theatre owner, died in Polyclinic hospital in Oklahoma City on September 24 after an illness of three weeks. His death was attributed to heart disease.

John L. Russell, 62, star and producer of the silent days, died last week in the National Military Home at Sawtelle, Calif.

Virginia Earle, 62, former musical comedy actress and vaudeville headliner, died last week in a sanatorium in Englewood, N. J.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended September 25, 1937, from 65 theatres in 13 major cities of the country was $970,973, a decrease of $22,397 from the total for the preceding week ended September 18, 1937, when 66 theatres in 13 major cities aggregated $993,370.

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Theatres	Seats	Price	Average Receipts Per Week	Current Week — Picture	Current Week — Gross	Previous Week — Picture	Previous Week — Gross
Boston			(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)				
Boston	3,246	35c-75c	$17,700	"Forty Naughty Girls" (RKO) (on stage: Ozzie Nelson and Harriet Hilliard)	18,000	"It Happened in Hollywood" (Col.) (on stage: Ina Ray Hutton and Mitzi Mayfair)	21,000
RKO Memorial	2,907	25c-50c	13,600	"Thin Ice" (20th Cent.-Fox) and.. "Annapolis Salute" (RKO) (3rd week)	11,500	"Thin Ice" (20th Cent.-Fox) and.. "Annapolis Salute" (RKO) (2nd week)	18,000
Loew's Orpheum	2,970	35c-65c	14,500	"Lost Horizon" (Col.)	16,000	"Broadway Melody of 1938" (MGM)	15,000
Metropolitan	4,332	35c-75c	26,200	"That Certain Woman" (F.N.) (plus stage show)	23,500	"Varsity Show" (W.B.) (plus stage show)	22,000
Paramount	1,793	35c-50c	8,000	"Souls at Sea" (Para.) and.. "Mr. Dodd Takes the Air" (W.B.)	9,000	"On Such a Night" (Para.) and.... "Wild and Wooly" (20th Cent.-Fox)	6,500
Chicago							
Chicago	4,000	35c-75c	35,500	"Lost Horizon" (Col.) (plus stage revue)	45,000	"Double or Nothing" (Para.) (on stage: Eddie Duchin and band)	40,000
Garrick	900	35c-75c	6,800	"Double or Nothing" (Para.)	6,000	"Artists and Models" (Para.)	7,000
Oriental	3,490	35c-55c	17,500	"Stella Dallas" (U.A.) (2nd week) (plus vaudeville)	22,000	"Stella Dallas" (U. A.) (1st week) (plus vaudeville)	36,000
Palace	2,509	35c-75c	19,900	"100 Men and a Girl" (Univ.) (on stage: Block & Sully and Revue)	28,500	"Riding on Air" (RKO) (on stage: Bobby Breen and Revue)	21,000
Roosevelt	1,591	35c-75c	13,000	"Topper" (MGM)	15,200	"Varsity Show" (W.B.) (2nd week)	12,800
State-Lake	2,776	20c-40c	14,800	"Naughty Marietta" (MGM) (on stage: Verne Buck and Revue) (20c-55c)	14,300	"Flight from Glory" (RKO) (stage: Verne Buck and Revue) (25c-55c)	14,400
United Artists	1,700	35c-75c	17,500	"Dead End" (U.A.) (3rd week)	17,000	"Dead End" (U.A.) (2nd week)	21,000
Cleveland							
Allen	3,300	30c-55c	5,700	"Thin Ice" (20th Cent.-Fox)	7,500	"Varsity Show" (W.B.)	6,500
Hippodrome	3,800	30c-55c	12,700	"That Certain Woman" (F.N.)	12,000	"Thin Ice" (20th Cent.-Fox)	16,500
RKO Palace	3,100	30c-75c	17,800	"The Life of the Party" (RKO) (plus stage band)	17,500	"Back in Circulation" (W.B.) (on stage: Block & Sully)	19,000
State	3,400	30c-55c	17,200	"Dead End" (U.A.)	17,000	"Topper" (MGM)	18,000
Denver							
Denham	1,500	25c-40c	6,700	"Wild Money" (Para.) (plus stage show)	10,500	"Souls at Sea" (Para.) (2nd week)	4,000
Denver	2,500	25c-50c	9,600	"It's All Yours" (Col.) (plus stage show)	12,500	"Prisoner of Zenda" (U.A.) (plus stage band)	16,000
Orpheum	2,500	25c-40c	7,300	"Big City" (MGM) and.. "Riding on Air" (RKO) (10 days)	10,000	"Make a Wish" (RKO) and.. "Super Sleuth" (RKO)	7,900
Los Angeles and Hollywood							
Carthay Circle	1,518	50c-$1.50	11,800	"The Life of Emile Zola" (W.B.) (2nd week)	13,864	"The Life of Emile Zola" (W.B.) (5 days) (1st week)	14,500
Chinese	2,500	30c-55c	11,600	"Big City" (MGM) and.. "One Mile from Heaven" (20th Cent.-Fox)	11,000	"Wife, Doctor and Nurse" (20th.. Cent.-Fox) "Charlie Chan on Broadway" (20th Cent.-Fox)	12,798
Four Star	900	50c-$1.50	4,000	"The Firefly" (MGM) (5 days-7th week)	3,900	"The Firefly" (MGM) (6th week)	6,000
Hillstreet	2,700	30c-65c	8,000	"100 Men and a Girl" (Univ.) (2nd week) and "I Cover the War" (Univ.)	13,500	"100 Men and a Girl" (Univ.) (1st week) and "Reported Missing" (Univ.) (5 days)	10,200
Loew's State	2,500	30c-55c	14,700	"Big City" (MGM) and.. "One Mile from Heaven" (20th Cent.-Fox)	14,962	"Wife, Doctor and Nurse" (20th.. Cent.-Fox) and "Charlie Chan on Broadway" (20th Cent.-Fox)	16,096
Pantages	3,000	30c-65c	8,100	"100 Men and a Girl" (Univ.) (2nd week) and "I Cover the War" (Univ.)	15,000	"100 Men and a Girl" (Univ.) (1st week) and "Reported Missing" (Univ.) (6 days including premiere)	15,000
Paramount	3,595	30c-55c	18,400	"Double or Nothing" (Para.) (on stage: Slate Bros., F. & M. Revue, Rube Wolf and orchestra) (2nd week)	10,200	"Double or Nothing" (Para.) (on stage: Slate Bros., F. & M. revue, Rube Wolf and orchestra) (1st week)	16,200
W. B. Hollywood	3,000	30c-65c	10,400	"Dead End" (U.A.) and "Footloose Heiress" (W.B.)	10,460	"Varsity Show" (W.B.) and.. "Wine, Women and Horses" (W.B.) (2nd week)	5,200
Minneapolis							
Minnesota	4,000	25c-55c	12,200	"Double or Nothing" (Para.)	10,500	"Broadway Melody of 1938" (MGM)	9,000
RKO Orpheum	2,900	25c-40c	7,200	"The Life of the Party" (RKO)	3,500	"Mr. Dodd Takes the Air" (F.N.) (on stage: Duke Ellington and Revue) (35c-55c)	11,000
State	2,400	25c-40c	5,600	"Think Fast, Mr. Moto" (20th Cent.-Fox) and "Blonde Trouble" (Para.	4,000	"You Can't Have Everything" (20th Cent.-Fox)	5,000

[THEATRE RECEIPTS--CONT'D]

(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)

Theatres	Seats	Price	Average Receipts Per Week	Current Week Picture	Current Week Gross	Previous Week Picture	Previous Week Gross
Montreal							
Capitol	2,547	25c-60c	9,300	"Souls at Sea" (Para.)	10,000	"Thin Ice" (20th Cent.-Fox) and "The Lady Escapes" (20th Cent.-Fox)	10,500
Loew's	3,115	25c-50c	11,000	"Love Under Fire" (20th Cent.-Fox) and "One Mile from Heaven" (20th Cent.-Fox)	7,000	"Super Sleuth" (RKO) (Hollywood Stage Revue)	14,000
Palace	2,600	25c-65c	10,500	"Lost Horizon" (Col.)	12,000	"Artists and Models" (Para.) (2nd week)	7,000
Princess	2,272	25c-65c	7,600	"Confession" (F.N.) and "Dance, Charlie, Dance" (F.N.)	7,500	"Topper" (MGM) and "Under Cover of Night" (MGM)	7,000
New York							
Astor	1,142	55c-$2.20	15,600	"The Firefly" (MGM) (4th week)	7,737	"The Firefly" (MGM) (3rd week)	10,216
Capitol	4,700	25c-85c	33,400	"The Big City" (MGM)	30,000	"The Broadway Melody of 1938" (MGM) (2nd week)	24,000
Criterion	1,700	25c-75c	12,000	"On Such a Night" (Para.)	5,000	"Bulldog Drummond Comes Back" (Para.) (2nd week)	7,000
Globe	1,400	25c-65c	17,800	"Something To Sing About" (G.N.)	9,000	"Souls at Sea" (Para.) (6th week)	7,000
Hollywood	1,430	55c-$2.20	....	"The Life of Emile Zola" (W.B.) (6th week)	22,500	"The Life of Emile Zola" (W.B.) (5th week)	23,500
Paramount	3,700	25c-99c	36,100	"Double or Nothing" (Para.) (stage: Shep Fields and Orch.) (3rd week)	37,000	"Double or Nothing" (Para.) (stage: Shep Fields and Orch.) (2nd week)	40,000
Rialto	594	25c-55c	7,700	"Forty Naughty Girls" (RKO)	6,500	"Borneo" (20th Cent.-Fox) (2nd week)	8,500
Rivoli	2,200	25c-99c	23,100	"Dead End" (U.A.) (5th week)	22,000	"Dead End" (U.A.) (4th week)	28,500
RKO Music Hall	6,200	40c-$1.65	79,000	"The Prisoner of Zenda" (U.A.) (plus stage show) (3rd week)	90,500	"The Prisoner of Zenda" (U.A.) (plus stage show) (2nd week)	100,460
Roxy	5,954	25c-75c	35,400	"100 Men and a Girl" (Univ.) (plus stage show)	66,500	"Thin Ice" (20th Cent.-Fox) (plus stage show) (2nd week)	47,000
Strand	3,000	40c-99c	20,800	"That Certain Woman" (F.N.)	22,000	"Varsity Show" (W.B.) (2nd week)	15,000
Oklahoma City							
Criterion	1,700	10c-40c	5,300	"The Life of the Party" (RKO) (6 days)	3,200	"The Big City" (MGM)	4,200
Midwest	1,500	10c-55c	4,300	"100 Men and a Girl" (Univ.)	5,200	"Thin Ice" (20th Cent.-Fox)	6,900
Tower	1,100	10c-40c	....	"Thin Ice" (20th Cent.-Fox)	5,200	"San Quentin" (F.N.) (10c-35c)	2,400
Omaha							
Brandeis	1,200	25c-40c	4,900	"Annapolis Salute" (RKO) and "Counsel for Crime" (Col.)	3,300	"Mr. Dodd Takes the Air" (W.B.) and "It Happened in Hollywood" (Col.)	4,300
Omaha	2,200	25c-40c	6,900	"Double or Nothing" (Para.) and "Footloose Heiress" (W.B.)	8,300	"The Road Back" (Univ.) and "Flyaway Baby" (W.B.)	3,900
Orpheum	3,000	25c-40c	9,200	"Topper" (MGM) and "London By Night" (MGM)	7,700	"100 Men and a Girl" (Univ.) and "Public Wedding" (W.B.)	6,800
Philadelphia							
Aldine	1,300	40c-65c	9,200	"Dead End" (U.A.)	17,000	"Stella Dallas" (U.A.) (8 days-3rd week)	9,000
Boyd	2,400	40c-65c	14,800	"Lost Horizon" (Col.)	14,000	"Thin Ice" (20th Cent.-Fox) (5 days-2nd week)	7,000
Fox	3,000	40c-65c	17,000	"100 Men and a Girl" (Univ.) (3rd week)	12,600	"100 Men and a Girl" (Univ.) (2nd week)	17,000
Stanley	3,700	40c-65c	15,700	"Wife, Doctor and Nurse" (20th Cent.-Fox)	13,000	"Double or Nothing" (Para.)	12,500
San Francisco							
Fox	5,651	15c-75c	11,000	"Varsity Show" (W.B.) and "Wild and Woolly" (20th Cent.-Fox)	16,000	"That Certain Woman" (W.B.) and "Mr. Dodd Takes the Air" (W.B.)	16,000
Golden Gate	2,850	15c-55c	16,600	"Flight from Glory" (RKO) (plus stage show)	14,500	"Life of the Party" (RKO) (plus stage show)	17,000
Orpheum	2,440	15c-55c	8,200	"Lost Horizon" (Col.) (4th week)	7,000	"Lost Horizon" (Col.) (3rd week)	9,000
Paramount	2,670	15c-75c	13,300	"Big City" (MGM) and "Talent Scout" (W.B.)	16,000	"Thin Ice" (20th Cent.-Fox) and "One Mile from Heaven" (20th Cent.-Fox)	16,000
United Artists	1,200	15c-75c	6,900	"Stella Dallas" (U.A.) (3rd week)	6,500	"Stella Dallas" (U.A.) (2nd week)	9,000
Warfield	2,680	15c-75c	15,300	"Wife, Doctor and Nurse" (20th Cent.-Fox) and "Footloose Heiress" (W.B.)	15,000	"Confession" (W.B.) and "Dance, Charlie, Dance" (W.B.)	14,500
Seattle							
Fifth Avenue	2,500	30c-55c	7,700	"Thin Ice" (20th Cent.-Fox) and "One Mile from Heaven" (20th Cent.-Fox) (2nd week)	7,200	"Thin Ice" (20th Cent.-Fox) and "One Mile from Heaven" (20th Cent.-Fox) (1st week)	9,250
Liberty	1,800	25c-55c	7,700	"Lost Horizon" (Col.) (2nd week)	8,900	"Lost Horizon" (Col.) (1st week)	10,000
Orpheum	2,450	30c-55c	6,000	"San Quentin" (F.N.) and "Easy Living" (Para.)	5,600	"Topper" (MGM) and "Think Fast, Mr. Moto" (20th Cent.-Fox) (2nd week)	6,100
Paramount	3,050	30c-55c	5,200	"Double or Nothing" (Para.) and "Wild and Woolly" (20th Cent.-Fox)	6,250	"Souls at Sea" (Para.) and "Blonde Trouble" (MGM) (2nd week)	5,250

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 87

Bluebook School Question No. 87 *was: (A) What does magnetic force represent? (B) If a.c. be sent through a wire wound around and in close proximity to an iron bar, what will occur and what will govern the amount of the effect? (C) How is the density of a magnetic field considered and described? (D) What is "residual magnetism?"*

The following made satisfactory replies: C. Rau and S. Evans; G. E. Doe; D. H. Danielson; W. Limmroth; C. Oldham; J. R. Prater, M. and J. Devoy; J. A. Zachritz; H. B. Smith; C. Champney; R. R. Lee; L. F. Hayes; W. H. Edmonds; O. H. Schmidt; T. W. Redhouse; A. W. Baxter; T. and W. Turk; H. Burgin; E. F. and M. Wentworth; M. O'Connell, D. A. Shea and H. T. Plum; E. L. Sanford; G. L. Daniels; B. and M. Walker; T. Lavenburg; C. H. Lowrie; M. D. McGuire; S. H. Billings; F. H., S. and P. Dalbey; L. A. Beachwood and M. F. Robinson; H. T. Landis; D. Coates; V. LeRoy; T. H. Logan; R. Davis and E. M. Brown; W. B. Myers and D. C. Tannerick; J. H. Morton; B. L. Blunt and W. R. Davis; H. Lathrope and M. Dey; F. B. Shilshome; D. Dennis; J. K. Robinson and R. E. Bullard; M. L. Grahame; R. B. Hornstein and R. R. Jacobs; R. S. Welch; N. S. Reid; S. L. Maxwell; J. R. Davidson and W. R. Matthews; F. L. and L. Savlor; B. L. Cooper and T. L. Kent; L. E. Dodson and H. T. Todd; R. H. Carter and W. S. Roy; D. Hornbeck and R. Tomby; W. R. Singleton and H. A. Ames; R. D. Billings; F. W. Brandenburg; W. Winkler and R. R. Robbins; H. T. Randolph; E. Exline; W. V. Henderson and T. Brown; H. T. Watkins and D. D. Roberts; M. Samuels and O. L. Goldstein; S. N. Lockhard; A. H. and G. T. Jones; L. M. Roberts and W. C. Bant; P. F. Maxwell and S. U. Lamont; G. and L. F. Brown; H. Bunker; C. Caldwell; F. D. Scanlon; D. and W. Porter.

After examining a great number of answers, consulting those in text books, and talking with electrical engineers, I concluded it would be an excellent thing to have some known authority answer Section A for us. I therefore called upon Dr. A. N. Goldsmith, past president of the Society of Motion Picture Engineers, himself an engineer of high standing. He states:

"By *magnetic force* I assume you mean *magnetomotive force.* A magnetic circuit consists of a path containing iron, air or other materials through which magnetic effects act. As we say, a *magnetic flux,* or flow, exists in this magnetic circuit. The magnetic flux is caused by a magnetomotive force. The magnetomotive force depends, in an electromagnet, on the number of turns in the magnetizing coil, and the strength of the current flowing through such coil.

"Accordingly, it is proper to describe, in a general way, the magnetic force in a magnetic circuit as being the pressure which creates a magnetic field or flow in that circuit. It is not so different from Ohm's law for electric circuits where current equals voltage divided by resistance. In magnetic circuits, the magnetic flow is equal to the magnetomotive force divided by the reluctance. The reluctance of a magnetic circuit depends on the materials of a circuit, the length of the circuit, and its shape."

(B) W. Limmroth says, "If a.c. be sent through a conductor wound around and in close proximity to an iron bar, a magnetic field will be induced in and surrounding the iron. The strength of this field will be directly dependent upon the strength of the current and the number of turns the conductor makes around the bar."

H. Burgin says, "Under the conditions named, a magnetic field would be induced in and surrounding the bar of iron. The amount of the effect, or strength of the field, thus created would depend upon (a) number of amperes flowing through the coil, (b) number of turns the coil makes, (c) the kind or character of the bar itself, which may be of soft or hard iron, or may be a laminated bar."

(C) O. H. Schmidt replies, "The density of a magnetic field is usually considered as the number of lines of magnetic force per square inch of space covered by such field. The unit of measurement is the *Maxwell,* which means or represents the number of lines of force passing through each square centimeter of a field of unit density."

Hawkins says, "Lines of Magnetic Force: Lines assumed to exist in a field of magnetic force, tracing the paths along which magnetism acts. If a thin piece of paper be placed over a bar magnet and fine iron filings be sprinkled thereon, the particles of iron will arrange themselves in regular curves between the poles and thus map out or define lines in the magnetic field which scientists call lines of force.

(D) R. R. Lee replies, "Once a mass of iron has been magnetized, it is a difficult matter to remove all traces of the force when the magnetizing agent has been removed. The small amount remaining is termed *residual magnetism.*"

M. and J. Devoy answer, "Residual magnetism is that amount remaining, which constitutes a permanent magnet. The amount thus retained varies from none at all to a considerable amount, according to the quality of the iron. Well annealed, pure wrought iron usually retains very little magnetic force when the magnetizing agent is removed. On the other hand, impure wrought iron or iron which has been subjected to some hardening process, also cast iron, will retain a high percentage of residual magnetism."

BLUEBOOK SCHOOL QUESTION NO. 92

(A) Explain, in your own words, the resistance of the electric arc and various reasons for its variation.

(B) Explain how work performed by electric power is calculated.

(C) What is the maximum permissible operating temperature of a resistance wire and how may it be roughly approximated without actual measurement?

—

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 *Tudor Lane, Scarsdale, N. Y.*

Sound Installations Increase in Mexico

Mexican sound-equipped theatres total 500 as compared with 418 at the first of the year, according to a report to the U. S. Department of Commerce.

There have been 20 installations of the German Tobis-Klang equipment in recent months.

American sound equipment representatives are loath to push sales because of difficulties in servicing the apparatus, the attache reported.

MGM Replaces Trailers With Complete Skits

Metro-Goldwyn-Mayer has adopted a new system for the production of trailers. Instead of following the usual custom, the company is making separate "short subjects" to advertise each of its pictures. Complete skits henceforth will be used to exploit the pictures.

The first under the new system is titled —"Yump," in which Barnett Parker will be featured and "Double Wedding" will be the subject.

Jam Handy Leases Space

Jam Handy Picture Service, Inc., has leased 3,000 square feet of space in the General Motors Building, Broadway, New York, and a building formerly occupied by Metropolitan Motion Picture Company on East Grand Street, Detroit. Wendell P. Gayman has been appointed to coordinate the market research activities of the corporation.

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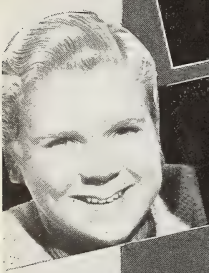
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8 OUTDOOR DRAMAS
"Randall shows great promise of climbing to the top." *Hollywood Reporter*

MONOGRAM PICTURES

WHAT THE PICTURE DID FOR ME

Columbia

DEVIL IS DRIVING, THE: Richard Dix, Joan Perry—Average entertainment. Played Aug. 28.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DODGE CITY TRAIL: Charles Starret, Donald Grayson—I have seen one or two unfavorable comments on this picture and I wish to come to Columbia's rescue and defy anyone who can truthfully say that this was not the best western of the year. It is a musical western and that is just what the people want, as proven by Gene Autry's success. I hope Columbia makes a dozen more like it.—J. E. Palmer, State Theatre, Presque Isle, Maine. General patronage.

NORTH OF NOME: Jack Holt, Evelyn Venable—Good action feature and up to Jack Holt's usual standard. Running time, 56 minutes. Played September 9.—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J.

ROARING TIMBER: Jack Holt—Another reason for sitting by the radio. They dress it up with scenery and forget to include a logical story.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

THUNDER IN THE CITY: Edw. G. Robinson, Luli Geste—Not very much thunder. Except for the presence of Robinson our patrons wonder why this picture was filmed. Below—yes, far below—our average weekend business. Picture turned in the poorest Saturday matinee on all-time record. Running time, 85 minutes. Played September 3-6.—W. C. Lewellen, Federal Theatre, Denver, Colo. Neighborhood patronage.

VENUS MAKES TROUBLE: James Dunn, Patricia Ellis—Very lightweight but amusing withal. Played Aug. 28.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WHAT PRICE INNOCENCE: Jean Parker, Willard Mack, Minna Gombell—We picked this picture up and would like to tip our fellow exhibitors off that it outgrossed "Mutiny on the Bounty," "Stowaway," "Wings of the Morning," and many other specials. We played it for three days and built up from the sex angle, and let us tell you it stood up to record business. It's the story of a girl's first romance. She wasn't able to recognize her dangers and had a baby. Her sophisticated mother did not have her confidence, so she committed suicide. It has possibilities. I'm sure you'll never regret playing it. Its trailer packs a real selling angle. Don't forget to get a press book. If they buy it I'll bet you'll thank us. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

Crescent Pictures

BATTLE OF GREED: Tom Keene, Gwynne Shipman—Well produced western. Tom Keene still helps bring them in.—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J.

First National

CHEROKEE STRIP: Dick Foran, Jane Bryan—One of the better westerns. Doubled with "Fly-Away Baby," making a satisfactory Friday and Saturday double bill. Remember, the very popular song "My Little Buckaroo" is from this picture. Plug it for extra dough. Running time, 56 minutes. Played September 10-11.—W. D. White, Palace Theatre, Exira, Iowa. Town and rural patronage.

MEN IN EXILE: Richard Purcell, June Travis—Just a program picture that I double-featured. No box office names and not much of a story. Too weak for a single feature program. Running time, 60 minutes. Played September 11-12.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MOUNTAIN JUSTICE: Josephine Hutchinson, George Brent—Very good feature that seemed to please. Played September 4-5.—Gladys McArdle, Owl Theatre, Lebanon, Kan.

PRINCE AND THE PAUPER: Mauch Twins, Errol Flynn—Excellent picture to very good business. Played August 7.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

PRINCE AND THE PAUPER, THE: Mauch Twins, Errol Flynn—Splendid performances by Billy and Bobby Mauch and very pleasing swashbuckling by Errol Flynn. However, the picture is wanting in the characteristic Mark Twain humor. Why must this type of picture be invariably too long drawn out? By the time patrons have sat through shorts, prevues and two hours of medieval costumes and scenery, you've a grand case of fidgets on your hands. Business way below average. Running time, 120 minutes. Played September 8-9.—W. D. White, Palace Theatre, Exira, Iowa. Town and rural patronage.

SAN QUENTIN: Pat O'Brien, Humphrey Bogart—Good weekend picture. Story good and action and drama that small town patrons will support.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to —

What the Picture Did for Me

MOTION PICTURE HERALD

Rockefeller Center, New York

Gaumont British

BACKSTAGE: Anna Neagle, Arthur Tracy—Just one of those pictures to put on an off day spot. Title and lobby display is flashy enough but the picture is peopled with unknown stars. Mild satisfaction. Running time, 65 minutes. Played September 7.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

KING SOLOMON'S MINES: Cedric Hardwicke, Roland Young—This picture outgrossed many of the colossal hits from the major companies and pleased the majority of the patrons. Some good singing by Paul Robeson and convincing acting by Cedric Hardwicke. Roland Young drew many laughs and chuckles. Despite the fantastically incredulous theme the film often held a mixed audience delightfully spellbound.—C. T. Cooney, Jr., The Waldo Theatre Corporation, Waldoboro, Maine. General patronage.

Grand National

GIRL LOVES BOY: Eric Linden, Cecelia Parker.—It sent them out satisfied, those that came. Running time, 77 minutes.—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J.

HITTIN' THE TRAIL: Tex Ritter, Jerry Bergh—Ritter is not another Gene Autry by any means. Grand National will have to improve their sound as this picture was very spotty in that respect. Audience comment was very poor. Running time, 55 minutes. Played September 17-18.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MYSTERY OF THE HOODED HORSEMEN: Tex Ritter—Just another western which we played to half a house the first night and to practically an empty house the second. And I feel that the show was over patronized. Running time, 60 minutes. Played September 7-8.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

NAVY SPY: Conrad Nagel, Eleanor Hunt—Good action program picture. Holds up the second half of the program. Running time, 63 minutes. Played September 9.—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J General family patronage.

RIDERS OF THE ROCKIES: Tex Ritter, Louise Stanley—A good singing western. Running time, 56 minutes.—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J.

23½ HOURS LEAVE: Jimmy Ellison, Terry Walker—A good picture with plenty of comedy and action, both. Running time, 72 minutes.—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J.

Metro-Goldwyn-Mayer

BETWEEN TWO WOMEN: Franchot Tone, Virginia Bruce—A very good picture. Played Aug. 26-27.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BROADWAY MELODY OF 1938, THE: Robert Taylor, Eleanor Powell—This "Broadway Melody" is not up to the standard of those in the past. The music is used from past "Broadway Melodies," and the picture seems to have the sameness throughout. The picture will do business, so don't be afraid to give extra playing time and plenty of advertising, as the "Broadway Melody" reputation of the past will bring them in. Running time, 110 minutes. Played September 12-15.—J. E. Palmer, State Theatre, Presque Isle, Maine. Town and country patronage.

CAPTAINS COURAGEOUS: Spencer Tracy, Freddie Bartholomew—Superb entertainment. Everyone is sure to like it. Played Aug. 29-30.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DAY AT THE RACES, A: Marx Brothers—First there were four and now there are three. If they'd take out another next year and one more the next, we would have to bear two more of their pictures. Every time we advertise these, a howl goes up around town. Played them with Screeno this time so they did fairly well, but what a squawk went up as they left the theatre. Running time, 111 minutes. Played August 27-28. —Horn & Morgan, Star Theatre, Hay Springs, Neb.

DAY AT THE RACES, A: Marx Brothers—This is too long for a hokum comedy and, to me at any rate, it is much more silly than humorous. And the box office result certainly does not indicate anything more than a program picture. Running time, 111 minutes. Played September 17-18.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

GOOD EARTH, THE: Paul Muni, Luise Rainer—Two pictures will always stand out in memories of theatrical patrons as epics, "The Birth of a Nation" and "Good Earth." It is a fitting tribute to Thalberg to dedicate this masterpiece to him. Fox may have their Temples, Warners their musicals, and Paramount their out-of-doors pictures, but when it comes to sheer genius in pictures, Metro is still tops with "Maytime," "Captains Courageous," and now "Good Earth." This picture is not an exceptional draw for small towns, but let us not decry the fact that it is without fear of contradiction the finest picture of this season. Played it Sunday opening with only average business. Running time, 138 minutes. Played September 19-21.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GOOD EARTH, THE: Paul Muni, Luise Rainer—Don't feel that this picture is not going to do business because it is a natural for any situation. The story is very simple and it packs a punch that the audience likes. Get after this one and advertise it big, because if you feel it is too high class for your town, so will your patrons, and you will lose out. Running time, 135 minutes. Played August 22-25.—J. E. Palmer, State Theatre, Presque Isle, Maine. Town and country patronage.

LAST OF MRS. CHEYNEY, THE: Joan Crawford, William Powell—Not so good. Too much talking and not enough action. However, the star value drew in the cash customers, so business was good. Played August 10.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

MANHATTAN MELODRAMA (reissue): Clark Gable, Myrna Loy, William Powell—Still a first-class picture. About average intake. Played September 2-3. —L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MAYTIME: Jeanette MacDonald, Nelson Eddy—One of the best musicals we ever played. A little heavy for our audience but put prestige on our house. Business good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

MAYTIME: Jeanette MacDonald, Nelson Eddy—In case you fail to remember, this is the MacDonald-Eddy picture which Metro released last Spring (March) and has finally consented to permit me have a book-

ing. It's a marvelous picture, but, like all Metro pictures, it has played first and second-run all about us, and the bulk of our limited clientele who like this type of picture had already seen it elsewhere and are now driving to a neighboring city to see "Firefly." Played September 12-13.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

NIGHT MUST FALL: Robert Montgomery, Rosalind Russell—Good acting but not very well received by our patrons. Would class it as just fair. Played September 4.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

OLD SOAK, THE: Wallace Beery—Very good at the box office, and that's what counts. Played August 14.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

PARNELL: Myrna Loy, Clark Gable—Gable and Loy seemed to be acting. It is very slow—and did not draw as well as these stars generally do. Would class it as fair. Played September 12-13.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

PARNELL: Clark Gable, Myrna Loy—Splendid production. Well made. Subject matter not cared for by the younger generation. Running time, 126 minutes. Played September 14-15.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

PARNELL: Clark Gable, Myrna Loy—This picture has plenty of merit and will be sure to perfectly satisfy the more intelligent patrons. The names Gable and Loy will bring out many who would not go to see an educational picture as such. This is one of the kind we run for prestige and not for profit. The rental charged is too large for the box office result. But, if such pictures are to be made, someone must pay for them. If the public won't pay for them, it may be up to the exhibitors. Running time, 116 minutes. Played September 10-11.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

THEY GAVE HIM A GUN: Spencer Tracy, Gladys George, Franchot Tone—Three stars gave a wonderful performance, but our audience was lacking in women. Probably the title kept them away. Played September 8-9.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

THEY GAVE HIM A GUN: Francot Tone, Gladys George Spencer Tracy—Swell! It was one grand picture. They don't come any better than these boys, Tracy and Tone. Gladys George did a nice job, too. Running time, 94 minutes. Played September 3-4.—Horn & Morgan, Star Theatre, Hot Springs, Neb. Small town patronage.

THIRTEENTH CHAIR, THE: Madge Evans, Henry Daniell—Interesting but weak. Held up about normally on a Pal Night program. Running time, 66 minutes. Played September 1-2.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

TOPPER: Constance Bennett, Cary Grant—In comparison to the roars and guffaws that accompanied Metro's "Way Out West," "Topper" was received in silence. The picture drew well but was generally disappointing. Too much advertising as to how funny it was. Comedy is better when you least expect it. Played September 1.—C. T. Cooney, Jr., The Waldo Theatre Corporation, Waldoboro, Maine. General patronage.

TOPPER: Constance Bennett, Ronald Young—I gave this picture my personal guarantee for something new and amusing and I was not a bit sorry. It is the first novelty we have had since Audioscopiks. This picture must be advertised as being good because if you do not make up the people's minds before they see it, they are apt to make up their own minds and call it a flop, if you just present it as a regular program picture. Played August 19-20.—J. E. Palmer, State Theatre, Presque Isle, Maine. General patronage.

WAY OUT WEST: Laurel and Hardy—Personally I thought this the most tiresome and inane picture I ever saw, but judging from the comments and the roars of laughter, I was alone in that opinion. Double featured it and it brought out a lot who seldom come to a show and they all seemed to enjoy it, so here's hoping Leo gives us another Laurel and Hardy feature soon. Running time, 64 minutes. Played September 11-12.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Monogram

RIDERS OF THE DAWN: Jack Randall, Peggy Keys—Randall seems to possess possibilities, and with good stories should prove a worthy addition to the ranks of the western stars. New talent is needed and this first picture will establish him in the race. Excellent photography and new backgrounds. Songs not so hot, as they did not seem to have the proper "range" swing. Running time, 60 minutes. Played September 3.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

Paramount

ARTISTS AND MODELS: Jack Benny, Gail Patrick—Subtract Judy Canova and Ben Blue, add more story and omit the Public Melody Number one episode, and it would have been an excellent show. Our patrons were not at all enthused, but evidently we are all wrong here, for all reviews give it a top rating. It's a good show, and, of course, should be played, but don't expect a wow, nor to see many models. Played August 29-30.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

BLONDE TROUBLE: Johnny Downs, Eleanor Whitney—Passable programer, nothing else. McPhee says so. Running time, 66 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

EASY LIVING: Jean Arthur, Edward Arnold—We thought this to be one of the best comedies for many moons. So did our customers and attended it in fine style. It was a little noisy and screwy, but so was "My Man Godfrey," and if you can throw yourself into the spirit of it, you'll have a swell evening. Played September 5-6.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

FORLORN RIVER: Larry Crabbe, June Martel—Certainly not up to Zane Grey standard. They used to make these Zane Grey westerns stand out, better than the ordinary star westerns, but this certainly was not. Seemed to please, however. Running time, 56 minutes. Played September 10-11.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

I MET HIM IN PARIS: Claudette Colbert, Robert Young, Melvyn Douglas—A swell picture even at the box office. We have had a host of these comedies, but the public still likes them; let them come. Running time, 84 minutes.—Maxwell L. Bothman, Alvin Theatre, Guttenberg, N. J.

I MET HIM IN PARIS: Claudette Colbert, Melvyn Douglas, Robert Young—The biggest laugh-getter in a long time. Positively the nuts. Even the hard-to-please patrons liked this one, and, believe it or not, every one had a big broad smile as they left the theatre, satisfied. What more is there to say? Business average against county fair opposition last two days. Running time, 86 minutes. Played September 12-13-14.—W. D. White, Palace Theatre, Exira, Iowa. Town and rural patronage.

MAKE WAY FOR TOMORROW: Victor Moore, Beulah Bondi—For those who like to use a handkerchief, good in a spot where some other attraction brings them in. Once in, they will mostly like it. Played September 8.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MOUNTAIN MUSIC: Martha Raye, Bob Burns—Just an ordinary program picture, but, oh boy, how it drew. Seemed like the patrons ate it up. After it was all over, couldn't find any one who liked it. One of the best drawing cards of the year. Running time, 75 minutes. Played September 5-6.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

MOUNTAIN MUSIC: Bob Burns, Martha Raye—Rather silly. Did above average business. No kicks.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

ON SUCH A NIGHT: Karen Morley, Grant Richards—Did not please any one and will not. McPhee says so. Running time, 70 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

SOULS AT SEA: Gary Cooper, George Raft—Excellent production in any spot. Big enough for extended time. McPhee says so. Running time, 90 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

TURN OFF THE MOON: Eleanore Whitney, Johnny Downs—A good musical, nicely done. Running time, 67 minutes.—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J.

Republic

BOLD CABALLERO, THE: Bob Livingston, Heather Angel—This may be a good feature. At least we were charged for it on the theory that it is something better than a program picture. We have had color pictures flop before, but not as completely as this one. Running time, 71 minutes. Played September 14-15.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

SHEIK STEPS OUT, THE: Ramon Novarro, Lola Lane—Novarro will have to have better story and cast if he expects to get back. This one did not help him. Below average business after first day. Played September 12-14.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

RKO Radio

BORDER CAFE: John Beal, Armida—Gets by, but hardly an attraction to boast of. Not exactly a western despite Mexican border location. Played Sept. 7.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MAN WHO FOUND HIMSELF, THE: John Beal, Joan Fontaine—Good feature. Elements of excitement and suspense combined with a little mystery. Boost it for the thrills. Train-wreck sequence most exciting thing in the picture. Worthy of all exploitation efforts you give it and it will need some. Poor titles, and the press sheets get entirely away from the possibilities the picture really has. Suggest you screen it before planning your campaign. Running time, 67 minutes. Played September 14-16.—Lewellen, Federal Theatre, Denver, Colo. Neighborhood patronage.

NEW FACES OF 1937: Joe Penner, Harriet Hilliard—Claptrap, cheap, shoddy and vulgar. In my estimation, a Z picture. Nothing behind it except wind. Running time, 100 minutes. Played September 12-14.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

RIDING ON AIR: Joe E. Brown, Florence Rice—An excellent Joe Brown comedy. Plenty of laughs in this one. Played September 4.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TOAST OF NEW YORK, THE: Edward Arnold—Good picture to way below average business. Played September 15-17.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

TOAST OF NEW YORK: Edward Arnold, Frances Farmer—A picture which attracts a class of people seldom seen in a theatre. Nothing but praise from those who saw it, and despite the fact that it might be classified as biographical, it is entertainment of the sort we too rarely get. Productions of this kind are an asset to any theatre. Played September 12.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

TOAST OF NEW YORK, THE: Edward Arnold, Frances Farmer—A very well done picture with plenty of careful direction, plot, comedy and good acting. It is, however, a costume picture and we cannot sell costume pictures usually. Played September 5-7.—J. E. Palmer, State Theatre, Presque Isle, Maine. Town and country patronage.

YOU CAN'T BEAT LOVE: Preston Foster, Joan Fontaine—A fair comedy-drama. Pretty Joan Fontaine chalks up another mark along the road to producer recognition. Played September 1.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Twentieth Century-Fox

CAFE METROPOLE: Loretta Young, Tyrone Power—Some good names give this a fair drawing power, but the picture lacks the necessary action to please our customers. Played August 28.—B. Hollenback, Rose Theatre, Sumas, Wash. Small town patronage.

DR. BULL (Reissue): Will Rogers—Will Rogers always pleases and the Rogers admirers came, but these reissues do not draw as well as they did. Good story and good cast. Running time, 79 minutes. Played September 8-9.—Gladys McArdle, Owl Theatre, Lebanon, Kan.

50 ROADS TO TOWN: Ann Sothern, Dan Ameche—A grand comedy. Play this one and please them all. Running time, 81 minutes.—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J.

HOLY TERROR, THE: Jane Withers, Tony Martin—The usual screamingly funny performance from Jane with a very good supporting cast and plenty of action. Running time, 67 minutes. Played September 1-2.—Gladys McArdle, Owl Theatre, Lebanon, Kan.

IT HAPPENED OUT WEST: Paul Kelly, Judith Allen—Did not please any one and will not. McPhee says so. Running time, 56 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

SECRET VALLEY: Richard Arlen, Virginia Grey—Good western picture that drew fairly well. The sound recording on this was poor. Played August 3.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

SEVENTH HEAVEN: Simone Simon, James Stewart—Here's an oldtimer that has been remade. The story is good, although a little too slow moving in spots. James Stewart is excellent in his role. Simone Simon is not so good. Did just a fair business here. Played September 14.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

THIS IS MY AFFAIR: Barbara Stanwyck, Robert Taylor—Good entertainment. Played September 5-6.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

WEE WILLIE WINKIE: Shirley Temple, Victor McLaglen—Well produced and McLaglen very good in his role. Typical Temple picture, a little gooey in spots. A little impossible that Shirley could melt the heart of the tough hombre that took the part of the Khan.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WEE WILLIE WINKIE: Shirley Temple—Grand production in any spot. Give this one all you have got, extended time and extended advertising. McPhee says so. Running time, 99 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

WESTERN GOLD: Smith Ballew, Heather Angel—Did not please and will not. McPhee says so.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

YOU CAN'T HAVE EVERYTHING: Alice Faye, Ritz Bros.—This is another musical like "Sing, Baby, Sing" and "On the Avenue." Alice Faye is the best ever, but the picture does not hold up to the pictures just mentioned. The Ritz Bros. are funny, but their stuff is getting old, and they were not up to their previous pictures. The story and music is good and

will do business any place. Played September 9-11.—J. E. Palmer, State Theatre, Presque Isle, Maine. General patronage.

United Artists

ELEPHANT BOY: Native Cast—Good production and the little elephants gave all the audience a big kick. But ordinary business, and then, after the picture left, with the word-of-mouth advertising that it received, they squawked that they laid off it because of the title and want it brought back.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

ELEPHANT BOY: Native Cast—Excellent animal adventure play. Will satisfy most audiences. Very popular with the children, of course. Played September 4.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

KNIGHT WITHOUT ARMOUR: Marlene Dietrich, Robert Donat—Fine acting by Donat, who can do this sort of thing like no one else we know. Slightly reminiscent of a film directed by the master of melodrama, Alfred Hitchcock. Drew very well and pleased everyone, as well liked as anything we played this year.—C. T. Cooney, Jr., The Waldo Theatre Corporation, Waldoboro, Maine. General patronage.

VOGUES OF 1938: Joan Bennett, Warner Baxter—The most beautiful color ever. Takes your breath away. Trite story. Some of the women enjoyed it immensely, but most of the remarks indicated the color was three-fourths of the production. Played September 6-7 to a fair house.—C. T. Cooney, Jr., The Waldo Theatre Corporation, Waldoboro, Maine. General patronage.

WHEN THIEF MEETS THIEF: Douglas Fairbanks, Jr., Valerie Hobson—An interesting photoplay but only a mild grosser. Played Aug. 31.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WOMAN CHASES MAN: Miriam Hopkins, Joel McCrea—Average weekend business. Here's a picture you can truthfully call "cute." Rather slow and unexciting in parts but containing a lot of simple comedy situations that makes it A-1 for family patronage. Running time, 71 minutes. Played September 11-14.—W. C. Lewellen, Federal Theatre, Denver, Colo. Neighborhood patronage.

Universal

CALIFORNIA STRAIGHT AHEAD: John Wayne, Louise Latimer—Surprisingly good. Was the redeeming feature with "Thunder in the City." Kids got a great kick out of the race between the trucks and the train. If the director could wipe that worried look off Wayne's face, he might become a drawing card after "California Straight Ahead." Good comedy situations. Good action and plot. Running time, 67 minues. Played September 3-6.—W. C. Lewellen, Federal Theatre, Denver, Colo. Neighborhood patronage.

ROAD BACK, THE: Richard Cromwell, John King—Failed at the box office. Seemed to us that a story pregnant with possibilities was, with the exception of several memorable and powerful street scenes, almost completely killed by the adaptors and by the cast. Because of his likeable personality, Andy Devine saved most of it from being a complete bust. Played September 2-3.—C. T. Cooney, Jr., The Waldo Corporation, Waldoboro, Maine. General patronage.

Warner Brothers

ANOTHER DAWN: Kay Francis, Errol Flynn—A picture well received by all those who saw it. However, the attendance was very disappointing due to the fact that Miss Francis' roles have been too much of the sameness in the past. Running time, 75 minutes. Played September 15-16.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CHEROKEE STRIP: Dick Foran, Jane Bryan—Foran is swell, worthwhile just to bear him sing "My Little Buckaroo." Running time, 55 minutes.—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J.

DANCE, CHARLIE, DANCE: Stuart Erwin, Jean Muir—I don't think that Erwin had a good time in this one. Pretty weak entertainment.—A. S. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

EVER SINCE EVE: Marion Davies, Robert Montgomery—Better than we anticipated. The patrons seemed to get a lot of fun out of it. The best picture Marion Davies has had in a long time. She sure is no drawing card. Seemed to please, howexer. Running time, 79 minutes. Played September 12-13.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

FLY-AWAY BABY: Glenda Farrell, Barton MacLane—Second adventure of "Torchy Blane." A satisfactory little programer that hinges on the round-the-world flight of Dorothy Kilgallen, which made headlines a while back. Drew some good laughs and seemed to please. Best shots I have ever seen of Clipper plane take-off. Running time, 60 minutes. Played September 10-11.—W. D. White, Palace Theatre, Exira, Iowa. Town and rural patronage.

GO GETTER, THE: George Brent, Anita Louise—Good action picture to average business. Played September 3.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

KID GALAHAD: Edward G. Robinson, Bette Davis—Surely not entitled to a three-day showing in a town of this size, yet on account of percentage arrangement, we were forced to play it three days. However, it was a dandy picture, swell story and nicely played by two of the screen's most wonderful players, Bette Davis and Edward G. Robinson. That Morris boy grows on you, too. Running time, 100 minutes.—Played August 29-31.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

KID GALAHAD: Edward G. Robinson, Bette Davis—Good picture, with only fair drawing power, however. Running time, 101 minutes. Played September 10-11.—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J.

LIFE OF EMILE ZOLA, THE: Paul Muni, Gale Songergaard—No words from this pen could begin to do it justice. Paul Muni should again win the Academy Award for this, and if awards are given for slightly lesser roles, Joseph Schildkraut should receive another for his Dreyfus. When the greatest actor in Hollywood in his greatest characterization is hard pressed to top other grand moments achieved by Schildkraut and Donald Crisp, you have a truly great film that everyone should see, and having seen it, none will forget. One of those rare films that, even should it do poorly at the box office because of the general public's fear of art, would make any exhibitor deeply proud to have been honored by its presence at his theatre. The audience was completely carried away and clapped at the curtain. Played August 29-30.—C. T. Cooney, Jr., The Waldo Theatre Corporation, Waldoboro, Maine. General patronage.

SINGING MARINE, THE: Dick Powell, Doris Weston—This is quite good. Several good songs enliven the familiar proceedings. Powell is in fine voice. Fair business for the holiday but not what we had hoped for. Played Sept. 5-6.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SLIM: Pat O'Brien, Henry Fonda—Good action picture that did excellent business. Played September 1.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

VARSITY SHOW: Dick Powell, Fred Waring and His Orchestra, Johnny Davis—I have not played this picture, but saw it at the Warner trade showing in New Orleans. The picture has many selling angles and is fine entertainment, but to me Dick Powell was not at his best. Fred Waring very good, in fact I thought much better than Powell. This picture is full of comedy, music and all it takes to make a special. The one bad feature, in my estimation, was Johnny Davis. He would have been fine if the director had not tried to include him in every scene. He became tiresome and soon got on my nerves. Play this picture and advertise it big, because it will deliver and please your customers. Thanks, Warner, and especially the New Orleans force, for a very delightful time.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Columbia

AM I HAVING FUN: Broadway Comedies—Good clean fun and worth while running. Running time, 18 minutes.—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J.

GOLF MAGIC: New World of Sport Series—Here is a short that all golfers will get a big kick out of, and interesting to non-golfers.—D. E. Fitton, Lyric Theatre, Harrison, Ark.

Educational

LOVE IN ARMS: Two-Reel Comedies—Very good! This is something like it.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

POT LUCK: Song and Comedy Hits—A song hit story that will be good on any program where a short of this type is needed.—D. E. Fitton, Lyric Theatre. Harrison, Ark.

RED HOT MUSIC: Terry-Toons—Nothing to it.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SONGS OF THE DANUBE: Treasure Chest—Rather poor despite its possibilities. They fell down on this one and your folks will be extremely restless if they are at all like ours.—L. A. Irwin, Palace Theatre, Penacook, N. H.

Metro-Goldwyn-Mayer

NO PLACE LIKE ROME: Musical Comedies—Very disappointing when you expect a musical. However, it was very good, and lavishly produced. Running time, two reels.—D. E. Fitton, Lyric Theatre, Harrison, Ark.

ROCKY MOUNTAIN GRANDEUR: FitzPatrick Travel Talks—The tops in travel talks. Beautiful scenery in color, interesting talk and some swell music. Running time, eight minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan.

SERENE SIAM: FitzPatrick Travel Talks—This is on a par with other MGM travel talks. All very good.—D. E. Fitton, Lyric Theatre, Harrison, Ark.

SOME TIME SOON: Musical Comedies—This is about the poorest product that Loew's have sent out this season. So poor that we put it in the can after showing it on a Sunday matinee. Running time, 19 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

TENNIS TACTICS: Pete Smith Specialties—This was a nice subject with some interesting shots of expert tennis and the gals in their shorts didn't hurt the eyes any.—Horn & Morgan, Star Theatre, Hay Springs, Neb.

Paramount

BLUE VELVET MUSIC: Headliners—Our patrons are getting fed up on these band shorts. They are all about the same.—Horn & Morgan, Star Theatre, Hay Springs, Neb.

CAR-TUNE PORTRAIT, A: Color Classics—This is as good a short as has been made by any producer. Play it in a top spot. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

PRIML FAVORITES: Headliners—Good orchestration. Unfortunately, something about what the lady vocalist was wearing or her gestures caused undue merriment among the audience and spoiled the excellence of the subject.—L. A. Irwin, Palace Theatre, Penacook, N. H.

PUDGY TAKES A BOW-WOW: Betty Boop Cartoons—Just another Betty Boop, which are getting poorer and poorer as "time marches on." Not even a laugh from the kids. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

SAFETY IN THE AIR: Paragraphics—Terrible. Was of no interest to my patrons. This seemed to be simply an advertisement concerning safety of air service. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

TWILIGHT ON THE TRAIL: Screen Songs—A very good short. The cartoon part was very novel and the singing and harmony exceptional. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WHOOPS! I'M A COWBOY: Betty Boop Cartoons—A good cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H.

(*Continued on following page*)



SPEED and SUPER-SPEED

By Rail—By Air. Ship your releases by Railway Express, the complete nation-wide rush service. Fast, through rail routing. 23,000 offices. For super-speed, use super-swift AIR EXPRESS—2500 miles overnight. Low, economical cost. Quick pick-up. Intelligent handling. Prompt, accurate, receipted deliveries. For day or night service, phone nearest Railway Express office.

RAILWAY EXPRESS AGENCY INC.

NATION-WIDE RAIL-AIR SERVICE

THEATRE ACCOUNTING

by WILLIAM F. MORRIS

(Certified Public Accountant)

●

A system devised expressly for keeping a correct tabulation of receipts and expenses.

All the information required by the Social Security Act can be easily and quickly obtained both weekly and for longer periods as the total is accumulated.

●

TELLS ALL THE FACTS ABOUT YOUR BUSINESS EACH WEEK

- Payroll data for Social Security Taxes.
- Profit at a glance—Daily or Weekly.
- All expenses deducted—including Rent, Taxes and Depreciation.
- Complete record of advance bookings.
- Itemized Schedule of All Assets and Equipment with Table of Depreciation Rates.
- Does not require a bookkeeper to handle it.



$3 ENOUGH FOR A FULL YEAR'S BOOKKEEPING

QUICLEY BOOKSHOP

ROCKEFELLER CENTER NEW YORK

(Continued from preceding page)

RKO Radio

CUPID GETS HER MAN: Rainbow Parade—Good color cartoons—L. A. Irwin, Palace Theatre, Penacook, N. H.

FOXY PUP, THE: Color Rhapsodies—Excellent color cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H.

MARCH OF TIME: March of Time Series—Think we'll forget these for a while. Thought they would bring in some extra business, but, from the expressions we hear, believe they really are driving business away. The subjects are entirely too dry and uninteresting.—Horn & Morgan, Star Theatre, Hay Springs, Neb.

MARCH OF TIME: No. II—We had several walk-outs on this when it started. They don't seem to want to give it a chance to satisfy.—L. A. Irwin, Palace Theatre, Penacook, N. H.

PUTTING ON THE DOG: World of Sports—About average for the series. Okay.—L. A. Irwin, Palace Theatre, Penacook, N. H.

SINGING IN THE AIR: Headliner Series—This little musical ranks with any we have had this season. The plot is clever and the little girl singer is due to go places if she gets her chance. Running time, 19 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

TRAMP TROUBLE: Edgar Kennedy Comedies—Extra good, this newest Kennedy. Would classify it as a comedy worthy of a preferred spot. Running time, 18 minutes.—Harry M. Palmer, Temple Court Theatre, Washington, Ind.

Twentieth Century-Fox

FLYING SOUTH: Terrytoon Cartoons—This is a good cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H.

Vitaphone

ALPINE GRANDEUR: Colortour Adventure—Good travel talk in beautiful color. Running time, one reel. —Gladys E. McArdle, Owl Theatre, Lebanon, Kan.

BRING ON THE GIRLS: Edgar Bergen—A good vaudeville reel with Edgar Bergen introducing the acts and helping the fun.—Maxwell L. Rothman, Alvin Theatre, Guttenberl, N. J.

DAVID MENDOZA AND HIS ORCHESTRA: Melody Masters——First class entertainment. Running time, one reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

DAY AT SANTA ANITA, A: Sybil Jason—Excellent dramatic two-reeler in beautiful color. Sybil sings one song.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DAY AT SANTA ANITA: Sybil Jason—Excellent musical in color, featuring Sybil Jason and showing a number of screen stars. Frank McHugh is especially amusing. Good horse race. Running time, 18 minutes. —Gladys E. McArdle, Owl Theatre, Lebanon, Kan.

DOG DAZE: Merrie Melodies—These color cartoons of Warners are getting better all the time. Kids and grownups enjoyed this very much. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

DOUBLE TALK: Edgar Bergen, "Charlie McCarthy"—Amusing ventriloquist act with the inimitable Charlie McCarthy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

EMIL COLEMAN AND HIS ORCHESTRA: Melody Masters—This is about the tops in band shorts for the season, with the possible exception of Vincent Lopez "Knock, Knock, Who's There?" a Paramount. The music is good and the dancing couple in the last selection should be in features. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

FLOYD GIBBONS' "YOUR TRUE ADVENTURE" SERIES: Saw one of these at the trade show and it's really good. Can stand plenty of advertising and it appears that Warner is doing just that for this series. This one-reeler was better than some features I have seen. They are sure to mean extra money if handled right.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

GEORGE HALL AND HIS ORCHESTRA: Melody Masters—Okay band act.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HOME RUN ON THE KEYS: Babe Ruth—The folks didn't seem to get the kick out of this the reviewers have led us to expect they would. Only fair.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HOTEL A LA SWING: Eddie Foy, Jr.—Reasonably good musical entertainment.—L. A. Lrwin, Palace Theatre, Penacook, N. H. General patronage.

JAM SESSION, THE: Clyde McCoy and Orchestra—We raved about this before, and young folks ate it up and requested it back. We played it for two changes of pictures. The meter checker told us he never saw a better short. It's a real hot musical short in the real Clyde McCoy triumphant style. Give us more, Warners; we're with you.—Harlund Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

LITTLE PIONEER, THE: Broadway Brevities—One of the finest colored two-reel shorts of the year.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LOUISIANA KINGS: Melody Masters—An exceptional band reel. The harmony and novel settings are the tops in shorts. Play it for all it's worth. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

NEWSBOYS NOCTURNES: Broadway Brevities—Here is a good Brevity. The vaudeville is good and the black-face drummer is the tops. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

POETS OF THE ORGAN: Mr. & Mrs. Jesse Crawford—Good organ number.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PORKY'S BUILDING: Looney Tunes—Amusing cartoon, although nothing extraordinary.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PORKY'S DUCK HUNT: Looney Tunes—Very funny cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H.

PORKY'S DUCK HUNT: Looney Tunes—These are good Black and White cartoons. Running time, seven minutes.—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J.

PRETTY PRETENDER, THE: Broadway Brevities—Enjoyed by all. Very good. Play it. Running time, 21 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

SPEAKING OF THE WEATHER: Merrie Melodies—One of the best, if not really the best cartoon that I have ever seen. If you don't think it's that good, play it and see!—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

STREAMLINED GRETA GREEN: Merrie Melodies—Very good color cartoon showing automobiles coming to life, etc. Would go well with "Devil Is Driving," etc. Running time, seven minutes.—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J.

SUNBONNET BLUE: Merrie Melodies—One of the finest colored cartoons of this series and that is something. Your audience, young and old, will love it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TAKING THE COUNT: Joe Palooka—A good comedy with some slapstick to liven the parade. Running time, 18 minutes.—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J.

UNDER SOUTHERN STARS: Broadway Brevities—Classical short telling the story of Stonewall Jackson. Quality product for your better class nights.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

VAUDE-FESTIVAL: Big Time Vaudeville Reel—This was very well received. A miniature vodvil show. —L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

VAUDE-FESTIVAL: Big Time Vaudeville Reel—Believe it is about time Vitaphone was forgetting these vaudeville reels. At first they were fine, but now the talent seems to have been all used up. It is getting worse and worse. Running time, 10 minutes. —Horn & Morgan, Star Theatre, Hay Springs, Neb.

VITAPHONE FUNSTERS: Big Time Vaudeville Reel—Fair. Running time, 11 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan.

Serials

Republic

ROBINSON CRUSOE OF CLIPPER ISLAND: Mala, Mamo Clark—This serial is only fairly well made, but had average reaction.—Maxwell L. Rothman, Alvin Theatre, Guttenberg, N. J.

Universal

WILD WEST DAYS: Johnny Mack Brown—We are on the seventh chapter and it is very good. While we do not run more than two serials a year, it is the best we have run for several years.—D. E. Fitton, Lyric Theatre, Harrison, Ark.

Miscellaneous

LOUIS-BRADDOCK FIGHT: Fight Film—Excellent fight picture but did not draw any extra business. Running time, 19 minutes. Played Aug. 19.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural patronage.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BELLS AND CHEERS

Now, when the gag first started, a flock of theatremen who really should have known better participated with vigor and enthusiasm in that cute little advertising exercise known by the cognoscenti as:

"Leading with Your Chin."

It all began when newspapers and magazines broke out with a rash or less of stars the number of which were offered to tip off readers on the merits or demerits of pictures under review by the individual publications. Thus, when a single, lonesome and shame-faced star twinkled feebly, ticket-buyers were supposed to understand that when the picture so branded appeared locally it was a good time to go fishin' or clean out the cellar.

But, good people, when as many as four or even three stars burst upon the firmament, that was supposed to be the signal for a mass movement upon the boxoffice. Then the manager joined in the festivities, and many—alas, too many—did so by spreading the abundance of stars across their fronts and in newspaper ads as thick as conventioneers around a hotel bar. The only thing left to do, it was expected, was to stand out in the lobby and watch the grosses mount.

But even heaven has its drawbacks, so we've been told, and it appeared that the star-rating system wasn't going over so good. In many situations, theatremen reported that the more stars or other dinguses a picture was given by the magazines, the less business it did. And managers who continued to use the star-foolishness in their advertising found out they were sticking their chins way out and even more so when along came a picture that had no four-stars. For when the single and two-starrers were dated in, lobbies were divested of their celestial adornments which, of course, flatly informed Mr. John Q. Customer, who is far from a dope, that in the manager's opinion the picture was a weasel-in-spades.

So, finally tired of taking it big on sensitive chins, disillusioned showmen dropped the star-foolishness into the waste basket and there was peace in the land, until along came radio commentators with bells and sichlike. So many bells, blasts on a horn, toots on a piccolo, cheers, or what have you, are now supposed to determine the fate of the picture at the boxoffice. And showmen, who believe, evidently, that if one man says it loud and long enough to as many people as will listen to him it must be so, have turned from star-gazing to bell-ringing.

Comes next week and there ain't no bell-tinkling, horn-blasting nor piccolo-tooting, and missing the joyous, effervescent advertising and lobby clamor, Mr. John Q. Customer will again murmur "weasel" and turn away to buy his entertainment at the ticket-window of the opposition.

There is an old Chinese proverb that reads:

"He who is color-blind to stars and stone-deaf to bells will never stick his nose into a buzz-saw."

▽ ▽ ▽

MIND THE DEADLINE, FOLKS

Though happily the occasions are very few, it is to be regretted that entries for the Quigley Awards must be turned down because they reach here after monthly deadline time. And it is to be regretted doubly when such campaigns are good enough to command the highest consideration from the Judges. If it may be that those so penalized misunderstand the rulings in this respect, we will endeavor to forestall any such occurrences in the future by detailing the rulings as follows:

Entries must be received no later than monthly deadline dates announced sufficiently in advance. For instance, on pictures played during September, campaigns must be forwarded in time to arrive no later than the September deadline, which is midnight of Saturday, October 9th.

To be emphasized also is that pictures played exclusively in August, for instance, are not eligible for the September Awards. However, campaigns for dates played on the last days of August and the first days of September, for instance, will be considered as September entries, providing they reach headquarters before the September deadline.

Is that perfectly clear? Please let us know if it isn't.

▽ ▽ ▽

Many have been the "pass" quotations culled from the Bible, and to the long list of familiars can be added one new to these ears, forwarded by Miami's Hal Kopplin who credits Atlanta's "Ching" Allen for: "Though they roar, yet they cannot pass"—Jeremiah v:22.

A. Mike Vogel

The Round Table in Pictures





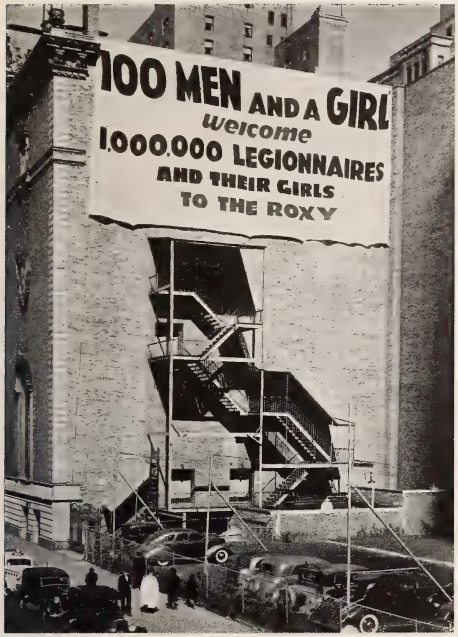
Came a day when Governor Roy E. Ayres, of Montana, and division manager Bill Steege were in town together, so Manager Ted Kirkmeyer, of the Rio, in Helena, seized upon the happy occasion for the presentation of his Quigley Silver for July. That's His Excellency (center) shaking hands with Ted as Bill Steege looks on approvingly. (Above, right) Highly effective display in the lobby of the Earle, Washington, D. C., to sell the new season attractions, was planned by Frank La Falce, Warner Washington zone theatres director of advertising and publicity.



First time that tin was used exclusively for a display at the L & J Fox Theatre, in Atlanta, Ga., came about with the construction of a new modernistic shadow box, color scheme of white trimmed in light green and placed in center of lobby. Reports City Manager, E. E. "Whit" Whitaker, that artist and house crew sealed and rubbed out every seam in same manner as auto workers dress down bodies.



Seems that according to the replies, Stella would have enjoyed herself no end in the contest put over by Cleveland Loew Theatres publicity head, Milt Harris, to popularize a new hotel dance spot and of course to plug "Stella Dallas" at the State. For further publicity, Harris planted a 40 by 50 tiein sign in the theatre lobby.



The American Legion convention in New York City coming in the midst of the date on "100 Men and a Girl" at the Roxy, was reason for the giant banner hung by Universal on the theatre building tieing in the picture with a welcome to the Legionnaires. Stunt was only one of the many in the smart campaign engineered by Morris Kinzler and the Universalites.



One of the outstanders in the campaign for "Elephant Boy" put on at the Famous Players-Canadian Metropolitan Theatre, in Regina, Sask., Canada, by Larry Graburn, was elaborate display at leading department store. Stuffed elephant, tiger cub, atmospheric decorations, etc., attracted much attention to the window and the picture date.



For the date on "San Quentin" at the Palacio Theatre, in Mexico City, top exploitation stunt proved to be squad of men on the streets costumed as convicts, bearing a banner on the picture and kept under control by the "cop" in the rear of the squad. Each of the "cons" carried a sign which identified the crime for which he was supposed to be imprisoned.



To brew laughs for the picture and of course to present an unusual display out front for his date on "Topper," Manager George Limerick, at the Yale, in Cleburne, Tex., promoted a confiscated still and all the accessories, including bottles. Stills and tiein copy were used on center poster and even the famed Pallette rain-barrel voice was emphasized by the exhibit of an actual barrel.

QUICK REPORTS FROM THE FIELD

Premiere

Regular Hollywood premiere was accorded opening of "100 Men and a Girl" at the Ute Theatre, Colorado Springs, Colo., with Manager Ralph H. Ayer inviting the Mayor, and such visiting celebrities as Edna Ferber, Mrs. Evelyn Walsh McLean, etc. Event rated newspaper breaks on the society page with full sweep of pictures across the top of page and extra publicity on the film.

Opening was broadcast with station's program directress acting as mistress of ceremonies introducing celebs on arrival. Newspaper cameraman stationed in lobby snapped the prominents. Autographed photos of Deanna Durbin were presented to first 250 arriving at theatre and department store cooperated on tieup using fan photos of the starlet imprinted on back with copy on Durbin fashions. Store also ran large co-op ad playing up the film and Deanna clothes.

Chinese Cables

Cablegrams supposedly from Hong Kong were sent by W. Clyde Smith, Paramount, Hot Springs, Ark., to all business houses and their employees with the following copy: "We urge you and honorable members of your household to see 'The Good Earth,, to be shown," etc., and signed by Wang and O-Lan. Entire staff was dressed in Chinese attire, signs in public parks and similar prominent spots spotted with "This is the Good Earth—Keep off the grass," and Clyde planted a 60-foot banner atop new five-and-ten reading "This building was erected on Good Earth."

Special front was erected carrying out the Chinese motif; box office transformed into pagoda with bamboo effects and panels consisted of full length figure of Tillie Losch and heads of Muni and Rainer. Giant standees were also used and Chinese lanterns hung from under the marquee.

WANTED!

Exhibitors to Cash in on These New Popcorn Machines . . .



These thoroughly new, up-to-date Popcorn Machines get all the nickels and dimes. They are improved big-capacity models with lights, color and motion that really get the business for you. All-electric, full cabinet size. Capacities: **$8.00 to $18.00 per hour.** Low down payments, easy terms.



Write for Catalog!



ADVANCE MFG. CO.
6332 St. Louis Ave., St. Louis, Mo.

ADVERTISING APPROACH FOR "LONDON MELODY"

Reported as the first of its kind in England is the exhibitors' service campaign created by Bob Graham, advertising and publicity director for Herbert Wilcox Productions on "London Melody". Manual contains over 12 pages of indexed material with credits, publicity, synopsis, advertising and exploitation, and is offered in addition to the pressbook.

Featured is a contest on the picture in which Wilcox offers cash and a free trip to the studios for the winner. Runner-up will also be recognized.

Clergy Aids

All Detroit's clergy received letters urging them to see "Zola" at the Cass Theatre and to tell congregations about the film. Ministers cooperated by discussing the picture from pulpits.

Society editors devoted space to opening with pictures of celebrities who attended the premiere. Cards were placed in all bus stations and special cards planted in libraries. Photos of Muni were placed in important stores and counter cards used in downtown hotels. Contacts were also made with the PTA's, Junior League, Better Film Group, Superintendent of Schools, Federation of Women's Clubs and all Catholic groups in the strong campaign supervised by Mort Blumenstock and Don Nermuth.

Tabloid

To announce the reopening and complete refurbishing of the Regent Theatre, Elmira, N. Y., Bill Leggiero got out a four page tinted tabloid which was distributed house to house. Entire cost was covered by merchants ads. Paper contained welcome message from Bill, story on the sound equipment, photo of new seats, personal endorsement of opening picture and plug for coming attractions.

Newsboys' Contest

Local dailies cooperated with Charlie Crowley, Globe Theatre, Vineland, N. J. on "Headline Crasher" by featuring a contest on the first page. Passes were given to each newsboy who submitted news articles acceptable to the local editors and details were posted in the boys' rooms of each daily.

Stokowski

Since Leopold Stokowski has long been a favorite in Philadelphia, where he has conducted the famous Philadelphia Symphony Orchestra, Skip Weshner, with his assistant Jules Seltzer and Harold W. Seidenberg, manager of the Fox Theatre, supplemented the regular campaign on "100 Men and a Girl" with a special flash folder playing up the maestro's role in the picture.

Folder was dignified piece of work with picture of Stokowski conducting and carried telegram from him with reference to the Philadelphia opening and list of the classical selections played in the film. This was sent to all special mailing lists supplied by all local concert bureaus. Also special ads were taken on the music pages of local pages in addition to regular ads on the movie pages.

Windows

Artie Cohn, Queen Theatre, Wilmington, Del., secured cooperation of the A.M.A. for "Devil is Driving" by planting display in hotel window consisting of scene stills and miniature autos. Window was also used in Dupont building together with strong local endorsements. Police safety squad was invited to special showing, trolley car dash board cards used profusely and date further endorsed at a meeting of the Delaware Motor Club.

Front Page Ad

After regular run of the local *Star-Journal*, day ahead of opening of "Marked Woman" at the Ohio, Sandusky, Manager Joe J. Scholer had paper's front page mortised to make room for a four-column, two-color ad on the date. Page was then rerun and 1,000 extra copies distributed by newsboys wearing aprons imprinted with theatre credits and shouting "Racketeer gang exposed in Sandusky," etc.

Car Cards

Four days ahead of opening engagement of "Topper" at the Community Theatre, Miami Beach, Fla., George Allen planted car cards in all trolleys, window cards were also placed in best spots about town and heralds distributed by Liberty boys. George also effected tieup with book department of department store, radio announcements were made twice in advance of opening and special trailer was run ten days ahead.

QUIGLEY AUGUST AWARD "FIRSTS" SCORE HIGH ON TIEINS, CONTESTS

Theatremen in Texas and Maine Vie with Canadian Showman In Execution of Campaigns Voted First Mention Honors

Citizens of Regina, Sask., Canada, awoke one morning recently to find the sidewalks covered with elephant footprints in yellow all leading to the Metropolitan Theatre. Stunt was one of the advance teasers arranged by Manager Larry Graburn on his campaign for "Elephant Boy" which was the last he put over in that spot before proceeding to his new assignment at the Capitol in Halifax. The gag aroused plenty of interest in the date and was further coupled in the public mind with costumes worn by the house staff, floor men wearing imprinted sun helmets some two weeks in advance.

Newspaper publicity campaign topped by editorial on the feature was also set well ahead and built up to a series of contests put over with the *Leader-Post* reported by Graham to be difficult to crack. First contest took the form of a co-op page with some 30 merchants participating, one for each letter of the title, author of the book and theatre, as follows: "Elephant Boy, Kipling, Metropolitan." Individual letters from these three words were placed alongside of each merchant's ad and entrants were required to count the number of times that letter appeared in the merchant's copy, and place these totals in a list of the merchants and their addresses.

Second contest invited newspaper readers to write on a postcard in not more than 35 words why they wanted to see the picture. Third contest was for the best amateur posters to advertise the date. Copy stated that suggestions could be obtained from displays in front of the theatre. Posters were required to be nine by 12 and could be in color or black and white.

Ties In With Friday 13th

Since the picture opened on Friday the 13th, Larry made much of the day by distributing folders, copy leading off with "your lucky day—Friday, the 13th," following this with tiein copy. He also took advantage of another topical event wherein the Province of Saskatchewan started collection of a sales tax week ahead of the date. In order to aid the public in computing the amount of the tax, Graburn had cards distributed carrying the information with theatre credits at the bottom stressing that the tax did not apply to theatres.

Prominent stores were spotted for advance displays, featured being a Woolworth window of mechanical elephant toys with a negro lad in costume showing how they worked. Another flash found good enough for newspaper reproduction was a window in the leading department store, center of which was life-size stuffed pachyderm against a tropical background. Store thought enough of the display by running notices in all the newspaper advertisements.

Graburn also tied on a classified page promotion wherein he advertised for a live elephant, this followed by house ad in which the paper plugged the fact that, although no pachyderms were forthcoming, nevertheless the want page clicked 99 times out of a hundred. Other slants that clicked were giant invitation to the mayor, tiein with girls' soft ball tournament, kiddies parade with prizes given for the best imitations of the "Sabu," the boy in the picture, and radio plugs. Top billposting stunt was promotion of four 24-sheet stand used in teaser fashion. Board was blanked with white and theatre sign man lettered the title and theatre a few letters at a time over a period of days, adding additional letters each day until the sign was completed.

INTERSTATE CIRCUIT SPONSORS "TESTS"

MGM's search for screen talent in Texas sponsored by Interstate Theatres was tied in with showings of Universal's short "Hollywood Screen Test" in campaign supervised by Bob O'Donnell and carried through by Frank Starz and Miss Besa Short.

Special four-page folder announcing the talent search carried publicity on the date for the short at the various situations.

Wide Drawing Area Covered By Parkhurst on "Courageous"

Since "Captains Courageous" was booked to play day and date in another spot but a few miles away, Manager Pearce Parkhurst found reason to start his campaign on the picture a month ahead at the New Star, Dover-Foxcroft, Maine. He led off with the unusual offer of an invitation to patrons who desired to read the book before seeing the picture purchasing two copies of the novel for this purpose.

Hangers were placed on every door in town and heralds sent to all names on mailing list and distributed house to house in 10 towns in the drawing area. These were followed by jumbo heralds especially printed, distributed in the same manner. Additional printed literature included bookmarks and combination blotter, ruler and calendars which were left at offices and such places as postoffice, banks and at schools. Parkhurst also utilized local and neighborhood newspapers topping his ads by a personal endorsement and listing special reasons why the public should see the picture at the New Star.

Outside attention was drawn to the date by a street parade headed by members of the local boys' band in full dress uniform. Procession was headed by two boys carrying theatre banners and after marching from one end of the town to the other band returned to the theatre where concert was given out front. Boys were guests of the management to see the picture after which they were brought up on the stage for an additional musical program. To keep interest high for the second day of the showing, Pearce announced 100 colored star stills free to the first patrons requesting same.

In personal contacts and in the newspapers, Parkhurst made much of the fact that he had seen some of the picture being filmed at Gloucester and also profited from the discovery that a local girl had played a bit in the picture. To insure that everyone in town who wanted to attend would have sufficient opportunity arrangements were made with the two largest stores in town to close a half hour sooner than they ordinarily would and Parkhurst was able to interest the merchants further in devoting space in their best windows for advertising on the date. Vacant stores and buildings were also bannered and personal talks made by the manager from the stage.

Limerick Uses Jinx Prevue To Plug Date on "Topper"

Since his annual Jinx Prevue put on Friday the 13th came a week ahead of his date on "Topper," Manager George Limerick, Yale, Cleburne, Tex., found it profitable at the Jinx show to introduce the picture by a bit of business arranged with the master of ceremonies. The emsee announced that Constance Bennett and Cary Grant, stars of the picture were in town and had been prevailed upon to make an appearance. At this the curtain opened as if to allow the stars on the stage and as the emsee adjusted microphone, offstage voice spoke describing the star of "Topper" as a pair of gay ghosts and giving a further brief outline of the picture. Then the supposed voice of Cary Grant faded out in farewell and as it did, two flashpans were set off to further build the idea. Limerick reports it went over well since the trailer had been run just before.

George went for all the screwball ideas found advantageous in calling attention to his date, in addition to a classified ad contest and a treasure hunt in cooperation with an ice cream company. This was accomplished by printing letters of the title on pint ice cream carton tops. Running for five days prizes were awarded to those bringing in six tops spelling out the title.

Limerick uses a courtesy card with copy reading "It started to rain, so we thought you would appreciate our raising your windows," signed with theatre signature. Weather proving wet, he attached this tag to cars with reverse side carrying theatre plugs. He also took advantage of a trip made by one of the house staff to the west coast; the vacationer forwarded postcards on the picture to a selected mailing list from different stops.

Boy on street with apron carrying theatre cartoon copy and wearing top hat commanded attention as did a series of sidewalk stencils. In addition to imprinting menus, sales checks, napkins and such forth Limerick even went so far as to stamp leather soles of repaired shoes. Effective also was the lobby decorations featuring a large still promoted from local sheriff. This with all the rest of the manufacturing equipment was planted on the sidewalk with copy to the effect that it was being used to brew lots of laughs for the picture.

Further Football Tieins Forwarded By Round Tablers

Since Georgetown, George Washington, Maryland, Catholic and American Universities are situated in Washington and the immediate vicinity, Ray Bell, Washington Loew Theatres publicist has arranged with all institutions for varsity squads and coaches and the opposing teams to be guests at the Capitol Theatre on the eve of each local game. Cheering squads of each school will be permitted time on the stage. House orchestra will play Alma Mater of each school and there will be community singing of school songs projected on screen. Events are publicized on drama and sports pages and mentioned on radio.

Bell has also arranged with local sports editors to act as committee to select eleven outstanding players, each selection to receive a gold football from Loew's. Most valuable local played will also be honored. Above tieins are all sponsored by Loew Division Manager Carter Barron, former All American from Georgia Tech.

Miskell To Entertain Teams

At the Orpheum, in Omaha, Manager Bill Miskell has effected a tieup with the local Creighton University for publicity at scheduled night games. In return for entertaining visiting football and basketball squads at the theatre, College announces coming attractions at the Omaha over p.a. system during the games. School will also allow space on score cards for theatre advertising.

Featured tiein set by Miskell with Coach Bernie Bierman of Minnesota will have the entire squad at the theatre night before game with Nebraska. Event will be called College Night with Glee Club accompanied by organ presenting medley of school songs, plus introductions of coach and captains from the stage.

Botwick Will Film Games

Through tiein with photographer, the teams themselves and the theatre, Harry Botwick, State, Portland, Maine, is set to take short shots each week of the outstanding game for showing at the theatre. Included also will be shots of people buying tickets and seated in grandstands. Those identifying themselves on screen will receive prizes.

Last year's top stunt to be built up this year is use of small stereopticon in lobby which with typewritten slides will enable Botwick each Saturday to project on small screen scores of important games.

Warner Theatres School Rallies

Reported by Dick Wright, Cleveland Warner Theatres District Manager is a recent presentation at the Lincoln in Massillon, Ohio, of the local high school team from the stage by Manager Irwin Solomon. Regular school rally was put on to start the season. In Akron, Manager John LaDue at the Strand has arranged with the local *Times-Press* on a score guessing contest which Wright reports will ensure the theatre plenty of publicity during the fall season.

QUALITY PLUS-SPEED!
Send Us Your Next Order!
FILMACK TRAILER CO
843 S. Wabash CHICAGO

Quigley Awards Information

QUIGLEY AWARDS—Silver and Bronze Plaques, inscribed—are being presented each month during 1937 for the two entries selected by majority vote of the monthly Judging Committees as the best of all contest campaigns submitted to Managers' Round Table Club on single pictures played that month. . . .

△

QUIGLEY FIRST MENTION and HONORABLE MENTION Sheepskin Certificates are being presented each month during 1937 for meritorious campaigns submitted in the Quigley Awards which are not awarded the Silver or Bronze Plaques. . . .

△

QUIGLEY GRAND AWARDS will be presented, these to be selected from among the entries that have been awarded Silver and Bronze Plaques during 1937. . . .

△

THEATREMEN EVERYWHERE in the world are eligible for the Plaques, and the First and Honorable Mentions. Campaigns may be entered on domestic or foreign product, from major or independent producers. Entries from foreign countries will be accepted for consideration during the month they are received. . . .

△

VISUAL EVIDENCE, such as tear sheets, heralds, photos, etc., must accompany all entries. Actual playing dates of pictures on which campaigns are submitted should be displayed prominently. . . .

△

ENTRIES must be forwarded as soon after completion as possible to arrive at address below before the monthly deadlines announced sufficiently in advance. Entries received after deadline will not be eligible. . . .

△ △ △

Entries should be mailed to:
Quigley Awards Committee
Motion Picture Herald
Rockefeller Center - New York

Perlberg Reports Miami Paramount Theatres Doings

Among the recent activities reported by Jonas (Perly) Perlberg, Miami-Paramount Theatres publicity chieftain was a football tiein with the pigskin squad of the University of Miami for the opening of "Varsity Show." Invited by Manager Austin Moon of the Colony by means of a giant size personally inscribed pass, the football squad marched to the theatre led by the University band. Feature stories and pictures were promoted by Moon in all three local newspapers.

Topper among the tieins made by Perly for "Broadway Melody of 1938" was a Greater Miami dance contest for main prize of Powell-Taylor Gold Trophy plus other awards such as boat trips, theatre engagements, etc. Papers went strong for the tiein with heads of local dance schools cooperating as judges. Contest staged well in advance of the date at the Olympia and Colony was split up into eight preliminaries and two semi-finals at leading dance spot. Final contest was held night before opening of picture.

To build up the stunt hit tunes from the picture were played nightly on radio programs, standing of the dancers listed on giant poster in front of dance hall together with announcements at all tables on the coming date. Contestants staged dance ballyhoos on prominent corners and main trophy forwarded from the studios was on display in leading store, which also tied in on the Powell dance shoes, gowns, etc. Perly also reports that on night of the finals proceedings were broadcast for a solid hour.

Float Wins Parade Prize

For date on "Artists and Models" at the Olympia Manager Al Weiss promoted a decorated float in the local Labor Day Parade with a bevy of the famed Miami bathing beauties carried for further atmosphere. Perly reports entry winning first prize with papers carrying shots of the winning entry.

An ice cream eating contest for waitresses in soda shop of the theatre building was another slant arranged by Perly to celebrate his birthday and to garner a lot of extra publicity and pictures on the event in the local dailies. Gag proved effective in blocking traffic by the curious who gathered to see what was going on.

"Tell Us What You Did"

Simons' Cardboard Football Found Effective Tiein

For football tieins in college towns, Jack Simons, Loew's Poli, Hartford, Conn., suggests one of his old favorites—a die-cut cardboard football with a long stem, the latter made so as to fit into outside breast pocket leaving the football to stick out in the same manner as a pocket handkerchief. Football is printed in local college colors with theatre tiein copy on the flap. Simons has these distributed free of charge by boys at the games, inserting the cardboards right into the breast pocket, thus giving students their colors.

WARNERS' PHILADELPHIA ZONE ADS

The newspaper ads on this page having to do with activities at some of the out of town houses in the Warner Philadelphia Theatres Zone, were submitted by Douglas George, publicist, who does his stint under the supervision of "Skip" Weshner. Art work in the ads reproduced which run two, three and four columns, is credited to Leo Weisz.

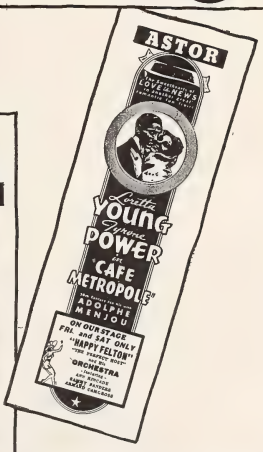
















YOU ARE INVITED TO JOIN UP

BOB DE LANEO

manages the Empire Theatre in Hilo, Hawaii, a Consolidated Amusement Co. house. Bob was born in Michigan and started showbusiness as usher at the Capitol there, later he went to the Paramount and then the Roxy. From there we find him in California working for the Roach Studios until he went to the Islands about two years ago. Well, Le Laneo, it would be very interesting to detail for our readers how you are applying American showmanship in Hawaii. How about it?

▽

RALPH H. SHAFFER

manages the Palace Theatre in Canton, Ohio, having worked for the Harris Amusement Co., Warner Bros. and the Inter-State Theatres, Inc. Houses in which Shaffer has held down jobs have been the Washington, Washington, Pa., Palace, Charletoi, Pa., State, East Liverpool, Ohio, Garden, Portsmouth, and then his present situation.

▽

TRUMAN RILEY

is assistant to R. D. Leatherman at the Rialto and Star Theatres, Denison, Tex., for Interstate-Texas Consolidated. Riley ushered at the Paramount in Abilene while attending college and later was moved to the Queen as head doorman. From that spot Truman was moved to the Star in Denison as house manager and after nine months there went to his present spot as assistant manager and publicity man.

▽

MITCHELL K. LINER

assistant manager and publicist for the Balaban & Katz Crystal in Chicago, started with them seven years ago as mail boy in general offices. Later Mitch was transferred to the advertising department where he worked up to handling B. & K. advertising and publicity for the northwest side theatres. After working in that capacity for two years, the beginning of this year he was transferred to his present work to gain experience in the operating end of the field.

▽

WALTER D. MORGAN

is resident manager of the Grand Victory, Detroit, was assistant manager of the house when it opened and stayed there until it was leased to Paramount Publix. From there Walter was transferred to the Michigan Theatre as treasurer and thence to the Columbia which he managed. From that point Morgan became manager of the Crysala Operating Company, at which spot he remained until taking over his present reins.

▽

ALBERT GARFIELD

manages the Keith Theatre in Philadelphia, Pa., for Warner Bros. Garfield started as usher in the Mastbaum Theatre in 1930 and advanced to captain and was sent to the Aldine as assistant manager. After spending three years there Warners took over the house from Paramount and Al was transferred to Keith's as assistant in 1935; two years later he was promoted to manager of the house.



This "Topper" poster was created by Bob Ewing, Mars Theatre, Lafayette, Ind., measuring four by five foot and done in pastel crayon on compo board.

HOYT A. HOWARD

manages the Lyric Theatre, Gastonia, N. C., and he started under Robert B. Talbert as doorman at the Ritz, Columbia, S. C., worked there for three years, then left showbusiness for a year but came back as doorman at the State, Greenwood, S. C., worked there a few weeks and was transferred to the Ritz as assistant manager and then to Gastonia as manager.

▽

JOHN BUCKLEY

up in Roxbury, Mass., manages the Warren Theatre for M. & P. Theatres Corp. Buckley started at the Codman Square Theatre there as usher, later was transferred to Fields Corner as chief usher, from there to the Shawmut as assistant manager and thence to his present job, from which point we expect to hear from him frequently.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Rockefeller Center, N. Y.

Name (PRINT) .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees!

WALTER LEAGUE

up in Jamestown, N. Y., city manager of the Palace-Winter Garden for Warners', is certainly no stranger to our pages and an old-timer, but he just joined up and we bid him welcome. Walter started in 1921 as usher in the New York Rivoli, later managed the Strand in Memphis, city manager and charge of stage shows at the Rialto, Victor in Denver, and was then transferred to Florida to produce stage shows for the district. After seven years with Paramount, League joined Fox Metropolitan Theatres and after a while here in New York went to the coast where he did a column for the *Advertiser* and *Wilshire News* and in 1935 came back east where he joined up with Warners.

▽

ROBERT B. BUSCH

out in Oklahoma City, Okla., manages the Circle Theatre for Standard Theatres, and started in Tampa, Fla., as usher in a Publix theatre. Later went to Oklahoma City and worked up to assistant at the Midwest Theatre and then accepted an offer to manage a large swimming pool. After two seasons out of showbusiness, Bob joined Standard where in addition to managing the Circle he is assistant exploitation manager of 10 of their houses.

▽

KENNETH N. LUND

is in Aliquippa, Pa., managing the Strand Theatre for Pennware Theatre Corp. and has followed our pages very closely. Ken tells us that he was assistant manager working for Al Sindlinger in Milwaukee when he won a Quigley Award. Lund left Wisconsin and worked in Philadelphia for Skip Weshner for a time, then back to Milwaukee and thence to his present assignment, a newly remodeled house.

▽

SAUL KORMAN

is the owner-manager of the Grand Theatre, Detroit, Mich., and set out as bill poster for the Castle Theatre, then usher at the Hancock and at that spot was promoted to booker and manager. In 1930 Korman was appointed manager of the Burney Theatre, where he remained for two years before becoming part owner of the Medbury. Thence we find Saul manager and booker at the Dunbar, at which post he remained until taking over the Grand.

▽

ALBERT J. LIVERMORE

is the advertising manager of the Cameo, Roxy Parramatta Theatres in Sidney, Australia, for the Roxy Theatres, Ltd., and entered showbusiness in 1929 as office boy at the Prince Edward Theatre there, thence to the Roxy Parramatta in the same capacity. In 1935 he assumed his present position. Other houses he has worked in include the Royal, Ritz Concord, Jewel Theatre Bankstown, Victory Kogarah. We are always interested in the exploitation activities of our overseas brother showmen, Livermore, so let's hear from you.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are produtcion numbers. Dagger symbol indicates picture is of the 1937-38 season.

ADVANCE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Dawn to Dusk	Margaret Morris-Bill Edwards	Nov.	1,'37†	
Squadron "B"	Margaret Morris-Bill Edwards	Sept.	15,'37†	

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything for a Thrill	Frankie Darro-Kane Richmond	June	15,'37	
Born to Fight	Frankie Darro-Jack La Rue	Nov.	3,'36	
Devil Diamond, The	Kane Richmond-Frankie Darro	Jan.	15,'37	
Fighting Texan, The	Kermit Maynard-Elaine Shepard	June	22,'37	
Galloping Dynamite	Kermit Maynard-Ariane Allen	Dec.	30,'36	
Headline Crasher	Frankie Darro-Kane Richmond	Dec.	25,'36	
Racing Blood	Frankie Darro-Kane Richmond	Nov.	15,'36	
Sing While You're Able	Pinky Tomlin	Mar.	20,'37	66
Thanks for Listening	Pinky Tomlin	July	12,'37	
Tough to Handle	Frankie Darro-Kane Richmond	Mar.	24,'37	
Valley of Terror	Kermit Maynard-Harlene Wood	Jan.	20,'37	
Whistling Bullets	Kermit Maynard-Harlene Wood	May	3,'37	
Wild Horse Roundup	Kermit Maynard-Dickie Jones	Nov.	20,'36	
With Love and Kisses	Pinky Tomlin-Toby Wing	Dec.	20,'36	
Coming				
Fighting Cadet	Frankie Darro			
Reckless Chances	Kermit Maynard			
Roaring Six Guns	Kermit Maynard-Mary Hayes			
Swing, Brother, Swing	Pinky Tomlin			
Young Dynamite	Frankie Darro			

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
For Love of You	F. Foresta-Riscoe and Wayne		60	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Red Lights Ahead	Andy Clyde-Lucille Gleason	Dec.	29,'36	

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Come Closer, Folks	James Dunn-Marian Marsh	Nov.	7,'36	61
Counsel for Crime	Otto Kruger-Jacqueline Wells	Sept.	14,'37†	62
(See "The Man Behind the Law," "In the Cutting Room," June 12,'37.)				
Counterfeit Lady (G)	Ralph Bellamy-Joan Perry	Dec.	31,'36	60 Jan. 23,'37
Cowboy Star, The	Charles Starrett-Iris Shunn	Nov.	20,'36	56
(See "In the Cutting Room," Oct. 16,'36.)				
Criminals of the Air	Rosalind Keith-Chas. Quigley	Apr.	30,'37	61
(See "Honeymoon Pilot," "In the Cutting Room," Mar. 27,'37.)				
Dangerous Adventure, A	Don Terry-Rosalind Keith	Aug.	1,'37	59
Devil Is Driving, The (G)	Richard Dix-Joan Perry	June	25,'37	68 July 24,'37
(Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84.)				
Devil's Playground (A)	Dolores Del Rio-Richard Dix	Jan.	24,'37	74 Feb. 27,'37
Fight to the Finish, A	Don Terry-Rosalind Keith	June	30,'37	59
(See "Taxi War," "In the Cutting Room," May 1,'37.)				
Find the Witness (G)	Rosalind Keith-Chas. Quigley	Jan.	8,'37	57 Mar. 6,'37
Frame Up, The	Paul Kelly-Jacqueline Wells	May	1,'37	59
(See "Right Guy," "In the Cutting Room," May 1,'37.)				
Game That Kills, The	Chas. Quigley-Rita Hayworth	Sept.	21,'37†	
Girls Can Play	Chas. Quigley-Jacqueline Wells	June	21,'37	60
I Promise to Pay (G)	Leo Carrillo-Chester Morris	Apr.	21,'37	65 Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 64.)				
It Can't Last Forever (G)	Betty Furness-Ralph Bellamy	July	15,'37	68 Aug. 14,'37
It Happened in Hollywood	Richard Dix-Fay Wray	Sept.	7,'37†	67
(See "Once a Hero," "In the Cutting Room," Apr. 17,'37.)				
It's All Yours (G)	Francis Lederer-M. Carroll	Sept.	1,'37†	80 Aug. 7,'37
Lady from Nowhere	Mary Astor-Charles Quigley	Nov.	21,'36	60
Law of the Ranger	Bob Allen-Elaine Shepard	Feb.	26,'37	57
League of Frightened Men (G)	Walter Connolly-Irene Hervey	May	25,'37	65 July 24,'37
Legion of Terror (G)	Marguerite Churchill-B. Cabot	Nov.	1,'36	60 Nov. 7,'36
Let's Get Married (G)	Ralph Bellamy-Ida Lupino	Mar.	25,'37	69 May 29,'37
Lost Horizon (A)	Ronald Colman-Jane Wyatt	Sept.	1,'37†	118 Feb. 27,'37
(Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92; July 31,'37, p. 80; Aug. 28,'37, pp. 96, 100.)				
More Than a Secretary (G)	Jean Arthur-George Brent	Dec.	24,'36	77 Dec. 28,'36
Motor Madness	Rosalind Keith-Allen Brook	Apr.	5,'37	62
(See "Speed Mad," "In the Cutting Room," Feb. 20,'37.)				
One Man Justice	Chas. Starrett-Barbara Weeks	July	1,'37	59
Outlaws of the Orient	Jack Holt-Mae Clarke	Aug.	20,'37†	61
Parole Racket (G)	Paul Kelly-Rosalind Keith	Mar.	4,'37	62 Apr. 10,'37
Pennies from Heaven (G)	Bing Crosby-Madge Evans	Nov.	25,'36	83 Dec. 18,'36
(Exploitation: Dec. 5,'36, p. 79; Feb. 8,'37, p. 72; Mar. 27,'37, pp. 81, 82; Apr. 3,'37, p. 86; May 15,'37, p. 96.)				
Racketeers in Exile (G)	George Bancroft-Evelyn Venable	Mar.	31,'37	67 Apr. 3,'37
Rangers Step In, The	Bob Allen-Eleanor Stewart	Aug.	8,'37†	58
Reckless Ranger	Bob Allen-Louise Small	May	30,'37	56
Rio Grande Ranger	Bob Allen-Iris Meredith	Dec.	11,'36	54
(See "In the Cuting Room," Nov. 7,'36.)				
Roaring Timber (G)	Jack Holt-Grace Bradley	July	4,'37	65 Aug. 28,'37
Speed to Spare	Dorothy Wilson-Chas. Quigley	May	4,'37	60
(See "Racing Luck," "In the Cutting Room," Feb. 13,'37.)				
Theodora Goes Wild (G)	Irene Dunne-Melvyn Douglas	Nov.	12,'36	95 Nov. 14,'36
(Exploitation: Jan. 23,'37, p. 81.)				
Thunder in the City (G)	Edw. G. Robinson-Luli Deste	Apr.	25,'37	76 Feb. 13,'37
Trapped	Charles Starrett-Peggy Stratford	Mar.	5,'37	55
Trouble in Morocco (G)	Jack Holt-Mae Clarke	Mar.	22,'37	62 Mar. 20,'37
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct.	15,'36	69
Two Fisted Sheriff	Chas. Starrett-Barbara Weeks	June	15,'37	59
Two Gun Law	Chas. Starrett-Peggy Stratford	Apr.	7,'37	56
Venus Makes Trouble	James Dunn-Patricia Ellis	May	14,'37	58
(See "In the Cutting Room," Apr. 3,'37.)				
Westbound Mail	Chas. Starrett-Rosalind Keith	Jan.	22,'37	54
When You're in Love (G)	Grace Moore-Cary Grant	Feb.	27,'37	104 Feb. 20,'37
Woman in Distress (G)	May Robson-Irene Hervey	Jan.	17,'37	68 Feb. 13,'37
Women of Glamour (G)	Melvyn Douglas-Virginia Bruce	Jan.	28,'37	72 Mar. 20,'37
(Exploitation: Feb. 27,'37, p. 81.)				
Coming				
Absent Without Leave	Dolly Haas			
All American Sweetheart	Scott Colton-Patricia Farr			
(See "In the Cutting Room," Sept. 18,'37.)				
Awful Truth, The	Irene Dunne-Cary Grant	Oct.	7,'37†	
(See "In the Cutting Room," July 17,'37.)				
Carnival Lady	Chas. Quigley-Rita Hayworth			
College Follies of 1938	Jimmy Durante-Joan Perry			
Forgotten Women	Wyn Cahoon-Scott Colton			
Hollywood Round-up	Buck Jones			
I'll Take Romance	Grace Moore-M. Douglas	Oct.	28,'37†	
(See "In the Cutting Room," July 24,'37.)				
Life Begins with Love	Jean Parker-D. Montgomery	Oct.	14,'37†	
(See "In the Cutting Room," July 31,'37.)				
Murder in Greenwich Village	Fay Wray-Richard Arlen	Oct.	21,'37†	
(See "Park Avenue Dame," "In the Cutting Room," Aug. 14,'37.)				
Night Before, The	Mary Astor-Richard Arlen			
Old Wyoming Trail, The	Chas. Starrett-Barbara Weeks			
Paid to Dance	Don Terry-Jacqueline Wells			
She Married an Artist	John Boles-Luli Deste			
Trapped by G-Men	Jack Holt-Wynne Gibson	Oct.	31,'37†	
There's Always a Woman	Loretta Young-Randolph Scott			

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battle of Greed (G)	Tom Keene-Gwynne Shipman	Jan.	18,'37	65 Jan. 9,'37
Drums of Destiny (G)	Tom Keene-Edna Lawrence	June	12,'37	*60 June 19,'37
Law Commands, The	Tom Keene-Lorraine Hayes	May	12,'37	60
Old Louisiana (G)	Tom Keene-Rita Cansine	Mar.	1,'37	64 Mar. 20,'37
Raw Timber	Tom Keene-Peggy Keys	July	6,'37	63
Under Strange Flags	Tom Keene-Luana Walters	Apr.	12,'37	64

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blame It on Love	Szeleczky-Basthy	Sept.	6,'37†	78
Blue Danube Romance	Zita Perczel	Jan.	20,'37	85
Dreams of Love	Frank Taray	Jan.	3,'37	103
(English titles)				
Friendly Expression	Radey-Szoke	Nov.	1,'36	65
Hungarian Village	Travelogue	Dec.	25,'36	20
(English titles)				
I Married for Love	Kabos-Radai	Sept.	15,'37†	84
Man of Gold	Maria Egri-F. Kiss	Apr.	12,'37	92
Man Under the Bridge	Csortos-Lazar	Nov.	15,'36	82
Once a Week	Kabos-Perczel	Sept.	10,'37†	74
Salary $200 Monthly	Javor-Felop	Dec.	31,'36	82
Scotchman in Hungary	Radey-Oresl	Apr.	12,'37	93
Sister Mary	Szorenyi-Sved	Mar.	28,'37	91
Sons of the Steppes	Kiss-Komcar	Dec.	26,'36	85
Storm on the Pusta	Kiss-Komcar	Apr.	5,'37	78
Three Spinsters	Emile Markus-Rajnay	Dec.	1,'36	84
Tomi	Pacsi-Adam	Sept.	11,'37†	81
Vicki (Country Ball)	Javor-Rose Barsony	Sept.	25,'37†	87
Coming				
My Daughter Is Different	Turay-Kabos	Oct.	20,'37†	88
Tempest in a Charda	Javor-Lazar	Oct.	20,'37†	90
Texas Mammy	Fedak	Oct.	25,'37†	89
Yellow Roses	Kabos	Oct.	30,'37†	90

(THE RELEASE CHART--CONT'D)

DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crimson Circle	Noah Beery	Jan.	1,'37....74	

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back in Circulation (A) 256	Jean Blondell-Pat O'Brien	Sept.	25,'37†....82	Aug. 7,'37
Case of the Stuttering Bishop, The, 176	Donald Woods-Ann Dvorak	June	5.'37....70	
Cherokee Strip 178	Dick Foran-Jane Bryan	May	15.'37....55	
Confession (A) 158	Kay Francis-Ian Hunter	Aug.	28,'37....*85	July 24,'37
Dance, Charlie, Dance (G) 165	Stuart Erwin-Jean Muir	Aug.	14,'37....64	May 1,'37
Draegerman Courage (G) 168	Jean Muir-Barton MacLane	May	15,'37....58	Aug. 29,'36
Empty Holsters 179	Dick Foran-Patricia Walthall	July	10.'37	
Ever Since Eve (G) 162	Marion Davies-R. Montgomery	July	17.'37....79	June 26,'37
Gold Diggers of 1937 (G) 151	Dick Powell-Jean Blondell	Dec.	26.'36....101	Dec. 12,'36
(Exploitation: Jan. 2,'37, p. 100; Jan. 9,'37, p. 71; Feb. 13.'37, p. 86; Mar. 6.'37, p. 90.)				
Green Light (G) 154	Errol Flynn-Anita Louise	Feb.	20.'37....85	Jan. 9,'37
(Exploitation: Mar. 27,'37, pp. 78, 81; Apr. 3,'37, p. 89; May 1,'37, p. 79; May 22,'37, p. 90; May 29,'37, p. 67; June 12,'37, p. 94; July 3,'37, p. 68.)				
Guns of Pecos 960	Dick Foran-Anne Nagel	Jan.	2,'37....65	
Her Husband's Secretary (A) 173	Jean Muir-Warren Hull	Mar.	20.'37....61	Mar. 6.'37
Marked Woman (A) 156	Bette Davis-H. Bogart	Apr.	10.'37....96	Mar. 6,'37
Men in Exile 174	Richard Purcell-June Travis	Apr.	4,'37	
(See "In the Cutting Room." Nov. 21,'36.)				
Mountain Justice (A) 161	Josephine Hutchinson-G. Brent	Apr.	24,'37....82	May 22,'37
Mr. Dodd Takes the Air (G) 159	Kenny Baker-Jane Wyman	Aug.	21.'37....*80	July 31.'37
Once a Doctor (G) 171	Donald Woods-Jean Muir	Jan.	23.'37....65	Mar. 6.'37
Penrod and Sam (G) 172	Billy Mauch-Henry Watson	Feb.	28.'37....64	Jan. 16,'37
Prairie Thunder 180	Dick Foran-Ellen Clancy	Sept.	11.'37	
Prince and the Pauper, The (G) 152	Mauch Twins-Errol Flynn	May	8.'37....120	Apr. 17,'37
(Exploitation: May 29,'37, p. 66; June 26,'37, p. 121; July 3,'37, p. 68.)				
San Quentin (G) 163	Pat O'Brien-Humphrey Bogart	Aug.	7.'37....70	Apr. 3.'37
Sing Me a Love Song (G) 160	James Melton-Patricia Ellis	Jan.	9,'37....79	Oct. 17,'36
(Exploitation: Dec. 26,'36, p. 70.)				
Stolen Holiday (G) 157	Kay Francis-Ian Hunter	Feb.	6.'37....80	Dec. 26,'36
Talent Scout (G) 166	Donald Woods-Jeanne Madden	July	24.'37....62	June 12.'37
That Certain Woman (A) 254	Bette Davis-Henry Fonda	Sept.	18,'37†...*94	Aug. 7,'37
(Exploitation: Sept. 25,'37, p. 69.)				
That Man's Here Again (G) 175	Mary Maguire-Tom Brown	Apr.	17.'37....58	Mar. 27,'37
Three Men on a Horse (G) 151	Frank McHugh-Joan Blondell	Nov.	21.'36....85	Dec. 5,'36
(Exploitation: Dec. 12,'36, p. 81; Dec. 19,'36, p. 89; Dec. 26,'36, p. 70; Jan. 2,'37, p. 106; Jan. 9,'37, p. 71; Mar. 13,'37, p. 80; May 1,'37, p. 83.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accidents Will Happen	Ronald Reagan-Gloria Blondell			
Adventurous Blonde, The (G)	Glenda Farrell-Barton MacLane	Nov.	13,'37†....*65	Sept. 11,'37
Alcatraz Island	John Litel-Ann Sheridan			
First Lady (G)	Kay Francis-Preston Foster		*82	Sept. 11,'37
Gold Is Where You Find It	George Brent-O. de Havilland			
Hollywood Hotel	Dick Powell-Frances Langford			
It's Love I'm After (G)	Leslie Howard-Bette Davis		*87	July 31,'37
Larger Than Life	Frank McHugh-Ann Sheridan			
Love Is on the Air 269	Ronald Reagan-June Travis	Oct.	2.'37†....61	
Over the Goal 272	William Hopper-June Travis	Oct.	16.'37†	
Perfect Specimen, The 257	Errol Flynn-Joan Blondell	Oct.	23,'37†	
(See "In the Cutting Room." July 3,'37.)				
Sergeant Murphy	Ronald Reagan-Mary Maguire			
They Won't Forget (A) 265	Gloria Dickson-Claude Rains	Oct.	9,'37†....95	June 19,'37
(See production article, "The Deep South." May 8,'37, p. 16.)				
This Woman Is Dangerous	Kay Francis-Pat O'Brien			
West of Shanghai (G) 164	Boris Karloff-Beverly Roberts		*65	July 17,'37
(Reviewed under the title, "War Lord.")				

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Astero	Miss Kyvell	Feb.	21.'37....90	
Far from the Crowd	Mary Tsagonis	Apr.	7,'37....82	
Ftohea Toy Mpoam	Vasoula Manolidoy	Sept.	5,'37†....98	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Kainourgea Zoe	Rita Karmen	Nov.	7,'37†....115	
Reborn	Elene Papadake	Dec.	5,'37†....90	
True Love	Sophea Damogloy	Oct.	3,'37†....85	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Backstage 3614	Anna Neagle-Arthur Tracy	Mar.	15,'37....65	
Everybody Dance (G) 3613	Ernest Truex-C. Courtneidge	Feb.	15.'37....70	Sept. 12,'36
Gangway (G)	Jessie Matthews-Nat Pendleton	Sept.	1,'37†....88	Aug. 28,'37
Head Over Heels in Love (G) 3604	Jessie Matthews-Louis Borrell	Feb.	20,'37....81	Feb. 13,'37
(Exploitation: Feb. 27,'37, p. 84; Mar. 13,'37, p. 78.)				
King Solomon's Mines (G) 3618	Cedric Hardwicke-Roland Young	Aug.	26,'37....76	July 3,'37
(See production article, May 22,'37, p. 16.)				
Love in Exile (A) 3623	Clive Brook-Helen Vinson	Nov.	15.'36....63	May 30,'36
Man of Affairs (G) 3606	George Arliss-Rene Ray	Jan.	20.'37....71	Nov. 28,'36
(Reviewed under the title, "His Lordship.") (Exploitation: Mar. 6,'37, p. 88.)				
River of Unrest (G) 3621	John Lodge-John Loder	Jan.	15,'37....69	May 18,'36
(Reviewed under the title, "Ourselves Alone.")				
Silent Barriers (G) 3608	Richard Arlen-Lilli Palmer	Apr.	29.'37....83	Feb. 27.'37
(See "The Great Barrier." production article, Feb. 6,'37, p. 10; exploitation: Apr. 3,'37, p. 65; May 1,'37 p. 81; June 26,'37, p. 121; July 17,'37, p. 90; July 24,'37, pp. 79, 81; Aug. 7,'37, p. 94; Sept. 4,'37, p. 96.)				
Strangers On a Honeymoon (G) 3615	C. Cummings-Nosh Berry	Dec.	15.'36....67	Jan. 9.'37
Talk of the Devil (G) 3607	Ricardo Cortez-Sally Eilers	June	1,'37....76	May 22,'37
Tenth Man, The (G) 3622	John Lodge-Antoinette Cellier	May	15.'37....65	Aug. 29,'36
Two of Us 3619	Jack Hulbert-Gina Malo	July	10,'37....64	
Where There's a Will 3624	Will Hay	July	26,'37....74	
Woman Alone, The (G) 3601	Sylvia Sidney-John Loder	Jan.	12,'37....76	Jan. 2,'37
(Reviewed under the title, "Sabotage.")				
You're in the Army Now (G) 3620	Wallace Ford-Anna Lee	Mar.	1,'37....73	Feb. 20,'37
(Reviewed under the title, "O. H. M. S.")				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Syn (G)	Geo. Arliss-Margaret Lockwood	Oct.	15,'37†....81	Sept. 18, 37
Girl Was Young, The	Nova Pilbeam			
Look Out for Love	Anna Neagle-T. Carminati			
Non Stop New York	Anna Lee-Desmond Tester	Nov.	1,'37†	
Sailing Along	Jessie Matthews-Jack Whiting			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Days (G) 147	Tex Ritter-Eleanor Stewart	Jan.	30.'37....52	Feb. 13,'37
Bank Alarm 139	Conrad Nagel-Eleanor Hunt	June	25.'37....63	
Boots of Destiny 204	Ken Maynard-Claire Dodd	Sept.	3,'37†....58	
Captain Calamity 128	George Houston-Movita	Nov.	29.'36....68	
Damaged Goods 175	Pedro de Cordoba	Aug.	21.'37....60	July 10,'37
Forever Yours (G) 155	Benjamino Gigli	May	15.'37....70½	June 12.'37
Girl Loves Boy 124	Eric Linden-Cecilia Parker	Mar.	27.'37....77	
Girl Said No, The (G) 201	Robt. Armstrong-Irene Hervey	Sept.	3,'37†....76½	May 29,'37
Gold Racket, The (G) 138	Conrad Nagel-Eleanor Hunt	Apr.	10.'37....65½	May 1,'37
Great Guy (G) 101	James Cagney-Mae Clarke	Jan.	2.'37....73	Dec. 19,'36
(Exploitation: Jan. 16,'37, p. 74; Jan. 23,'37, p. 78; Feb. 6,'37, pp. 74, 77; Feb. 20,'37, p. 85; Feb. 27,'37, p. 81; May 22,'37, p. 88.)				
Hats Off (G) 108	Mae Clarke-John Payne	Dec.	6,'37....66½	Jan. 2,'37
Headin' for the Rio Grande (G) 146	Tex Ritter-Eleanor Stewart	Dec.	20.'36....61	Dec. 12,'36
Hideout in the Alps 199	Jane Baxter-Anthony Bushell	July	23,'37....75	Oct. 10,'36
(Reviewed under the title, "Dusty Ermine.")				
Hittin' the Trail 149	Tex Ritter-Jerry Bergh	Apr.	3.'37....58	
Juggernaut (A) 154	Boris Karloff-Joan Wyndham	Apr.	30.'37....64	Oct. 17,'36
Killers of the Sea (G) 135	Capt. Wallace Casewell	May	8.'37....49	May 15,'37
Love Takes Flight (G) 206	Bruce Cabot-Beatrice Roberts	Sept.	17,'37†....71	Aug. 7,'37
Man in the Mirror, The (A) 112	E. E. Horton-Genevieve Tobin	Apr.	24,'37....71½	Jan. 16,'37
Mystery of the Hooded Horsemen 151	Tex Ritter-Iris Meredith	Aug.	6.'37....60	
Navy Spy 137	Conrad Nagel-Eleanor Hunt	Mar.	13,'37....56	
Renfrew of the Royal Mounted 212	Jimmy Newell-Carol Hughes	Oct.	8,'37†	
Riders of the Rockies 150	Tex Ritter-Louise Stanley	July	2.'37....66	
Romance and Riches (G) 153	Cary Grant-Mary Brian	Feb.	27,'37....58½	Aug. 28,'36
(Reviewed under the title, "The Amazing Quest.")				
Scotland Yard Commands (G) 152	Clive Brook-V. Hopper	Jan.	23.'37....61	Feb. 20,'37
Shadow Strikes, The (G) 202	Rod La Rocque-Lynn Anders	Sept.	10.'37†....61	July 17,'37
Sing, Cowboy, Sing (G) 145	Tex Ritter-Louise Stanley	May	22.'37....59	June 5,'37
Small Town Boy. The 205	Stuart Erwin-Joyce Compton	Sept.	24,'37†....61	
Something to Sing About (G) 210	James Cagney-E. Daw	Sept.	30,'37†....*90	Sept. 4,'37
Song of the Gringo (G) 144	Tex Ritter-Joan Woodbury	Nov.	22,'36....62	Nov. 14,'36
Sweetheart of the Navy 123	Eric Linden-Cecilia Parker	June	18.'37....61	
Trailing Trouble 208	Ken Maynard	Sept.	24,'37†	
Trouble in Texas (G) 148	Tex Ritter	Mar.	6.'37....63	Mar. 13,'37
Two Who Dared (A) 113	Anna Sten-Henry Wilcoxon	May	8,'37....73	June 6,'36
(Reviewed under the title, "A Woman Alone.")				
23½ Hours Leave (G) 103	James Ellison-Terry Walker	Mar.	20,'37....72½	Mar. 6,'37
We're in the Legion Now (G) 129	Reginald Denny-Esther Ralston	Jan.	16,'37....55½	Feb. 15,'36
(Reviewed under the title, "Rest Cure.")				
Yellow Cargo (G) 136	Conrad Nagel-Eleanor Hunt	Nov.	8,'36....63	Nov. 14,'36

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Death Takes a Cruise				
Gorgeous	Anna Sten			
Here's Flash Casey 211	Eric Linden-Boots Mallory	Oct.	22,'37†	
Honolulu Honeymoon				
King of the Sierras 207	Rex-Shiek	Oct.	1,'37†	
Law of the Golden West	Tex Ritter			
Love Me Again	Anna Sten			
Love Runs Into Money				
Mr. Boggs Buys a Barrel	Stuart Erwin-Helen Chandler	Nov.	12,'37†	
(See "In the Cutting Room," Sept. 25,'37.)				
Murder at the Rancho	Ken Maynard			
Orchid Girl	Anna Sten			
Painter in the Sky				
Photo Finish	Conrad Nagel-Eleanor Hunt			
Snow Covered Wagons				
Spy of Napoleon (G)	R. Barthelmess-D. Haas		98	Oct. 10,'36
Stars and Stripes				
Swing It Sailor	Wallace Ford-Isabel Jewell	Nov.	5,'37†	
(See "He Wanted to Marry," "In the Cutting Room," Sept. 25,'37.)				
Tex Rides with the Boy Scouts 214	Tex Ritter	Oct.	29,'37†	
Wallaby Jim of the Islands 213	Geo. Houston-Ruth Coleman	Oct.	15,'37†	

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker-Geneva Mitchell	Mar.	1,'37....63	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Oil Raider, The	Buster Crabbe	Nov.	1,'36	
White Ivory	Jack Mulhall	Dec.	1,'36....69	

Coming

Early Bird, The	Richard Hayward			
Irish and Proud of It	Richard Hayward			

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Calling All Cars	Jack LaRue-Lillian Miles	Feb.	10,'37....62	Jan. 26 '35
Fire Trap, The	Norman Foster-Evalyn Knapp	Jan.	10,'37....58	Dec. 7,'35
Inyaah	Borneo Expedition	Nov.	15,'36†....70	
Phantom of Santa Fe	Nina Quartaro-Norman Kerry	Aug.	1,'37†....75	
Rescue Squad	Ralph Forbes-Sheila Terry	Feb.	10,'37....82	
Uncle from America	Czech Film	Dec.	15,'36....90	
Voice of India	Hoefler Expedition	Oct.	1,'37†....70	
Wedding of Palo, The (G)	Rasmussen's Eskimo Drama	Mar.	1,'37....85	Mar. 20,'37

Coming

Ada Don't Do That	Polish Film			
Business in Distress	Czech Film			
I Give My Heart (A)	Gitta Alpar		85	Nov. 16,'35
Invitation to the Waltz (G)	Lillian Harvey		80	Nov. 16,'35
Kathleen Mavourneen	Sally O'Neil-Irish Cast			
Maid of the Mountains, The (G)	Harry Welchman		80	Apr. 22,'33
Song of the Lark	Czech Film			
Student's Romance, The (G)	Patric Knowles		78	Aug. 10,'35

HUNGARIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Honor	Gy Kabos	Sept.	11,'37†....9 rls	
Exception Granted	Imre Raday-Klari Tolnay	June	11,'37....9 rls	
Extra, Extra!	Gy Kabos	Feb.	20,'37....8 Rls	
Honeymoon On Cut-Rate	Paul Javor-I. Agai	Feb.	6,'37....8 rls	
It Happened in Budapest	Gy Kabos-Zita Perczel	Sept.	21,'37†....9 rls	
Pay, Madame	Paul Javor	May	30,'37....8 rls	

Coming

All Men Are Wild	Paul Javor	Oct.	21,'37†....9 rls	
Anniversary	Imre Raday-Ida Turay	Dec.	10,'37†....10 rls	
Bride from Terocke	Paul Javor	Oct.	1,'37†....10 rls	
Eighty Miles an Hour	Gy Kabos-M. Erdely	Nov.	19,'37†....8 rls	
Hotel Springtime	Gy Kabos-Anna Tokes	Nov.	30,'37†....10 rls	
I Picked You for My Husband	Paul Javor	Nov.	4,'37†....9 rls	
Sport of Love, The	Gy Kabos-Ida Turray	Dec.	24,'37†....8 rls	
Two Prisoners	Paul Javor	Oct.	12,'37†....10 rls	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Dec.	1,'36....80	June 6,'36
Dead March, The (A)	Boake Carter	Sept.	15,'37†....73	Sept. 11,'37
High Hat	Frank Luther-Dorothy Dare	Jan.	1,'37....90	
Rich Relations	Ralph Forbes-Frances Grant	Feb.	1,'37....90	
She Shall Have Music	Jack Hylton-June Clyde	Nov.	1,'36....90	Dec. 1,'35
With Pleasure, Madame	Conrad Nagel-Marta Labarr	Apr.	15,'37....90	

Coming

Back from Reno				
Beauty Racket				
Deerslayer				
Honor Among Women				
I Demand Payment	Betty Burgess-Jack LaRue			
Night of Crime				
Sky Girl				

INVINCIBLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ellis Island	Donald Cook-Peggy Shannon	Nov.	5,'36....96	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Thin Man (G) 713	William Powell-Myrna Loy	Dec.	25,'36....112	Dec. 12,'36
(Exploitation: Jan. 9,'37, p. 71; Feb. 6,'37, p. 72; Feb. 13,'37, p. 86; May 1,'37, p. 80; June 5,'37, p. 64.)				
April Romance (G) 706	Richard Tauber	Nov.	20,'36....82	Feb. 13,'37
Bad Guy (G) 743	Bruce Cabot-Virginia Grey	Aug.	27,'37....69	Aug. 28,'37
Between Two Women (G) 737	Virginia Bruce-Franchot Tone	July	9,'37....89	July 3,'37
Big City (A) 801	Spencer Tracy-Luise Rainer	Sept.	3,'37†....80	Sept. 4,'37
Born to Dance (G) 709	Eleanor Powell-James Stewart	Nov.	27,'36....108	Nov. 21,'36
(Exploitation: Jan. 2,'37, p. 108; Jan. 23,'37, p. 80; Mar. 20,'37, p. 77.)				
Broadway Melody of 1938 (G) 739	Eleanor Powell-Robt. Taylor	Aug.	20,'37....110	Aug. 21,'37
Camille (A) 639	Greta Garbo-Robert Taylor	Jan.	1,'37....108	Dec. 19,'36
(See production article, Dec. 24,'36, p. 16; exploitation: Jan. 8,'37, p. 107; Mar. 13,'37, p. 78; Mar. 27,'37, p. 78.)				
Captains Courageous (G) 717	F. Bartholomew-Spencer Tracy	June	25,'37....116	Apr. 3,'37
(See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 31,'37, p. 82; Aug. 7,'37, pp. 91, 92; Aug. 21,'37, pp. 76, 78; Aug. 28,'37, p. 97; Sept. 4,'37, pp. 95, 96, 97.)				
Dangerous Number (G) 718	Robert Young-Ann Sothern	Jan.	22,'37....71	Feb. 6,'37
Day at the Races, A (G) 730	Marx Brothers-Allan Jones	June	11,'37....111	June 19,'37
(See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 10,'37, p. 86; July 17,'37, p. 89; Apr. 7,'37, p. 91.)				
Emperor's Candlesticks, The (G) 733	William Powell-Luise Rainer	July	2,'37....89	July 3,'37
Espionage (G) 723	Edmund Lowe-Madge Evans	Feb.	26,'37....67	Mar. 6,'37
Family Affair, A (G) 632	Lionel Barrymore-Cecilia Parker	Mar.	12,'37....69	Mar. 20,'37
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec.	11,'36....72	Oct. 31,'36
Good Earth, The (A) 741	Paul Muni-Luise Rainer	Aug.	6,'37....139	Feb. 6,'37
(See production article, July 11,'36, p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83; May 15,'37, pp. 96, 99; June 12,'37, p. 94; July 10,'37, p. 87; Aug. 7,'37, pp. 90, 92; Sept. 18,'37, pp. 82, 86.)				
Good Old Soak (G) 728	Wallace Beery-Betty Furness	Apr.	23,'37....76	Apr. 24,'37
(Exploitation: May 29,'37, p. 67; June 26,'37, p. 121.)				
Hell Divers (re-issue) (G)	Clark Gable-Wallace Beery	June	4,'37....109	Dec. 26,'31
Last of Mrs. Cheyney, The 719	Joan Crawford-William Powell	Feb.	19,'37....98	Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 86; May 15,'37, p. 94; June 12,'37, p. 92.)				
London By Night (G) 740	George Murphy-Rita Johnson	July	30,'37....69	July 24,'37
Mad Holiday (G) 706	Elissa Landi-Edmund Lowe	Nov.	13,'36....71	Nov. 14,'36
Mama Steps Out (G) 721	Guy Kibbee-Alice Brady	Feb.	5,'37....65	Feb. 8,'37
Manhattan Melodrama (re-issue) (G)	C. Gable-M. Loy-W. Powell	July	2,'37....90	Apr. 28,'34
Man of the People (G) 716	Joseph Calleia-Florence Rice	Jan.	29,'37....81	Jan. 30,'37
Married Before Breakfast (G) 736	Robt. Young-Florence Rice	June	18,'37....70	June 26,'37
Maytime (G) 720	J. MacDonald-Nelson Eddy	Mar.	26,'37....132	Mar. 13,'37
(Musical analysis: Mar. 27,'37, p. 15; exploitation: Feb. 27,'37, p. 85; Apr. 3,'37, p. 64; Apr. 17,'37, p. 78; May 22,'37, p. 89; June 5,'37, pp. 68, 69; July 24,'37, p. 80.)				
My Dear Miss Aldrich (G) 803	Edna May Oliver-W. Pidgeon	Sept.	17,'37†....73	Sept. 11,'37
Naughty Marietta (re-issue) (G)	Jeanette MacDonald-N. Eddy	Aug.	6,'37....105	Mar. 2,'35
Night Must Fall (A) 727	Robt. Montgomery-R. Russell	Apr.	30,'37....117	Apr. 10,'37
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr.	23,'37....67	Feb. 6,'37
Parnell (G) 722	Clark Gable-Myrna Loy	June	4,'37....119	June 12,'37
(See production article, Feb. 13,'37, p. 16.)				
Personal Property (G) 725	Jean Harlow-Robert Taylor	Mar.	19,'37....84	Mar. 20,'37
(Exploitation: May 1,'37, p. 79; June 12,'37, p. 93.)				
Pick a Star (G) 735	Jack Haley-Patsy Kelly	May	21,'37....70	Apr. 24,'37
Romeo and Juliet (G) 1100	Norma Shearer-Leslie Howard	Apr.	16,'37....127	July 18,'36
(See production article, Mar. 28,'36, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 30,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70; June 26,'37, pp. 118, 119, 123; July 3,'37, pp. 69, 70; July 17,'37, p. 91; July 24,'37, p. 80; July 31,'37, p. 80.)				
Saratoga (G) 742	Clark Gable-Jean Harlow	July	23,'37....94	July 24,'37
(Exploitation: Aug. 28,'37, p. 98.)				
Sinner Take All (A) 712	Bruce Cabot-Margaret Lindsay	Dec.	18,'36....74	Dec. 18,'36
Song of the City (G) 724	Dean Jeffries-Margaret Lindsay	Apr.	2,'37....69	Mar. 27,'37
Tarzan Escapes (G) 711	J. Weissmuller-M. O'Sullivan	Nov.	8,'36....89	Nov. 7,'36
(Exploitation: Nov. 28,'36, p. 96; Dec. 26,'36, p. 75; Feb. 6,'37, p. 72; Feb. 20,'37, p. 85.)				
They Gave Him a Gun (A) 731	S. Tracy-G. George-F. Tone	May	14,'37....94	May 15,'37
Thirteenth Chair, The (G) 732	Madge Evans-Henry Daniell	May	7,'37....66	May 8,'37
Topper (G) 738	Constance Bennett-Cary Grant	July	16,'37....97	July 17,'37
(Exploitation: Aug. 21,'37, p. 75; Sept. 4,'37, pp. 95, 97.)				
Trader Horn (re-issue) (G)	Harry Carey-Edwina Booth	May	reissue....120	Jan. 24,'31
Under Cover of Night (G) 715	Edmund Lowe-Florence Rice	Jan.	8,'37....72	Jan. 9,'37
Way Out West (G) 734	Laurel and Hardy	Apr.	16,'37....64	Jan. 2,'37
(Exploitation: July 17,'37, p. 92.)				
Women Men Marry, The (A) 802	J. Hutchinson-George Murphy	Sept.	10,'37†....61	Sept. 11,'37

Coming

Bad Man of Brimstone	Wallace Beery-V. Bruce	Nov.	19,'37†	
Bride Wore Red, The 804	Joan Crawford-Franchot Tone	Oct.	8,'37†	
(See "In the Cutting Room," Sept. 11,'37.)				
Conquest 805	Greta Garbo-Charles Boyer	Oct.	22,'37†	
(See "In the Cutting Room," Sept. 11,'37.)				
Double Wedding (G) 807	William Powell-Myrna Loy	Oct.	15,'37†..*85	Sept. 25,'37
Firefly, The (G)	Jeanette MacDonald-Allan Jones	Nov.	5,'37†....138	July 24,'37
Four Marys, The	Myrna Loy-Franchot Tone			
Last Gangster, The	E. G. Robinson-Rose Stradner	Nov.	12,'37†	
Live, Love and Learn	Robt. Montgomery-R. Russell	Oct.	29,'37†	
(See "In the Cutting Room," Sept. 25,'37.)				
Madame X 806	Gladys George-Warren William	Oct.	1,'37†....72	
(See "In the Cutting Room," Sept. 18,'37.)				
Mannequin	Joan Crawford-Spencer Tracy	Dec.	17,'37†	
Navy, Blue and Gold	Lionel Barrymore-Robt. Young	Dec.	3,'37†	
Rosalie	Eleanor Powell-Nelson Eddy	Dec.	31,'37†	
Thoroughbreds Don't Cry	Mickey Rooney-Sophie Tucker	Nov.	26,'37†	
Ugly Duckling	Allan Jones-Judy Garland			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Atlantic Flight (G)	Dick Merrill-Paula Stone	Aug.	25,'37†..*60	Sept. 25,'37
Blazing Barriers	Edw. Arnold, Jr.-F. McKinney	July	4,'37†	
Bride for Henry, A	Anne Nagel-Neil Hamilton	Sept.	29,'37†	
God's Country and the Man	Tom Keene	Sept.	2,'37†	
Hoosier Schoolboy (G)	Mickey Rooney-Anne Nagel	July	7,'37†....62	July 3,'37
Legion of Missing Men	Ralph Forbes	July	28,'37†	
Outer Gate	Ralph Morgan-Kay Linaker	Aug.	4,'37†	
Paradise Isle (G)	Warren Hull-Movita	July	21,'37†....73	Aug. 14,'37
(Exploitation: Sept. 18,'37, p. 83.)				
Riders of the Dawn (G)	Jack Randall-Peggy Keys	July	14,'37†....55	Aug. 21,'37
Shadows of the Orient (G)	Regis Toomey-Esther Ralston	Aug.	18,'37†....65	Feb. 15,'36
Stars Over Arizona (G)	Jack Randall-Kathleen Eliot	Sept.	22,'37†..*65	Sept. 25,'37
Thirteenth Man	Weldon Heyburn-I. Courtney	June	30,'37†	

Coming

Boy of the Streets	Jackie Cooper	Nov.	10,'37†	
Code of the Range	Tim McCoy			
County Fair, The				
Danger Valley	Jack Randall	Nov.	3,'37†	
Federal Bullets	Terry Walker-Milburn Stone	Oct.	6,'37†	
Land of the Sky Blue Water	Movita			
Luck of Roaring Camp	Owen Davis, Jr.-Joan Woodbury	Nov.	17,'37†	
Marines Are Here, The				
Numbered Woman		Oct.	20,'37†	
Romance of the Limberlost				
Telephone Operator				
Where Trails Divide	Tom Keene	Oct.	13,'37†	

(THE RELEASE CHART--CONT'D)

PARAMOUNT

Title	Star	Rel. Date	Running Time	Reviewed
Along Came Love (G) 3616	Irene Hervey-Chas. Starrett	Nov.	6,'36—66	Feb. 20,'37
Artists and Models (G) 3702 (Exploitation: Sept. 18,'37, p. 83.)	Jack Benny-Gail Patrick	Aug.	12,'37†—97	Aug. 7,'37
Blonde Trouble 3701	Johnny Downs-E. Whitney	Aug.	6,'37†—67	Aug. 7,'37
Borderland (G) 3688	William Boyd-Jimmy Ellison	Feb.	26,'37—82	Feb. 13,'37
Bulldog Drummond Comes Back (G)	J. Barrymore-Louise Campbell	Sept.	24,'37†—*58	Sept. 11,'37
Bulldog Drummond Escapes (G) 3626	Ray Milland-Heather Angel	Jan.	22,'37—65	Mar. 13,'37
Champagne Waltz (G) 3628 (Exploitation: Jan. 16,'37, pp. 79, 80; July 3,'37, p. 70; July 10,'37, p. 87.)	Gladys Swarthout-F. MacMurray	Jan.	29,'37—85	Dec. 12,'36
Clarence 3632 (See "In the Cutting Room," Dec. 26,'36.)	Roscoe Karns-Charlotte Wynters	Feb.	12,'37—	
Crime Nobody Saw, The (G) 3635	Lew Ayres-Ruth Coleman	Mar.	12,'37—60	Apr. 17,'37
Doctor's Diary, A (G) 3627	John Trent-Helen Burgess	Jan.	15,'37—77	Jan. 30,'37
Double Or Nothing (G) 3707	Bing Crosby-Martha Raye	Sept.	17,'37†—95	Aug. 21,'37
Easy Living (G) 3652	Jean Arthur-Edw. Arnold	July	30,'37—88	July 10,'37
Easy to Take 3617 (See "In the Cutting Room," Oct. 3,'36.)	Marsha Hunt-John Howard	Nov.	6,'36—67	
Exclusive (G) 3653	F. MacMurray-Frances Farmer	July	30,'37—85	July 31,'37
Forlorn River (G) 3650	June Martel-Larry Crabbe	July	2,'37—56	July 3,'37
Girl from Scotland Yard 3638	Karen Morley-Robert Baldwin	Apr.	2,'37—61	
Go West, Young Man (A) 3618 (Exploitation: Dec. 26,'36, p. 72; Jan. 2,'37, p. 106; Jan. 30,'37, p. 84.)	Mae West, Randolph Scott	Nov.	13, 36—80	Nov. 14,'36
Great Gambini, The (G) 3648	Akim Tamiroff-Marian Marsh	June	25,'37—70	July 24,'37
Her Husband Lies (A) 3636	Ricardo Cortez-Gail Patrick	Mar.	19,'37—76	Mar. 20,'37
Hideaway Girl (G) 3619	Martha Raye-Robt. Cummings	Nov.	20,'36—72	Nov. 14,'36
Hills of Old Wyoming (G) 3669	William Boyd-George Hayes	Apr.	16,'37—79	Apr. 17,'37
Hopalong Cassidy Returns (G) 3666	William Boyd-Evelyn Brent	Oct.	23,'36—75	Aug. 22,'36
Hopalong Rides Again (G) 3753	William Boyd-George Hayes	Sept.	3,'37†—65	Aug. 21,'37
Hotel Haywire (G) 3645	Leo Carrillo-Mary Carlisle	June	4,'37—66	May 22,'37
I Met Him in Paris (G) 3644	Claudette Colbert-M. Douglas	May	28,'37—86	May 29,'37
Internes Can't Take Money (A) 3639 (Exploitation: Aug. 28,'37, p. 98.)	Barbara Stanwyck-Joel McCrea	Apr.	9,'37—79	Apr. 17,'37
John Meade's Woman (A) 3630	Edw. Arnold-Francine Larrimore	Feb.	26,'37—87	Feb. 27,'37
Jungle Princess, The (G) 3620	Ray Milland-Dorothy Lamour	Nov.	27,'36—84	Nov. 28,'36
King of Gamblers (A) 3640	Lloyw Nolan-Claire Trevor	Apr.	23,'37—78	Apr. 24,'37
Last Train from Madrid (G) 3646	Lew Ayres-Dorothy Lamour	June	11,'37—77	June 12,'37
Let's Make a Million (G) 3622	Edward Everett Horton	Dec.	18,'36—80	Feb. 27,'37
Maid of Salem (G) 3634 (Exploitation: Mar. 20,'37, p. 76; Apr. 24,'37, p. 92; May 22,'37, p. 89.)	C. Colbert-Fred MacMurray	Feb.	19,'37—86	Jan. 30,'37
Make Way for Tomorrow (G) 3641 (Exploitation: July 24,'37, p. 80; July 31,'37, p. 82; Sept. 11,'37, p. 84; Sept. 25,'37, pp. 69, 70.)	Beulah Bondi-Victor Moore	Apr.	30,'37—92	May 1,'37
Midnight Madonna (G) 3649	Warren William-Mady Correll	July	2,'37—65	June 12,'37
Mind Your Own Business (G) 3625	Charles Ruggles-Alice Brady	Jan.	8,'37—75	Dec. 19,'36
Mountain Music (G) 3647 (Exploitation: July 17,'37, p. 89; July 24,'37, pp. 79, 81; Aug. 7,'37, pp. 90, 92; Sept. 4,'37, p. 95; Sept. 18,'37, p. 86.)	Bob Burns-Martha Raye	June	18,'37—77	June 19,'37
Murder Goes to College (G) 3633	Roscoe Karns-Marsha Hunt	Mar.	5,'37—71	Mar. 6,'37
Night of Mystery, A (A) 3643	Roscoe Karns-Ruth Coleman	May	21,'37—75	May 22,'37
North of the Rio Grande (G) 3670	William Boyd-George Hayes	June	25,'37—70	June 26,'37
On Such a Night (A)	Karen Morley-Grant Richards	Aug.	27,'37†—73	Aug. 21,'37
Outcast (G) 3629	Warren William-Karen Morley	Feb.	5,'37—79	Feb. 6,'37
Plainsman, The (G) 3624 (Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 66; Apr. 24,'37, p. 93; May 29,'37, p. 68; Aug. 21,'37, p. 75.)	Gary Cooper-Jean Arthur	Jan.	1,'37—113	Nov. 28,'36
Rustlers' Valley (G) 3671	William Boyd-George Hayes	July	23,'37—60	July 10,'37
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec.	27,'36—73	Dec. 21,'35
She Asked for It (G)	Wm. Gargan-Orien Heyward	Sept.	10,'37†—68	Sept. 4,'37
She's No Lady (G)	Ann Dvorak-John Trent	Aug.	20,'37†—62	Aug. 7,'37
Sophie Lang Goes West (G) 3706	Gert. Michael-Larry Crabbe	Sept.	10,'37†—*60	Sept. 4,'37
Souls at Sea (G) (See production article, Jan. 30,'37, p. 16.)	Gary Cooper-George Raft	Sept.	3,'37†—92	Aug. 14,'37
Swing High, Swing Low (G) 3634 (Exploitation: May 29,'37, p. 67.)	Carole Lombard-F. MacMurray	Mar.	12,'37—97	Mar. 20,'37
Trail Dust (G) 3667	William Boyd-Jimmy Ellison	Dec.	11,'36—77	Jan. 2,'37
Turn Off the Moon (G) 3642	Chas. Ruggles-Eleanore Whitney	May	14,'37—80	May 29,'37
Valiant is the Word for Carrie (A) 3611 (Exploitation: Jan. 16,'37, p. 76; Feb. 13,'37, p. 86.)	Gladys George-Arline Judge	Oct.	2,'36—109	Sept. 26,'36
Waikiki Wedding (G) 3637 (Exploitation: May 1,'37, p. 81; May 15,'37, p. 89; June 5,'37, p. 67; June 12,'37, pp. 92, 93; July 3,'37, p. 70; July 10,'37, p. 80; July 17,'37, p. 91; July 31,'37, p. 83; Aug. 28,'37, p. 98; Sept. 11,'37, p. 83; Sept. 18,'37, p. 86.)	Bing Crosby-Shirley Ross	Mar.	26,'37—89	Apr. 3,'37
Wedding Present (G) 3613 (Exploitation: Dec. 5,'36, p. 78.)	Joan Bennett-Cary Grant	Oct.	16,'36—81	Oct. 8,'36
Wild Money 3651	Edward Everett Horton	July	9,'37—69	

Coming

Title	Star	Rel. Date	Running Time	Reviewed
Angel (A)	Marlene Dietrich-H. Marshall	Oct.	15,'37†—98	Sept. 25,'37
Barrier, The (See production article, Sept. 18,'37, p. 14.)	Jimmy Ellison-Jean Parker	Nov.	12,'37—	
Blossoms of Broadway	Edward Arnold-Shirley Ross	Nov.	26,'37†	
Born to the West	John Wayne-Marsha Hunt			
Buccaneer, The	Fredric March-Franciska Gaal			
City Hall Scandal	Lynne Overman-J. Barrymore			
Daughter of Shanghai	Anna May Wong			
Ebb Tide (See "In the Cutting Room," Sept. 18,'37.)	Oscar Homolka-Frances Farmer	Oct.	19,'37†	
Every Day's A Holiday	Mae West			
High, Wide and Handsome (G) 3710	Irene Dunne-Randolph Scott	Oct.	1,'37†—104	July 24,'37
Hold 'Em Navy	Lew Ayres-Mary Carlisle	Nov.	5,'37†	
Love on Toast	Stella Ardler-John Payne			
Night Club Scandal	J. Barrymore-Louise Campbell	Nov.	26,'37†	
Partners in Crime 3711	Lynne Overman-Roscoe Karns	Oct.	8,'37†	
Texas Trail	William Boyd-George Hayes	Nov.	26,'37†	
This Way, Please (G)	C. (Buddy) Rogers-Betty Grable	Oct.	29,'37†—*70	Sept. 18,'37
Thrill of a Lifetime (See "In the Cutting Room," Sept. 18,'37.)	Eleanore Whitney-Johnny Downs			
Thunder Trail	Gilbert Roland-Marsha Hunt	Oct.	22,'37†	
True Confession	C. Lombard-Fred MacMurray			
Wells Fargo	Joel McCrea-Frances Dee			
You and Me	Sylvia Sidney-George Raft	Oct.	22,'37†	

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time	Reviewed
Adventurous Rogue	Bobby Nelson-Donald Reed	Jan.	3,'37†	
El Justiciero	Ernesto Guillen	Jan.	3,'37†	
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb.	19,'37†	
Masked Devil, The	Bobby Nelson-Donald Reed	Apr.	4,'37†	

RELIABLE

Title	Star	Rel. Date	Running Time	Reviewed
Ambush Valley	Bob Custer	Nov.	1,'36—56	
Santa Fe Rides	Bob Custer	Feb.	25,'37—58	
Silver Trail	Rin-Tin-Tin, Jr.-Rex Lease	Feb.	28,'37—56	
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov.	6,'36—56	

Coming

Title	Star
Apache Trail	Bob Custer
Frontier Fury	Bob Custer
Outlaw River	Rin-Tin-Tin, Jr.
Prairie Terror	Bob Custer
Thundering Stampede	Bob Custer

REPUBLIC

Title	Star	Rel. Date	Running Time	Reviewed
Affairs of Cappy Ricks, The (G) 6027	Walter Brennan-Mary Brian	May	24,'37—56	June 5,'37
All Over Town (G) 6020	Olsen and Johnson	Sept.	8,'37—*60	Aug. 28,'37
Arizona Gunfighter 7121	Bob Steele-Jean Carmen	Sept.	20,'37†	
Bar Z Bad Men 6323	Johnny Mack Brown-L. January	Jan.	20,'37—51	
Beware of Ladies (G) 6011	Donald Cook-Judith Allen	Dec.	21,'36—61	Feb. 13,'37
Big Show, The 6301 (See "In the Cutting Room," Oct. 24,'36.)	Gene Autry-Smiley Burnette	Nov.	16,'36—70	
Bill Cracks Down (G) 6028	Grant Withers-Beatrice Roberts	Mar.	22,'37—59	Mar. 27,'37
Boothill Brigade 6328	Johnny Mack Brown-C. Rochelle	Aug.	2,'37—53	
Border Phantom 6333	Bob Steele-Harley Wood	Dec.	28,'36—58	
Bulldog Drummond at Bay (G) 6025	John Lodge-Dorothy Mackaill	July	31,'37—62	July 31,'37
Cavalry 6331	Bob Steele-Frances Grant	Oct.	14,'36—60	
Circus Girl 6014 (See "In the Cutting Room," Feb. 13,'37.)	June Travis-Bob Livingston	Mar.	1,'37—62	
Come On, Cowboys (G) 6317	Bob Livingston-Ray Corrigan	May	24,'37—57	May 29,'37
Dangerous Holiday (G) 6026	Ra Hould-Hedda Hopper	June	7,'37—57	July 31,'37
Doomed at Sundown 6337	Bob Steele-Lorraine Hayes	June	7,'37—53	
Escape by Night (G) 7015	Wm. Hall-Anne Nagel	Sept.	20,'37†—64	Sept. 4,'37
Gambling Terror, The 6324	Johnny Mack Brown-I. Meredith	Feb.	15,'37—53	
Ghost Town Gold 6312	Bob Livingston-Ray Corrigan	Oct.	26,'36—55	
Git Along Little Dogies (G) 6302	Gene Autry-Judith Allen	Mar.	22,'37—62	Apr. 3,'37
Gun Lords of Stirrup Basin 6336	Bob Steele-Louise Stanley	May	10,'37—53	
Gun Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov.	19,'36—49	
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	May	5,'37—56	
Guns in the Dark 6326	Johnny Mack Brown-C. Rochelle	Apr.	14,'37—56	
Happy-Go-Lucky (G) 6013	Phil Regan-Evelyn Venable	Dec.	14,'36—68	Dec. 12,'36
Heart of the Rockies 7111	Bob Livingston-Ray Corrigan	Sept.	6,'37†—56	
Hit Parade, The (G) 6002 (Exploitation: July 10,'37, p. 86.)	Frances Langford-Phil Regan	Apr.	26,'37—83	Apr. 10,'37
Hit the Saddle 6315	Bob Livingston-Ray Corrigan	Mar.	3,'37—57	
It Could Happen to You 6016 (See "In the Cutting Room," May 15,'37.)	Alan Baxter-Andrea Leeds	June	28,'37—64	
Jim Hanvey, Detective 6005	Guy Kibbee-Tom Brown	Apr.	5,'37—67	Mar. 27,'37
Join the Marines (G) 6003	June Travis-Paul Kelly	Jan.	25,'37—67	Feb. 6,'37
Larceny on the Air (G) 6030	Grace Bradley-Bob Livingston	Jan.	11,'37—60	Jan. 18,'37
Lawless Land 6322	Johnny Mack Brown-L. Stanley	Nov.	23,'36—55	
Law Man is Born, A 6327	Johnny Mack Brown-I. Meredith	June	21,'37—61	
Lightnin' Crandall 6335	Bob Steele-Lois January	Mar.	24,'37—60	
Man Betrayed, A (G) 6012	Eddie Nugent-Kay Hughes	Dec.	28,'36—56	Jan. 16,'37
Meet the Boy Friend (G) 6018 (See "In the Cutting Room," Apr. 10,'37.)	Carol Hughes-David Carlyle	July	12,'37—63	July 31,'37
Michael O'Halloran (Spec.) (See "In the Cutting Room," Nov. 7,'36.)	Wynne Gibson-Warren Hull	May	15,'37—67	
Navy Blues (G) 6015	Mary Brian-Dick Purcell	Apr.	19,'37—68	May 1,'37
Old Corral, The 6305 (See "In the Cutting Room," Nov. 7,'36.)	Gene Autry-Smiley Burnette	Dec.	21,'36—56	
Paradise Express (G) 6029	Grant Withers-Dorothy Appleby	Feb.	22,'37—58	Mar. 13,'37
Public Cowboy No. 1 7105	Gene Autry-Ann Rutherford	Aug.	23,'37†—59	
Range Defenders (G) 6318	Bob Livingston-Ray Corrigan	June	30,'37—56	July 24,'37
Red Rope, The 6338	Bob Steele-Lois January	July	19,'37—60	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Rhythm in the Clouds (G)				
6017	Warren Hull-Patricia Ellis	June	21,'37	62. July 3,'37
Riders of the Whistling Skull				
6314	Bob Livingston-Ray Corrigan	Jan.	4,'37	55
Roarin' Lead 6313	Bob Livingston-Ray Corrigan	Dec.	9,'36	53
(See "In the Cutting Room," Nov. 7,'36.)				
Rootin' Tootin Rhythm (G)				
6307	Gene Autry-Armida	May	12,'37	60. May 8,'37
Round-up Time in Texas 6306	Gene Autry-Smiley Burnette	Feb.	28,'37	58
Sea Racketeers (G) 6019	Weldon Heyburn-Jeanne Madden	Aug.	16,'37	64. Aug. 14,'37
Sheik Steps Out, The (G) 6006	Ramon Novarro-Lola Lane	Sept.	6,'37	*66. July 31,'37
Trail of Vengeance 6325	Johnny Mack Brown-I. Meredith	Mar.	29,'37	54
Trusted Outlaw, The 6334	Bob Steele-Lois January	Feb.	1,'37	52
Two Wise Maids (G) 6004	Alison Skipworth-Polly Moran	Feb.	15,'37	68. Feb. 6,'37
Yodelin' Kid from Pine Ridge (G) 6308	Gene Autry-Betty Bronson	June	14,'37	60. June 26,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boots and Saddles	Gene Autry-Judith Allen	Oct.	4,'37†	
Duke Comes Back, The	Allan Lane-Heather Angel			
Manhattan Merry-Go-Round	Phil Regan-Ann Dvorak			
Portia on Trial 6001 (See "In the Cutting Room," Sept. 25,'37.)	Frieda Inescort-Walter Abel	Oct.	18,'37	
Ridin' the Lone Trail	Bob Steele-Claire Rochelle	Nov.	1,'37†	
Springtime in the Rockies	Gene Autry-Polly Rowles	Nov.	15.'37†	
Trigger Trio 7112	Ray Corrigan-Max Terhune	Oct.	18,'37†	
Wrong Road, The (G)	Richard Cromwell-Helen Mack	Oct.	11,'37†	*60. Sept. 25,'37
Youth on Parole 6022 (See "In the Cutting Room," Sept. 11,'37.)	Gordon Oliver-Marian Marsh	Oct.	4,'37	

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annapolis Salute (G) 802	James Ellison-Marsha Hunt	Sept.	10,'37†	*60. Aug. 21,'37
Behind the Headlines (G) 727	Lee Tracy-Diana Gibson	May	14,'37	58. June 12,'37
Big Shot, The (G) 735	Guy Kibbee-Cora Witherspoon	July	23,'37	60. July 31,'37
Border Cafe (G) 730	John Beal-Armida	June	4,'37	67. May 29,'37
China Passage (G) 718	Constance Worth-V. Haworth	Mar.	12,'37	65. Apr. 24,'37
Criminal Lawyer (G) 713 (Exploitation: Feb. 27,'37, p. 81.)	Lee Tracy-Margot Grahame	Jan.	29,'37	72. Apr. 10,'37
Don't Tell the Wife (G) 720	Guy Kibbee-Una Merkel	Mar.	5,'37	62. Feb. 27,'37
Flight from Glory (G)	Chester Morris-Whitney Bourne	Aug.	20,'37	*60. Aug. 14,'37
Forty Naughty Girls (G) 803	James Gleason-Zasu Pitts	Sept.	24,'37†	*63. Sept. 4,'37
Hideaway (G)	Fred Stone-Marjorie Lord	Aug.	13,'37	*60. July 31,'37
Hollywood Cowboy (G) 733	George O'Brien-Cecilia Parker	May	28,'37	64. July 31,'37
Life of the Party, The (G) 801	Gene Raymond-Harriet Hilliard	Sept.	3,'37†	*79. Aug. 28,'37
Make a Wish (G) 745	Bobby Breen-Basil Rathbone	Aug.	27,'37	*70. Sept. 4,'37
Man Who Found Himself, The (G) 722	John Beal-Joan Fontaine	Apr.	2,'37	67. Mar. 13,'37
Meet the Missus (G) 729	Victor Moore-Helen Broderick	June	4,'37	60. May 29,'37
New Faces of 1937 (G) 732	Joe Penner-Harriet Hilliard	July	2,'37	100. July 10,'37
Night Waitress (G) 711	Margot Grahame-Gordon Jones	Dec.	18,'36	57. Jan. 2,'37
On Again—Off Again (G) 725	Wheeler and Woolsey	July	9,'37	68. July 17,'37
Outcasts of Poker Flat, The (G) 710	Preston Foster-Jean Muir	Apr.	16,'37	68. Mar. 20,'37
Park Avenue Logger (G) 787	George O'Brien-Beatrice Roberts	Feb.	26,'37	65. Jan. 30,'37
Plot Thickens, The (G) 641	James Gleason-Zasu Pitts	Dec.	11,'36	69. Nov. 21,'36
Plough and the Stars, The (G) 640 (See production article, Aug. 22,'36, p. 16.)	Barbara Stanwyck-P. Foster	Jan.	15,'37	67. Jan. 2,'37
Quality Street (G) 709	Kath. Hepburn-Franchot Tone	Mar.	26,'37	84. Mar. 30,'37
Racing Lady (G) 707	Ann Dvorak-Smith Ballew	Jan.	29,'37	59. Dec. 12,'36
Riding On Air (G) 771	Joe E. Brown-Florence Rice	June	18,'37	71 June 12,'37
Sea Devils (G) 714	Victor McLaglen-Preston Foster	Feb.	19,'37	88. Feb. 20,'37
Shall We Dance (G) 724 (Exploitation: June 19.'37, p. 85; July 31,'37, p. 80.)	Fred Astaire-Ginger Rogers	May	7,'37	116. May 8,'37
Soldier and the Lady, The (A) 717 (Reviewed under the title, "Michael Strogoff.") (Exploitation:	Anton Walbrook-Eliz. Allan	Apr.	9,'37	85. Feb. 27,'37 Mar. 13,'37, p. 79.)
Super Sleuth (G) 734	Jack Oakie-Ann Sothern	July	16,'37	70. July 17,'37
That Girl from Paris (G) 712 (Exploitation: Feb. 27,'37, p. 84; Apr. 24,'37, p. 90.)	Lily Pons-Gene Raymond	Jan.	22,'37	105 Dec. 19,'36
There Goes My Girl (G) 728	Ann Sothern-Gene Raymond	May	21,'37	74. June 5,'37
They Wanted to Marry (G) 715	Gordon Jones-Betty Furness	Feb.	5,'37	60. Dec. 26,'36
Toast of New York (G) 719 (Exploitation: Aug. 28,'37, p. 86; Sept. 4,'37, p. 96; Sept. 25,'37, p. 68.)	Edward Arnold-Frances Farmer	July	30,'37	109. July 17,'37
Too Many Wives (G) 723	Anne Shirley-John Morley	Apr.	9,'37	61. Apr. 17,'37
Wanted: Jane Turner 643 (See "General Delivery," "In the Cutting Room," Oct. 3,'36.)	Gloria Stuart-Lee Tracy	Dec.	4,'36	67
We're on the Jury (G) 716	Helen Broderick-Victor Moore	Feb.	12,'37	71. Jan. 23,'37
We Who Are About to Die (G) 639	Preston Foster-Ann Dvorak	Jan.	6,'37	82. Oct. 17,'36
When's Your Birthday? (G) 770	Joe E. Brown-Marian Marsh	Feb.	19,'37	77. Feb. 20,'37
Windjammer 783 (See "In the Cutting Room," May 29,'37.)	George O'Brien-Constance Worth	Aug.	6,'37	58
Woman I Love, The (G) 721	Paul Muni-Miriam Hopkins	Apr.	23,'37	88. Apr. 24,'37
Woman Rebels, A (A) 642	Kath. Hepburn-H. Marshall	Nov.	8,'36	88. Oct. 31,'36
You Can't Beat Love (G) 731	Preston Foster-Joan Fontaine	June	25,'37	62. June 5,'37
You Can't Buy Luck (G) 726	Vinton Haworth-Helen Mack	Apr.	30,'37	61. May 1,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Breakfast for Two 737	Barbara Stanwyck-H. Marshall	Oct.	22,'37†	
Bringing Up Baby	Kath. Hepburn-Cary Grant			
Damsel in Distress, A	Fred Astaire-Joan Fontaine			
Fight for Your Lady	John Boles-Ida Lupino			
Fit for a King (G)	Joe E. Brown-Helen Mack	Oct.	15,'37†	73. Sept. 4,'37
Having Wonderful Time	Ginger Rogers-D. Fairbanks, Jr.			
High Flyers	Wheeler and Woolsey			
Highway To Hell	John Beal-Sally Eilers			
Hitting a New High	Lily Pons-John Howard			
Love in a Basement	James Dunn-Whitney Bourne			
Music for Madame (G) 804	Nino Martini-Joan Fontaine	Oct.	8,'37†	*75. Sept. 18,'37
Saturday's Heroes (G) 805	Van Heflin-Marian Marsh	Oct.	8,'37†	*59. Sept. 18,'37
Stage Door (G) 806 (See production article, Aug. 14.'37, p. 16.)	Kath. Hepburn-Ginger Rogers	Oct.	8,'37†	*90. Sept. 18,'37
There Goes the Groom 807	Burgess Meredith-Ann Sothern	Oct.	29,'37†	
Victoria the Great (G) 861	Anna Neagle-Anton Walbrook	Oct.	22,'37†	113. Sept. 25,'37
Women Have a Way	Miriam Hopkins-Ray Milland			

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Heroes of the Alamo (G)	Earl Hodgins	Sunset	Aug.	19,'37	*75 Aug. 7,'37
Lower Depths, The (A)	Jean Gabin	Mayer-Burstyn	Oct.	15,'37	95. Sept. 25.'37
Mayerling (A)	Charles Boyer	Pax Films	Sept.	13,'37	91. Sept. 25,'37
Melody of the Plains (G)	Fred Scott	Spectrum	Apr.	15,'37	*55. Apr. 10,'37
Singing Buckaroo, The (See "In the Cutting Room," Nov. 21,'36.)	Fred Scott	Spectrum	Jan.	15,'37	
Three Legionnaires (G)	Robt. Armstrong	General	June	15,'37	*60. Mar. 27,'37
What Price Vengeance? (G)	Lyle Talbot	Rialto	June	1,'37	57. June 12,'37
Zamboanga (G)	Native Cast				*65. July 17,'37

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel's Holiday (G) 754	Jane Withers-Robert Kent	June	4,'37	71. May 8,'37
As You Like It (G) 711 (See production article, June 13,'36, p. 16; exploitation: Jan. 23,'37, p. 79.)	Elis. Bergner-Laurence Olivier	Jan.	8,'37	96. Sept. 19,'36
Big Business (G) 759	Jed Prouty-Spring Byington	June	18,'37	61. Apr. 17,'37
Borneo	Mr. & Mrs. Martin Johnson	Sept.	10,'37†	75½
Born Reckless (G) 758	Rochelle Hudson-Brian Donlevy	July	9,'37	58. June 26,'37
Cafe Metropole (G) 750 (Exploitation: June 19,'37, p. 84.)	Loretta Young-Tyrone Power	May	7,'37	83. May 8,'37
Californian, The (G) 753	Ricardo Cortez-Marjorie Weaver	July	16,'37	58. July 10,'37
Charlie Chan at the Olympics 752 (See "In the Cutting Room," Mar. 6,'37.)	Warner Oland-Kath. DeMille	May	21,'37	71
Charlie Chan at the Opera (G) 730	Warner Oland-Boris Karloff	Jan.	8,'37	68. Nov. 29,'36
Crack-Up (G) 727	Peter Lorre-Brian Donlevy	Jan.	15,'37	70. Jan. 16,'37
David Harum (G) 769 (re-issue)	Will Rogers-Evelyn Venable	May	14,'37	85. Mar. 3,'34
Doctor Bull (G) 768 (re-issue)	Will Rogers-Marian Nixon	Feb.	5,'37	79. Oct. 14,'36
Fair Warning (G) 740	Betty Furness-John Payne	Mar.	5,'37	68. Jan. 23,'37
Fifty Roads to Town (G) 748 (Exploitation: May 8,'37, p. 70.)	Don Ameche-Ann Sothern	Apr.	16,'37	81. Apr. 3,'37
Great Hospital Mystery, The 751 (Reviewed under the title, "Dead Yesterday.")	Sally Blane-Thomas Beck	May	14,'37	59. Mar. 6,'37
Handy Andy (G) 871 (re-issue)	Will Rogers	Aug.	13,'37†	81. May 5,'34
Holy Terror, The (G) 734	Jane Withers-Anthony Martin	Feb.	5,'37	67 Jan. 9,'37
Hot Water (G)	Jed Prouty-Spring Byington	Sept.	24,'37†	58. July 17,'37
It Happened Out West 745	Paul Kelly-Judith Allen	May	7,'37	56
King George VI Coronation 870	Technicolor Special	July	15,'37†	28
Lady Escapes, The (G) 747	Gloria Stuart-Michael Whalen	July	23,'37	63. June 5,'37
Laughing at Trouble 724 (See "Glory," "In the Cutting Room," Oct. 17,'36.)	Jane Darwell-Lois Wilson	Dec.	11,'36	67
Lloyds of London (G) 735 (Exploitation: Nov. 21,'36, p. 108; Mar. 6,'37, p. 89; Mar. 27,'37, pp. 79, 82; Apr. 3,'37, pp. 65. 71; May 8,'37, p. 74; July 31,'37, p. 80.)	F. Bartholomew-M. Carroll	Jan.	29,'37	117 Nov. 26,'36
Love Is News (G) 729 (Exploitation: Apr. 24,'37, p. 90.)	Loretta Young-Tyrone Power	Feb.	26,'37	78. Feb. 27,'37
Love Under Fire (G) 803	Loretta Young-Don Ameche	Aug.	20,'37†	75. Aug. 14,'37
Midnight Taxi (G) 744	Brian Donlevy-Frances Drake	Apr.	2,'37	73. Mar. 27,'37
Nancy Steele Is Missing (G) 738	Victor McLaglen-Peter Lorre	Mar.	12,'37	84. Mar. 20,'37
Off to the Races (G) 736	Jed Prouty-Shirley Deane	Feb.	19,'37	57. Jan. 16,'37
On the Avenue (G) 732 (Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82; June 19,'37, p. 84.)	Dick Powell-Madeleine Carroll	Feb.	12,'37	89. Feb. 13,'37
One in a Million (G) 722 (Exploitation: Mar. 20.'37, p. 78; Apr. 17,'37, pp. 80, 82; June 19,'37, p. 84.)	Sonja Henie-Adolphe Menjou	Jan.	1,'37	94. Dec. 26,'36
One Mile from Heaven (G) 802	Claire Trevor-Sally Blane	Aug.	13,'37†	68. July 24,'37
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan.	15,'37	57. Feb. 13,'37
Seventh Heaven (G) 742 (Exploitation: June 5,'37, p. 64.)	Simone Simon-James Stewart	Mar.	26,'37	102. Mar. 27,'37
She Had to Eat (G) 757	Rochelle Hudson-Jack Haley	June	11,'37	74. Aug. 7,'37
Sing and Be Happy 756 (See "In the Cutting Room," May 1,'37.)	Anthony Martin-Dixie Dunbar	June	25,'37	64
Slave Ship (G) 748 (See production article, Mar. 13,'37, p. 16.)	Wallace Beery-Warner Baxter	July	2,'37	92. June 19,'37
Step Lively, Jeeves (G) 739	Arthur Treacher-Patricia Ellis	Apr.	9,'37	69. Jan. 30,'37
That I May Live (G) 755	Rochelle Hudson-Robert Kent	Apr.	30,'37	70. Mar. 6,'37
Thin Ice (G) 805	Sonja Henie-Tyrone Power	Sept.	3,'37†	78. Aug. 28,'37
Think Fast, Mr. Moto (G) 804	Peter Lorre-Virginia Field	Aug.	27,'37†	66. Apr. 17,'37
This Is My Affair (G) 721	Barbara Stanwyck-Robt. Taylor	May	28,'37	99
Time Out for Romance (G) 741	Claire Trevor-Michael Whalen	Mar.	19,'37	72. Feb. 20,'37

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Under the Red Robe (G) 743	Conrad Veidt-Annabella	May	21,'37	82	June	12,'37
Under Your Spell (G) 720	Lawrence Tibbett-Wendy Barrie	Nov.	6,'36	63	Nov.	14,'36
Wake Up and Live (G) 749 (Exploitation: July 3,'37, p. 69; July 10,'37, pp. 85, 86.)	Walter Winchell-Ben Bernie	Apr.	23,'37	91	Apr.	17,'37
Wee Willie Winkie (G) 760 (Exploitation: July 10,'37, p. 88; Aug. 7,'37, p. 92; Sept. 4,'37, pp. 94, 97.)	Shirley Temple-V. McLaglen	July	30,'37	99	July	3,'37
Western Gold (G) 761	Smith Bellew-Heather Angel	Aug.	27,'37	*56	Sept.	11,'37
White Hunter (G) 719 (Exploitation: Feb. 27,'37, p. 81.)	Warner Baxter-June Lang	Nov.	27,'36	65	Dec.	5,'36
Wife, Doctor and Nurse (G)	Loretta Young-Warner Baxter	Sept.	17,'37†	85	Sept.	11,'37
Wild and Wooly (G)	Jane Withers-Walter Brennan	Sept.	10,'37†	64	July	24,'37
Wings of the Morning (G) 737	Annabella-Henry Fonda	Feb.	19,'37	87	Mar.	20,'37
Woman-Wise (G) 733	Rochelle Hudson-Michael Whalen	Jan.	22,'37	70	Feb.	13,'37
You Can't Have Everything (G) 801	Alice Faye-Don Ameche	Aug.	3,'37†	99	July	31,'37

Coming

Title	Star	Rel. Date
Ali Baba Goes to Town (See "In the Cutting Room," Aug. 14,'37.)	Eddie Cantor-June Lang	Oct.	29,'37†
Borrowing Trouble	Jed Prouty-Spring Byington	
Charlie Chan on Broadway (G)	Warner Oland-Joan Marsh	Oct.	22,'37†	68	Aug.	7,'37
Danger—Love at Work (See "In the Cutting Room," July 10,'37.)	Ann Sothern-Jack Haley	Nov.	5,'37†	81
Dangerously Yours (G)	Cesar Romero-Phyllis Brooks	Nov.	12,'37†	62	Sept.	25,'37
45 Fathers (See "In the Cutting Room," Sept. 11,'37.)	Jane Withers-Thomas Beck	Dec.	10,'37†
Heidi (See "In the Cutting Room," July 24,'37.)	Shirley Temple-Jean Hersholt	Oct.	15,'37†
In Old Chicago (See production article, Sept. 4,'37, p. 48.)	Tyrone Power-Alice Faye	Jan.	15,'38†
Judge Priest (reissue)	Will Rogers-Anita Louise	Nov.	12,'37†	79	Sept.	28,'34
Lancer Spy (See "In the Cutting Room," July 17,'37.)	Peter Lorre-Dolores Del Rio	Oct.	8,'37†	84
Life Begins in College (See "In the Cutting Room," July 31,'37.)	Ritz Bros.-Gloria Stuart	Oct.	1,'37†	94
Look Out, Mr. Mote (See "In the Cutting Room," Sept. 11,'37.)	Peter Lorre-Rochelle Hudson	Nov.	26,'37†
Love and Hisses	Walter Winchell-Ben Bernie	Dec.	31,'37†
Roll Along Cowboy	Smith Bellew-Cecelia Parker	Oct.	8,'37†
Second Honeymoon	Loretta Young-Tyrone Power	Nov.	19,'37†
Shanghai Deadline	Cesar Romero-June Lang	Dec.	3,'37†
Tarzan's Revenge	Glenn Morris	Dec.	3,'37†

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Come and Get It (A) (Exploitation: Nov. 14,'36, p. 90; Nov. 21,'36, p. 109; Nov. 28,'36, p. 99; Dec. 5,'36, pp. 83, 84; Dec. 19,'36, p. 94; Jan. 30,'37, p. 82; Feb. 13,'37, p. 89; May 1,'37, p. 82.)	Edward Arnold-Frances Farmer	Nov.	6,'36	99	Nov.	7,'36
Dark Journey (G)	Vivien Leigh-Conrad Veidt	July	2,'37†	82	Mar.	6,'37
Dead End (G) (Exploitation: Sept. 18,'37, p. 86; Sept. 25,'37, p. 71.)	Sylvia Sidney-Joel McCrea	Aug.	27,'37†	93	Aug.	7,'37
Dreaming Lips (A)	Elis. Bergner-Raymond Massey	May	28,'37	78	Mar.	6,'37
Elephant Boy (G) (Exploitation: June 12,'37, p. 96; July 31,'37, p. 82; Aug. 21,'37, p. 75.)	Native Cast	Apr.	23,'37	80	Mar.	13,'37
Fire Over England (G)	Laurence Olivier-Flora Robson	Mar.	5,'37	89	Jan.	16,'37
Garden of Allah, The (A) (See production article, June 6,'36, p. 14; exploitation: Nov. 21,'36, p. 109; Jan. 30,'37, p. 85; Feb. 6,'37, pp. 76, 77; Feb. 20,'37, p. 80; Mar. 13,'37, p. 83; Apr. 3,'37, pp. 67, 68, 69.)	Marlene Dietrich-Charles Boyer	Nov.	20,'36	78	Nov.	7,'36
History Is Made at Night (G) (Exploitation: Mar. 27,'37, p. 84; Apr. 3,'37, pp. 64, 71; Apr. 10,'37, pp. 91, 92; Apr. 17,'37, p. 82; Apr. 24,'37, pp. 91, 92; May 1,'37, p. 83; May 8,'37, p. 72; May 22,'37, pp. 89, 90; June 12,'37, p. 93.)	Charles Boyer-Jean Arthur	Apr.	2,'37	97	Mar.	13,'37
Knight Without Armor (G) (Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84.)	Marlene Dietrich-Robt. Donat	July	23,'37†	107	June	19,'37
Love from a Stranger (A)	Ann Harding-Basil Rathbone	May	14,'37	87	Feb.	13,'37
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner	Feb.	19,'37	82	Aug.	22,'36
Men Are Not Gods (A)	Miriam Hopkins-Gert. Lawrence	Jan.	22,'37	82	Jan.	2,'37
Prisoner of Zenda (G)	Ronald Colman-M. Carroll	Sept.	3,'37†	101	Sept.	4,'37
Star Is Born, A (G) (See production article, Feb. 27,'37, p. 16; exploitation: May 22,'37, p. 86; May 29,'37, pp. 67, 69; June 5,'37, pp. 64, 67, 70; June 19,'37, p. 84; June 26,'37, pp. 120, 121, 122; July 10,'37, p. 87; July 17,'37, p. 91; July 31,'37, p. 80; Aug. 28,'37, p. 97; Sept. 4,'37, p. 96.)	Janet Gaynor-Fredric March	Apr.	30,'37	111	May	1,'37
Stella Dallas (A) (Exploitation: July 31,'37, p. 81; Sept. 25,'37, pp. 69, 70.)	Barbara Stanwyck-John Boles	Aug.	6,'37†	111	July	31,'37
Walt Disney's Academy Award Revue	Five Award Winners	June	18,'37†	44
Walter Wanger's Vogues of 1938 (G) (Exploitation: Aug. 21,'37, p. 74; Sept. 11,'37, p. 82.)	Warner Baxter-Jean Bennett	Sept.	17,'37†	108	Aug.	7,'37
When Thief Meets Thief (A) (Reviewed under the title, "Jump for Glory.")	D. Fairbanks, Jr.-V. Hobson	June	4,'37	87	May	8,'37
Woman Chases Man (G) (See production article, Apr. 17,'37, p. 12; exploitation: June 12,'37, p. 92; July 3,'37, p. 88; Sept. 11,'37, p. 83.)	Miriam Hopkins-Joel McCrea	May	7,'37	71	May	1,'37
You Only Live Once (A) (Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71; June 26,'37, p. 123; July 10,'37, p. 87; Aug. 21,'37, p. 74.)	Sylvia Sidney-Henry Fonda	Jan.	29,'37	86	Jan.	30,'37

Coming

Title	Star	Rel. Date
Action for Slander (A)	Clive Brook-Ann Todd		80	Aug.	14,'37
Adventures of Marco Polo	Gary Cooper-Sigrid Gurie	Nov.	12,'37†
Adventures of Tom Sawyer	Tommy Kelly-Walter Brennan	Oct.	29,'37†
Diamond Trust, The (Reviewed under the title, "The Squeaker.")	Edmund Lowe-Ann Todd		77	Sept.	11,'37
Divorce of Lady X, The	Merle Oberon-Laurence Olivier	Oct.	15,'37†
Farewell Again (G)	Leslie Banks-Flora Robson	Oct.	8,'37†	83	May	22,'37
52nd Street (See "In the Cutting Room," July 17,'37.)	Ian Hunter-Pat Paterson	Oct.	1,'37†
Goldwyn Follies, The	Phil Baker-Ritz Bros.	Dec.	25,'37†
Hurricane, The (See production article, Aug. 7,'37, p. 16.)	Dorothy Lamour-Jon Hall	Nov.	10,'37†
I Met My Love Again (See "In the Cutting Room," Sept. 18,'37.)	Joan Bennett-Henry Fonda	Oct.	29,'37†
Mutiny in the Mountains	Vivien Leigh-Paul Lucas	Nov.	5,'37†
Nothing Sacred (See production article, Aug. 7,'37, p. 16.)	Carole Lombard-Fredric March	Nov.	19,'37†
Stand-In (See "In the Cutting Room," Sept. 11,'37.)	Leslie Howard-Joan Blondell	Oct.	15,'37†
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison	Nov.	12,'37†	86	June	12,'37

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Armored Car (G) 1004	Robert Wilcox-Judith Barrett	June	20,'37	64	Aug.	14,'37
As Good as Married (G) 1012	John Boles-Doris Nolan	May	9,'37	81	May	1,'37
Behind the Mike	Wm. Gargan-Judith Barrett	Sept.	26,'37†	68
Black Aces 2050	Buck Jones-Kay Linaker	Sept.	5,'37†	58
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov.	1,'36	64
Breezing Home (G) 1033	Binnie Barnes-Wm. Gargan	Jan.	31,'37	64	Mar.	27,'37
California Straight Ahead (G) 1030	John Wayne-Louise Latimer	May	2,'37	67	Apr.	3,'37
Conflict (G) 1036	John Wayne-Jean Rogers	Nov.	29,'36	61	Dec.	5,'36
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec.	20,'36	62	Oct.	24,'36
Four Days' Wonder (G) 1019	Jeanne Dante-Kenneth Howell	Jan.	3,'37	60	Jan.	23,'37
Girl Overboard (G) 1021	Gloria Stuart-Walter Pidgeon	Feb.	28,'37	58	May	29,'37
I Cover the War (G) 1016	John Wayne-Gwen Daze	July	4,'37	68	July	10,'37
Lady Fights Back, The 2025	Irene Hervey-Kent Taylor	Sept.	19,'37†	63
Left Handed Law (G) 1045	Buck Jones	Apr.	18,'37	63	May	1,'37
Let Them Live (G) 1035	Nan Grey-John Howard	Apr.	25,'37	73	Apr.	24,'37
Love in a Bungalow (G) 1009	Kent Taylor-Nan Grey	June	27,'37	60	July	10,'37
Love Letters of a Star (A) 1028	Henry Hunter-Polly Rowles	Nov.	8,'36	86	Nov.	14,'36
Man in Blue, The (G) 1020	Robert Wilcox-Nan Grey	May	30,'37	67	May	22,'37
Man Who Cried Wolf, The (G) 2023	Tom Brown-Barbara Read	Aug.	29,'37†	66	Sept.	4,'37
Mighty Treve, The (G) 1034	Noah Beery, Jr.-Barbara Read	Jan.	17,'37	69	Apr.	10,'37
Mysterious Crossing (G) 1025	James Dunn-Jean Rogers	Dec.	27,'36	56	Feb.	13,'37
Night Key (G) 1024 (Exploitation: May 22,'37, p. 87.)	Boris Karloff-Jean Rogers	May	2,'37	67	Apr.	24,'37
Oh, Doctor! (G) 1013 (Exploitation: May 22,'37, p. 87.)	Edward Everett Horton	May	16,'37	67	Apr.	24,'37
100 Men and a Girl (G) 2001 (See Musical Analysis, Sept. 18,'37, p. 29; exploitation: Sept. 25,'37, p. 68.)	Deanna Durbin-Adolphe Menjou	Sept.	12,'37†	84	Sept.	11,'37
Reported Missing (G)	Wm. Gargan-Jean Rogers	Aug.	15,'37	63	Aug.	7,'37
Road Back, The (G) 1005 (See production article, Apr. 24,'37, p. 16; exploitation: July 31,'37, p. 80; Sept. 18,'37, p. 83.)	Richard Cromwell-John King	Aug.	1,'37	103	June	26,'37
Sandflow (G) 1044	Buck Jones-Lita Chevret	Feb.	14,'37	58	Feb.	6,'37
She's Dangerous 1031	Cesar Romero-Tala Birell	Jan.	24,'37	68
Smoke Tree Range 1046	Buck Jones-Muriel Evans	June	6,'37	59
Three Smart Girls (G) 1029 (Exploitation: Feb. 6,'37, pp. 73, 74; Mar. 13,'37, pp. 78, 82; Mar. 20,'37, pp. 78, 82; Apr. 3,'37, pp. 66, 67; Apr. 10,'37, p. 94; Apr. 17,'37, pp. 78, 80, 82; Apr. 24,'37, p. 94, May 1,'37, p. 82; May 15,'37, pp. 96, 99.)	Deanna Durbin-Ray Milland	Dec.	20,'36	84	Jan.	30,'37
Top of the Town (G) 1007 (See production article, Jan. 23,'37, p. 16; exploitation: Apr. 24,'37, p. 91; May 1,'37, p. 79; May 22,'37, pp. 86, 87; June 5,'37, p. 70; June 12,'37, p. 92; June 19,'37, pp. 82, 85.)	George Murphy-Doris Nolan	Apr.	18,'37	86	Apr.	3,'37
We Have Our Moments (G) 1017	Sally Eilers-James Dunn	Mar.	28,'37	67	Apr.	3,'37
West Bound Limited 1008	Lyle Talbot-Polly Rowles	July	11,'37	66
When Love Is Young (G) 1018	Virginia Bruce-Kent Taylor	Apr.	4,'37	76	Apr.	24,'37
Wildcatter, The 1015	Scott Colton-Jean Rogers	June	6,'37	58
Wings Over Honolulu (G) 1011	Wendy Barrie-Ray Milland	May	23,'37	78	May	15,'37

Coming

Title	Star	Rel. Date
Adventure's End	John Wayne-Diana Gibson	Dec.	12,'37†
Boss of Lonely Valley	Buck Jones	Nov.	14,'37†	59
Carnival Queen	Dorothea Kent-Robert Wilcox	Oct.	3,'37†	66
Courage of the West (See "In the Cutting Room," Sept. 11,'37.)	Bob Baker-Lois January	
Girl with Ideas, A	Wendy Barrie-Walter Pidgeon	Nov.	7,'37†
Idol of the Crowds 2037 (See "In the Cutting Room." July 10,'37.)	John Wayne-Judith Barrett	Oct.	10,'37†	62½
Law for Tombstone 2051	Buck Jones-Muriel Evans	Oct.	10,'37†	59
Merry-Go-Round of 1938 (See "In the Cutting Room," Aug. 14,'37.)	Bert Lahr-Alice Brady	Nov.	14,'37†
Prescription for Romance	Wendy Barry-Kent Taylor	Dec.	5,'37†
Renegade Rangers	Bob Burns-Joan Barclay
Some Blondes Are Dangerous	Noah Beery, Jr.-Dorothea Kent	Nov.	28,'37†
Sudden Bill Dorn	Buck Jones-Evelyn Brent	Dec.	19,'37†	59
That's My Story (See "In the Cutting Room." July 3,'37.	Claudia Morgan-Wm. Lundigan	Oct.	31,'37†	62
Trouble at Midnight	N. Beery, Jr.-Catharine Hughes	Oct.	17,'37†	68
Westland Case, The (See "In the Cutting Room," Sept. 11,'37.)	Preston Foster-Carol Hughes	Oct.	31,'37†	63
You're a Sweetheart (See "A Young Man's Fancy," "In the Cutting Room," Sept. 25,'37.)	Alice Faye-George Murphy	Dec.	26,'37†

(THE RELEASE CHART--CONT'D)

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheyenne Rides Again	Tom Tyler-Lucille Browne	Jan.	7,'37	
Feud of the Trail	Tom Tyler-Harlene Wood	May	1,'37	
Flying Fists	Herman Brix-Jeanne Martel	July	1,'37	
Mystery Range	Tom Tyler-Jerry Bergh	May	1,'37	
Phantom of the Range	Tom Tyler-Beth Marion	Nov.	28,'36	
Silks and Saddles	Herman Brix-Toby Wing	Dec.	14,'36	
Sky Racket	Herman Brix-Joan Barclay	Sept.	1,'37†	
Two Minutes to Play	Herman Brix-Jeanne Martel	Nov.	2,'36	

Coming

Title	Star
Brothers of the West	Tom Tyler-Lois Wilde
Lost Ranch	Tom Tyler
Orphans of the Pecos	Tom Tyler
Roaring Motors	Herman Brix
Winning Stroke, The	Herman Brix

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn (A) 106 (See production article, Mar. 6,'37, p. 16.)	Kay Francis-Errol Flynn	June	26,'37....73.	Apr. 10,'37
Black Legion (A) 108 (Exploitation: Jan. 16,'37, p. 76; Mar. 13,'37, pp. 80, 83; Mar. 20,'37, p. 82; Mar. 27,'37, p. 79; Apr. 3,'37, p. 66; Apr. 10,'37, p. 95; July 17,'37, p. 89.)	H. Bogart-E. O'Brien-Moore	Jan.	30,'37....83	Jan. 9,'37
Blazing Sixes 129	Dick Foran-Helen Valkis	June	12,'37....55	
California Mail 930	Dick Foran-Linda Perry	Nov.	14,'36....56	
Call It a Day (G) 113	Olivia de Havilland-I. Hunter	Apr.	17,'37....89.	Mar. 13,'37
Charge of the Light Brigade (G) 901 (See production article, July 25,'36, p. 16; exploitation: Nov. 14,'36, p. 90; Nov. 21,'36, p. 111; Jan. 15,'37, p. 78; Jan. 23,'37, p. 78; Feb. 6,'37, p. 74; Apr. 3,'37, p. 65; Apr. 10,'37, p. 92.)	Errol Flynn-O. de Havilland	Nov.	7,'36....115.	Oct. 24,'36
Devil's Saddle Legion, The 130	Dick Foran-Anne Nagel	Aug.	14,'37	
Fly-Away Baby (G) 125	Glenda Farrell-Barton MacLane	June	19,'37....60.	June 12,'37
Footloose Heiress 123 (See "In the Cutting Room," Apr. 10,'37.)	Craig Reynolds-Ann Sheridan	Aug.	21,'37	
Fugitive in the Sky (G) 120	Jean Muir-Warren Hull	Nov.	28,'36....58.	Oct. 31,'36
God's Country and the Woman (G) 105 (Exploitation: Feb. 13,'37, pp. 84, 85; Feb. 27,'37, p. 80.)	George Brent-Beverly Roberts	Jan.	16,'37....85.	Dec. 26,'36
Go Getter, The (G) 115 (Exploitation: Sept. 4,'37, pp. 94, 97.)	George Brent-Anita Louise	May	22,'37....92.	June 19,'37
Great O'Malley, The (G) 110 (Exploitation: Apr. 10,'37, p. 91.)	Pat O'Brien-Sybil Jason	Feb.	13,'37....71.	Dec. 12,'36
Kid Galahad (G) 102 (Exploitation: June 5,'37, p. 64; Sept. 4,'37, p. 86.)	Edw. G. Robinson-Bette Davis	May	29,'37... 101.	May 8,'37
King and the Chorus Girl (G) 104 (Exploitation: Mar. 20,'37, p. 76; Mar. 27,'37, p. 79; June 26,'37, p. 118.)	Fernand Gravet-Joan Blondell	Mar.	27,'37....95.	Mar. 6,'37
King of Hockey (G) 121	Anne Nagel-Richard Purcell	Dec.	19,'36....55.	Nov. 14,'36
Land Beyond the Law 128	Dick Foran-Linda Perry	Mar.	13,'37....54	
Marry the Girl (G) 116	Hugh Herbert-Mary Boland	July	1,'37....68.	Aug. 14,'37
Melody for Two (G) 117	James Melton-Patricia Ellis	May	1,'37....60	Jan. 16,'37
Midnight Court (G) 124	Ann Dvorak-John Litel	Mar.	6,'37....60.	Mar. 13,'37
Public Wedding 126	Jane Wyman-William Hopper	July	10,'37....58	
Ready, Willing and Able (G) (Exploitation: May 1,'37, p. 78.)	Lee Dixon-Ruby Keeler	Mar.	6,'37....93.	Feb. 6,'37
Singing Marine, The (G) 101 (Exploitation: July 24,'37, p. 80; Sept. 25,'37, pp. 68, 71.)	Dick Powell-Doris Weston	July	3,'37....105.	July 10,'37
Slim (G) 114	Pat O'Brien-Henry Fonda	June	12,'37....80	July 3,'37
Smart Blonde (G) 122	Glenda Farrell-Barton MacLane	Jan.	2,'37....59.	Dec. 5,'36
Varsity Show (G) (See production article, July 24,'37, p. 16.)	Dick Powell-Fred Waring	Sept.	4,'37†..*120.	Aug. 21,'37
White Bondage (G) 125	Jean Muir-Gordon Oliver	June	19,'37....60.	Mar. 13,'37
Wine, Women and Horses (G)	Barton MacLane-Ann Sheridan	Sept.	11,'37†....64.	July 24,'37

Coming

Title	Star
Adventures of Robin Hood	Errol Flynn-O. de Havilland
Evidence	Dick Foran-June Travis
Expensive Husbands (G)	Beverly Roberts-Patric Knowles
Great Garrick, The 209 (See "In the Cutting Room," July 31,'37.)	Brian Aherne-O. de Havilland
Kid Comes Back, The (G) 123 (Reviewed under the title, "Don't Pull Your Punches.")	Wayne Morris-June Travis
Life of Emile Zola, The (G) 203	Paul Muni-Gale Sondergaard
Missing Witnesses	Dick Powell-Jean Dale
Patient in Room 18, The	Ann Sheridan-Patric Knowles
Penrod and His Twin Brother	Billy and Bobby Mauch
Shi the Octopus	Hugh Herbert-Marcia Ralston
She Loved a Fireman	Dick Foran-Ann Sheridan
Submarine D-1	Pat O'Brien-George Brent
Swing Your Lady	Humphrey Bogart-Dorothy McNulty
Too Much of Everything	Bonita Granville-Dolores Costello
Tovarich	Claudette Colbert-Charles Boyer
Without Warning 218	Boris Karloff-Marie Wilson

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine	Ruth Roland-Roland Drew	Dec.	21,'36....6 rls.	
Masquerade in Vienna (A)	Paula Wessely	Jan.	28,'37....95.	Feb. 13,'37

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
My Song of Love	Tito Schipa	Mar.	31,'37....79	
Slalom (G)	Skiing Film	Dec.	15,'36....66.	Jan. 23,'37
Treno Populare	Italian Feature	Dec.	25,'36....62	

Coming

Title	Star
Annie Laurie	Will Fyffe
Aurora Sul Mare	Italian Feature
Chanson D'Amour	Tito Schipa
Itte	Simone Berriau
Life and Loves of Beethoven	Harry Baur
Love on Skils	Walter Rimil
Monks, The	
Ninety Degrees South	Antarctic Film
Second Bureau	Jean Murat-Diana Koreno
Secrets of Stamboul	Valerie Hobson
Ski Chase	Hannes Schneider
Street Without a Name	Constant Remy-Pola Illery
Song of Ceylon	Basil Wright
Tendre Enemmie	Simone Berriau

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Angel's Pit, The (A)	Amedo Nazzari			June	26,'37
Amphytrion (A)	Henri Garat	Globe	Mar. 23,'37	103. Apr.	3,'37
Beethoven Concerto (G)	V. Gardin	Amkine	Mar. 23,'37	90. Apr.	10,'37
Big Fella (G)	Paul Robeson	British Lion		73. July	10,'37
Carnival in Flanders (A) (Reviewed under the title, "La Kermesse Heroique.")	Francoise Rosay	American Tobis	Sept. 22,'36	98. Oct.	8,'36
Dominant Sex, The (A)	Phillips Holmes	Assoc. British		82. Feb.	26,'37
Edge of the World, The (A)	Finlay Currie	British I. E. Co.		80. Aug.	14,'37
Emil Und Die Detektive	Fritz Rasp	International		77	
Episode (A)	Paula Wessely	Metropolis	May 15,'37	90. June	5,'37
Eternal Mask, The (A)	Mathias Wieman	Mayer-Burstyn	Jan. 12,'37	70. Jan.	23,'37
Flying Doctor, The (G)	Charles Farrell	20th Century-Fox		82. Dec.	19,'36
Fury Over Spain (G)		Modern Film		55. Aug.	14,'37
Gang Show, The (G)	Ralph Reader	General		May	1,'37
Glamorous Night (G)	Mary Ellis	Assoc. British		80. May	15,'37
Gobsek (A)	Leonid Leonidov	Amkine		74. Aug.	14,'37
Golem, The (A)	Harry Baur	Metropolis	Mar. 20,'37	88. Mar.	27,'37
Gypsy (A)	Roland Young	Warner		Feb.	13,'37
It Isn't Done (G)	Cecil Kellaway	British Empire		90. Mar.	27,'37
Jericho (G)	Paul Robeson	General		77. Sept.	4,'37
Kimiko (A)	Sachiko Chiba	International	Apr. 12,'37	73. Apr.	24,'37
King's People, The (G)	John Drinkwater	Mindlin	May 11,'37	70. May	22,'37
La Damigella di Bard (G)	E. Gammatica	Artisti		85. Jan.	9,'37
La Grande Illusion (A)	Jean Gabin	Realization d'Art Cinematographique		120. July	3,'37
Last Night, The (G)	I. R. Peltser	Amkino	Apr. 27,'37	90. May	8,'37
Late Mattia Pascal, The (A)	Pierre Blanchar			Apr.	10,'37
Les Petits (G)	Alice Tisset	Franco-American	Dec. 29,'36	90. Jan.	23,'37
Let's Make a Night of It	Buddy Rogers	Assoc. British		80. July	10,'37
Mademoiselle Docteur (A)	Dita Parlo	United Artists		105. May	1,'37
Make Up (G)	N. Asther-J. Clyde	Asso. British		70. July	10,'37
Merry Comes to Town (G)	Zasu Pitts	Sound City		77. June	5,'37
Mill on the Floss, The (G)	Frank Lawton	National		90. Feb.	13,'37
Moonlight Sonata (G)	Paderewski	United Artists		90. Mar.	13,'37
Mutiny of the Elsinore, The (G)	Paul Lukas	Assoc. British		77. Sept.	18,'37
Ora Penciano (G)	Chucho Solorzano	Prod. Soria		105. May	15,'37
Orphan Boy of Vienna (G)	Hans Olden	General		77. Sept.	18,'37
Orphan of the Wilderness	Gwen Munro	British Empire	Jan. 20,'37	85. Mar.	6,'37
Our Fighting Navy (G)	H. B. Warner	General		75. May	8,'37
Pagliacci (G) (See production article, Jan. 9,'37, p. 16.)	Richard Tauber	United Artists		90. Feb.	6,'37
Pearls of the Crown (A)	Sascha Guitry	Tobis		115. June	5,'37
Pepe Le Moko (A)	Jean Gabin	Paris Film		100. Mar.	20,'37
Prisoners (G)	A. I. Chaban	Amkine	Feb. 16,'37	93. Feb.	27,'37
Pygmalion (G)	Lily Bouwmeester	Filmex Cinetone		Apr.	17,'37
Razumov (G)	Pierre Fresnay	Garrison	Mar. 8,'37	95. Mar.	27,'37
Revolutionists (G)	V. V. Schukin	Amkino	Dec. '36	100. Feb.	6,'37
"Said O'Reilly to McNab" (G)	Will Mahoney	Gainsborough-GB		84. July	17,'37
Sensation (A)	John Lodge	Wardour		75 Jan.	23,'37
Silver Blaze (G)	Arthur Wontner	Assoc. British		70. July	17,'37
Sol Over Danmark (G)	Henrik Malberg		Apr. 13,'37	73 Apr.	24,'37
Southern Mail (A)	Richard-Wilm	Solar		100. Feb.	20,'37
Spain in Flames (A)		Amkine	Jan. 28,'37	63. Feb.	13,'37
Spanish Earth, The (A)		Prometheus	Aug. 20,'37	58. Sept.	4,'37
Thank You, Madam (G)	Jan Kiepura	American Tobis	Apr. 26,'37	85. May	1,'37
Thirteen, The (A)	Ivan Novoseltsev	Amkine		85. July	17,'37
30 Seconds of Love (G)	Elsa Merlini	E. J. A.		80. Jan.	2,'37
This'll Make You Whistle (A)	Jack Buchanan	Wilcox		78. Jan.	9,'37
Tsar to Lenin (A)		Lenauer Intern'l	Mar. 6,'37	68. Mar.	27,'37
Wave, The (G)	Native Cast	Garrison	Apr. 20,'37	60. May	1,'37
White Squadron (G)	Antonio Centa	E. N. I. C.		85. Dec.	26,'36
World's in Love, The (A)	Marta Eggerth	Viennese	May 18,'37	90. May	29,'37
Yiddle with His Fiddle	Molly Picon	Sphinx	Dec. 31,'36		

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-36) August 1, 1936.]

CELEBRITY

Title — Rel. Date — Min.

COMICOLOR CARTOONS

Happy Days ..... Sept.30,'36 .....

COLUMBIA

Title — Rel. Date — Min.

BROADWAY COMEDIES

Ay Tank Ay Go (1-23-37) (All Star) ..... Dec. 4,'36 ..... 16½..
Back to the Woods (3 Stooges) ..... May 14,'37 ..... 19½..
Big Squirt, The (Charlie Chase) ..... Sept.17,'37† ..... 2 rls.
Bury the Hatchet (8-21-37) ..... Aug. 6,'37 ..... 19....
Calling All Doctors (All Star) ..... July 22,'37 ..... 19½..
Cash and Carry (9-11-37) (3 Stooges) ..... Sept. 3,'37† ..... 18½..
Dizzy Doctors (4-17-37) (3 Stooges) ..... Mar. 19,'37 ..... 17½..
Free Rent (1-30-37) (All Star) ..... Dec. 20,'36 ..... 18....
From Bad to Worse (Charlie Chase) ..... June 4,'37 ..... 17....
Goofs and Saddles (Andy Clyde) ..... July 2,'37 ..... 17½..
Grand Hooter (6-5-37) (Charlie Chase) ..... May 7,'37 ..... 19½..
Grips, Grunts and Groans (3 Stooges) (3-27-37) ..... Jan. 15,'37 ..... 19....
Knee Action (2-27-37) Andy Clyde ..... Jan. 9,'37 ..... 17....
Lodge Night (Andy Clyde) ..... June 11,'37 ..... 18....
Love Comes to Mooneyville (1-2-37) ..... Nov. 14,'36 ..... 18....
My Little Feller (Andy Clyde) ..... May 21,'37 ..... 18....
New News (4-17-37) (Collins-Kennedy) ..... Apr. 1,'37 ..... 17½..
Sailor Maid (Polly Moran) ..... Feb. 12,'37 ..... 19....
Slippery Silks (2-20-37) (3 Stooges) ..... Dec. 27,'36 ..... 17½..
Stuck in the Sticks (Andy Clyde) ..... Mar. 26,'37 ..... 18....
Super Snooper, The (El Brendel) ..... Feb. 25,'37 ..... 19½..
Three Dumb Clucks (3 Stooges) ..... Apr. 17,'37 ..... 17....
Wrong Miss Wright, The (Charlie Chase) ..... June 18,'37 ..... 17....

BROADWAY FOLLIES

Drug Store Follies (9-11-37) ..... Sept. 3,'37† ..... 9½..

COLOR RHAPSODIES

Bon Bon Parade ..... Nov. 26,'36 ..... 8½..
Boy and His Dog, A (1-9-37) ..... Dec. 23,'36 ..... 7....
Foxy Pup, The (6-5-37) ..... May 21,'37 ..... 6½..
Gifts from the Air ..... Jan. 1,'37 ..... 7½..
Indian Serenade ..... July 16,'37 ..... 8....
Let's Go (4-17-37) ..... Apr. 10,'37 ..... 7½..
Merry Mannequins ..... Mar. 19,'37 ..... 6½..
Mother Hen's Holiday ..... May 7,'37 ..... 7....
Scary Crows (9-11-37) ..... Aug. 20,'37 ..... 8....
Skeleton Frolic (2-20-37) ..... Jan. 29,'37 ..... 7½..
Spring Festival (8-21-37) ..... Aug. 6,'37 ..... 8....
Stork Takes a Holiday, The ..... June 11,'37 ..... 8....
Swing, Monkey, Swing ..... Sept.10,'37 .....
Two Lazy Crows (11-28-36) ..... Nov. 26,'36 ..... 7....

COLUMBIA TOURS

Gold Quest of the Ages (2-27-37) ..... Jan. 28,'37 ..... 10....
Fifty Years of Barter ..... May 28,'37 ..... 9½..
Haiti's Black Napoleon (8-21-37) ..... Aug. 6,'37 ..... 9....
Pirate Parts of the Caribbean ..... July 2,'37 ..... 9....
When the West Was Young (3-20-37) ..... Mar. 12,'37 ..... 9....

COMMUNITY SING (2nd Series)

No. 1 (9-11-37) ..... Aug.20,'37† ..... 10....
No. 2 ..... Sept.17,'37† ..... 10....

COUPT OF HUMAN RELATIONS

Runaway Marriage, The... (1-16-37) ..... Dec. 18,'36 ..... 11....
Wedding Deal, The ..... Feb. 26,'37 ..... 11½..

FEATURETTES

Title — Rel. Date — Min.

Community Sing (No. 1) (2-27-37) ..... Jan. 17,'37 ..... 10....
Community Sing (No. 2) ..... Feb. 19,'37 ..... 11....
Community Sing No. 3) (6-5-37) ..... May 20,'37 ..... 10....
Community Sing (No. 4) ..... June 18,'37 ..... 10½..
Community Sing (No. 5) (9-11-37) ..... July 24,'37 ..... 10½..
Herald of the Skies ..... Apr. 2,'37 ..... 9½..
Story of Norton I, Emperor of the United States (2-6-37) ..... Dec. 18,'36 ..... 9....

HAPPY HOUR

Goose Girl, The ..... May 30,'37 ..... 3 rls.
Old Woman in the Woods, The ..... Apr. 23,'37 ..... 3 rls.

KRAZY KAT CARTOONS

16. Merry Cafe (1-23-37) ..... Dec. 26,'36 ..... 7....
17. Lyin' Hunter, The (3-27-37) ..... Feb. 12,'37 ..... 7....
18. Krazy's Race of Time (6-26-37) ..... May 6,'37 ..... 7....
19. Masque Raid, The ..... June 25,'37 ..... 7....

NEW WORLD OF SPORT SERIES

Fishing Thrills (2-13-37) ..... Jan. 22,'37 ..... 9....
Fit to Win (6-12-37) ..... May 7,'37 ..... 9½..
Fleet Hoofs (4-17-37) ..... Mar. 5,'37 ..... 10....
Fun in the Water (4-17-37) ..... Apr. 10,'37 ..... 10....
Future Stars ..... Aug. 30,'37 .....
Golf Magic (9-11-37) ..... Aug. 16,'37 ..... 9....
Plane Devils (1-9-37) ..... Nov. 28,'36 ..... 9½..
Riding the Waves ..... June 4,'37 ..... 10....
Scrambled Legs (3-27-37) ..... Feb. 22,'37 ..... 9....
Sport of the Seasons ..... June 25,'37 ..... 9....
Sport's Greatest Thrills (8-21-37) ..... Aug. 3,'37 ..... 9....

SCRAPPY CARTOONS

Canine Capers ..... Sept.18,'37† ..... 6½..
Dizzy Ducks (12-19-36) ..... July 19,'37 ..... 6½..
Puttin' Out the Kitten ..... Mar.26,'37 .....
Scrappy's Band Concert ..... Apr. 29,'37 .....
Scrappy's Music Lesson ..... June 4,'37 .....

SCREEN SNAPSHOTS

No. 4—(2-6-37) ..... Dec. 18,'36 ..... 10....
No. 5—(2-27-37) ..... Jan. 22,'37 ..... 10....
No. 6— ..... Feb. 19,'37 ..... 10....
No. 7— ..... Mar.23,'37 ..... 9½..
No. 8—(5-29-37) ..... Apr. 30,'37 ..... 9½..
No. 9— ..... May 22,'37 ..... 10....
No. 10— ..... June 4,'37 .....
No. 11— ..... June 25,'37 ..... 10½..
No. 12— ..... Aug. 13,'37 ..... 10....
No. 13— ..... Sept.10,'37 .....

(New Series)

No. 1— ..... Sept.17,'37† ..... 1 rl..

SPECIAL

Belgium (3-6-37) ..... Dec. 25,'36 ..... 8½..
Old Paris and Berne (2-20-37) ..... Dec. 18,'36 ..... 8½..

STRANGE AS IT MAY SEEM

Little Jack Horner ..... Sept.16,'37† ..... 6½..

WORLD IN COLOR

Beautiful Bermuda ..... Sept.10,'37† .....

DuWORLD

Title — Rel. Date — Min.

Story of the Rose, A (1-16-37) ..... 10....
Sus-Ti Ka (12-19-36) ..... 10....
Utah Picture Book (1-9-37) ..... 10....

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title — Rel. Date — Min.

SONG AND COMEDY HITS

Ask Uncle Sol ..... Oct. 8,'37† ..... 1 rl..
Big Apple, The ..... Sept.17,'37† ..... 9....
Dental Follies (4-10-37) ..... Feb. 26,'37 ..... 11....
Gifts in Rhythm ..... Oct. 23,'36 ..... 10....
Play! Girls ..... Nov. 6,'36 ..... 11....
Pot Luck (8-14-37) ..... Aug. 6,'37 ..... 11....
See Uncle Sol (2-6-37) ..... Jan. 29,'37 ..... 11....
Strike! You're Out (1-9-37) ..... Dec. 11,'36 ..... 11....

TERRY-TOONS

Big Game Hunt, The ..... Feb. 19,'37 ..... 7....
Book Shop, The (1-30-37) ..... Feb. 5,'37 ..... 6....
Bug Carnival (4-17-37) ..... Apr. 16,'37 ..... 7....
Close Shave, A ..... Oct. 1,'37† ..... 7....
Dancing Bear, The ..... Oct. 15,'37† ..... 1 rl..
Farmer Al Falfa in Trailer Life ..... Aug.20,'37† ..... 6....
Farmer Al Falfa's Twentieth Anniversary ..... Nov. 27,'36 ..... 7....
Flying South ..... Mar. 19,'37 ..... 7....
Homeless Pup, The ..... July 23,'37 ..... 7....
Kiko the Kangaroo in Skunked Again ..... Dec. 29,'36 ..... 7....
Hay Ride, The ..... Apr. 2,'37 ..... 6....
Kiko's Cleaning Day ..... Sept.17,'37† ..... 6½..
Mechanical Cow, The ..... June 25,'37 ..... 7....
Miss Lonely Hearts ..... Sept.24,'37† ..... 1 rl..
Ozzie Ostrich Comes to Town ..... May 28,'37 ..... 7....
Paper Hangers, The (8-14-37) ..... July 30,'37 ..... 7....
Pink Elephants ..... July 9,'37 ..... 7....
Play Ball ..... June 11,'37 ..... 6....
Puddy the Pup in Cats in a Bag (12-26-36) ..... Dec. 11,'36 ..... 7....
Puddy's Coronation ..... May 14,'37 ..... 7....
Puddy the Pup in Sunken Treasures ..... Oct. 16,'36 ..... 6....
Red Hot Music ..... Mar. 5,'37 ..... 6....
Robin Hood in an Arrow Escape (11-21-36) ..... Nov. 13,'36 ..... 7....
Salty McGuire ..... Jan. 8,'37 ..... 7....
Saw Mill Mystery, The ..... Oct. 29,'37† ..... 1 rl..
School Birds ..... Apr. 30,'37 ..... 7....
Tin Can Tourist, The (2-6-37) ..... Jan. 22,'37 ..... 7....
Villain Still Pursued Her, The ..... Sept 3,'37† ..... 6½ .

TREASURE CHEST

Crystal Ballet ..... May 28,'37 ..... 11....
Feminine Form (8-29-36) ..... Aug. 7,'36 ..... 10....
How to Ski ..... Aug. 20,'37† ..... 11....
Legend of the Lei (1-2-37) ..... Dec. 4,'36 ..... 11....
Ornamental Swimming ..... June 4,'37 ..... 10....
Private Life of the Gannets (9-25-37) ..... Sept.10,'37† ..... 11....
Songs of the Danube ..... May 7,'37 ..... 9....
Symphony in Snow (11-7-36) ..... Oct. 16,'36 ..... 9....

TWO-REEL COMEDIES

Affairs of Pierre, The (7-31-37) ..... Aug. 6,'37† ..... 19....
Amuse Yourself ..... Nov. 27,'36 ..... 20....
Any Old Port (1-2-37) ..... Nov. 6,'36 ..... 18....
Bashful Ballerina ..... Sept.17,'37† .....
Big Courtship, The ..... Feb. 19,'37 ..... 17....
Chemist, The (9-24-36) ..... Oct. 9,'36 ..... 19....
Comic Artist's Home Life (4-3-37) ..... Apr. 9,'37 ..... 18....
Ditto ..... Feb. 12,'37 ..... 17....
Freshies ..... May 7,'37 ..... 17....
Fun's Fun (2-6-37) ..... Feb. 5,'37 ..... 19....
Girls Ahoy! ..... June 11,'37 ..... 17....
Going, Going, Gone ..... Oct. 8,'37† .....
Hamlet and Eggs ..... June 18,'37 ..... 16....
Her Accidental Hero ..... May 21,'37 ..... 17....
High-C Honeymoon ..... Jan. 1,'37 ..... 21....
His Pest Girl ..... Apr. 30,'37 ..... 18....
Hi-ya Doc? ..... Apr. 23,'37 ..... 20....
Holding the Bag ..... May 14,'37 ..... 19....
Hold It ..... Jan. 29,'37 ..... 17....
Jail Bait ..... Jan. 8,'37 ..... 19....
Just the Type ..... Dec. 4,'36 ..... 20....
Love in Arms ..... May 28,'37 ..... 18....
Love Nest on Wheels ..... Mar. 26,'37 ..... 18....
Man to Man ..... Feb. 26,'37 ..... 17....
Melody Girl ..... Apr. 16,'37 ..... 17....
Mixed Magic (12-9-36) ..... Nov. 20,'36 ..... 17....
Modern Home (11-28-36) ..... Nov. 13,'36 ..... 19....
Montague the Magnificent (8-14-37) ..... Aug. 27,'37† ..... 17....
Off the Horses (4-10-37) ..... Mar. 5,'37 ..... 19....
Pixilated ..... Mar. 19,'37 ..... 18....
Practically Perfect (1-30-37) ..... Jan. 15,'37 ..... 21....
Ready to Serve (4-10-37) ..... Mar. 12,'37 ..... 15....
Screen Test, The (12-19-36) ..... Dec. 13,'36 ..... 19....
Silly Night ..... Oct. 1,'37† .....
Slacks Appeal ..... Aug. 13,'37† ..... 19....
Smart Way, The ..... Oct. 15,'37† ..... 2 rls
Spring Is Here ..... Oct. 30,'36 ..... 20....
Sweeties ..... Sept. 3,'37† ..... 15....
That's the Spirit ..... June 25,'37 ..... 17....
Timid Ghost, The ..... Sept.24,'37† ..... 16....
Transatlantic Love ..... Dec. 25,'36 ..... 20....
Uncle Sol Solves It ..... Who's Crazy? ..... Aug. 20,'37† .....
Will You Stop! ..... Sept.10,'37† ..... 17....

HOFFBERG

Title — Rel. Date — Min.

Baltimore, Home of Wally Simpson .....
Bamboo (5-29-37) ..... July 16,'37 ..... 10....
Broadway Dance Parade ..... June 15,'37 ..... 10....
Busy Spots in Florida ..... Jan. 20,'37 ..... 12....
Floridian Curiosities (5-29-37) ..... Jan. 10,'37 ..... 11....
Hollywood Magic (5-29-37) ..... 10....
In Shanghai (6-5-37) ..... July 16,'37 ..... 12....
Isle of Paradise ..... July 30,'37 ..... 20....
Spanish Interlude, A ..... June 15,'37 .....

MAGNACOLOR

Catalina Island .....
Personalities on Parade .....
Yellowstone Park .....

IMPERIAL

Title — Rel. Date — Min.

EDGAR GUEST POETIC GEMS

Boyhood ..... 8....
Old Prospector, The ..... 8....

NOVELTIES

Nero ..... 8....
Hobo Hero ..... 8....

PORT O' CALL

City of the Sun ..... 9....
Seventh Wonder ..... 9....

WORLD IN COLOR

Dream Harbor ..... 8....
Under the Southern Cross ..... 8....

MGM

Title — Rel. Date — Min.

CRIME DOESN'T PAY

No. 9—Torture Money (2-27-37) ..... Jan. 2,'37 ..... 20....
No. 10—It May Happen to You (8-14-37) ..... June 5,'37 ..... 21....
No. 11—Soak the Poor ..... Aug.21,'37 ..... 16....
No. 12—Give Till It Hurts ..... Sept.18,'37 .....

FITZPATRICK TRAVEL TALKS

Colorful Bombay (5-8-37) ..... 8....
Floral Japan ..... July 24,'37 ..... 8....
Glimpses of Java and Ceylon (4-10-37) ..... Mar. 6,'37 ..... 9....
Glimpses of Peru ..... Sept. 4,'37† .....
Hong Kong, Hub of China (6-26-37) ..... May 1,'37 ..... 8....
India on Parade ..... Feb. 6,'37 ..... 9....
Picturesque South Africa (2-20-37) ..... Jan. 9,'37 ..... 9....
Rocky Mountain Grandeur (7-24-37) ..... June 26,'37 ..... 8....
Serene Siam (6-26-37) ..... May 29,'37 ..... 9....
Stockholm, Pride of Sweden ..... Oct. 2,'37† ..... 9....

HARMAN-ISING (Happy Harmonies)

26—Pups' Christmas (12-26-36) ..... Dec. 12,'36 ..... 8....
27—Circus Daze ..... Jan. 16,'37 ..... 9....
28—Swing Wedding ..... Feb. 13,'37 ..... 8....
29—Bosko's Easter Eggs (4-3-37) ..... Mar. 20,'37 ..... 8....
30—Bosko and the Pirates (5-8-37) ..... May 1,'37 ..... 8....
31—Hound and the Rabbit, The (6-26-37) ..... May 29,'37 ..... 8....
32—Wayward Pups (8-14-37) ..... July 10,'37 ..... 9....
33—Bosko and the Cannibals ..... Aug.28,'37 ..... 10....

M-G-M MINIATURES

Boss Didn't Say Good Morning, The ..... Oct. 1,'37 .....
Have Courage (7-24-37) ..... June 12,'37 ..... 10....
Hollywood: Second Step (2-20-37) ..... Dec. 5,'36 ..... 10....
How to Vote (9-5-36) ..... Sept. 5,'36 ..... 10....
Pacific Paradise ..... Aug.28,'37 .....
Rainbow Pass ..... Oct. 9,'37 .....
Romance of Digestion ..... Mar.13,'37 ..... 11....
What Do You Think? ..... Jan. 23,'37 ..... 10....

MUSICAL COMEDIES

Carnival in Paris (6-26-37) ..... May 29,'37 ..... 21....
Girl's Best Years, A (2-20-37) ..... Dec. 25,'37 ..... 19....
Hollywood Party (5-8-37) ..... Apr. 3,'37 ..... 21....
Some Time Soon (4-10-37) ..... Mar. 6,'37 ..... 20....

OUR GANG

Fishy Tales ..... Aug.28,'37 ..... 11....
Framing Youth ..... Sept.11,'37† ..... 11....
Glove Taps (4-10-37) ..... Feb. 20,'37 ..... 11....
Hearts Are Thumps ..... Apr. 3,'37 ..... 11....
Night 'n' Gales ..... July 24,'37 ..... 11....
Reunion in Rhythm ..... Jan. 9,'37 ..... 11....
Roamin' Holiday (7-31-37) ..... June 12,'37 ..... 11....
Ruskin' Ballet (6-26-37) ..... Apr. 24,'37 ..... 11....
Spooky Hooky (3-6-37) ..... Dec. 5,'36 ..... 11....
Three Smart Boys (5-8-37) ..... Mar. 13,'37 ..... 11....

PETE SMITH SPECIALTIES

Bar-Rac's Night Out ..... Feb. 27,'37 ..... 10....
Decathlon Champion ..... Dec. 11,'37 .....
Dexterity (2-27-37) ..... Jan. 16,'37 ..... 9....
Equestrian Acrobatics ..... Aug.14,'37 ..... 8....
Gilding the Lily ..... Feb. 6,'37 ..... 8....
Golf Mistakes (6-26-37) ..... June 12,'37 ..... 10....
Grand Bounce, The (6-26-37) ..... May 22,'37 ..... 11....

(THE RELEASE CHART--CONT'D)

Title Rel. Date Min.

Jungle Juveniles .....Oct. 2,'37†..9....
Minimaniacs .....Nov. 20,'37†.....
Olympics Ski Champions
(11-7-36) .....July 3,'37..10....
Penny Wisdom (5-8-37)....Apr. 10,'37..10....
Pigskin Champions
(9-25-37) .....Aug. 14,'37..11....
Romance of Radium.....Oct. 23,'37.....
Ski Skill (4-18-37).....10....
(Reviewed under the title, "Ski Thrill")
Sports on Ice.....July 24,'37..10....
Tennis Tactics (5-8-37)....May 1,'37..10....
Wanted—A Master (1-2-37) .Dec. 26,'36..10....

RE-ISSUES (1937-8)

Beau Hunks .....Sept.18,'37†37....
Blotto .....Oct. 30,'37†26....

ROBERT BENCHLEY

How to Start the Day.....Sept.11,'37†.....

SPECIAL

Servant of the People
(3-20-37) .....Apr. 9,'37..2i....
(Exploitation: Feb. 27,'37, p. 87.)

TABLOID MUSICALS

Bars and Stripes (5-8-37)..Feb. 20,'37..11....
Dancing on the Ceiling.....Jan. 2,'37..9....
Little Maestro (4-17-37)....Mar.27,'37..11....
Song of Revolt (7-24-37)...May 29,'37..11....

PARAMOUNT

Title Rel. Date Min.

BETTY BOOP CARTOONS

Be Human .....Nov. 20,'36..7....
Candid Candidate, The
(9-25-37) .....Aug. 27,'37†..7....
Ding Dong Doggie.....July 23,'37†..7....
Foxy Hunter, The.....Nov. 26,'37†.1 rl..
Grampy's Indoor Outing....Oct. 16,'36..7....
House Cleaning Blues.....Jan. 15,'37..7....
Hot Air Salesman, The
(3-20-37) .....Mar.12,'37..7....
Impractical Joker, The
(7-3-37) .....June 18,'37..7....
Pudgy Takes a Bow-Wow...Apr. 9,'37..7....
Pudgy Picks a Fight
(5-22-37) .....May 14,'37..8....
Service With a Smile.....Sept.24,'37†.7....
Whoops! I'm a Cowboy.....Feb. 12,'37..7....

COLOR CLASSICS

Bunny-Mooning (3-13-37)..Feb. 12,'37..7....
Car-Tune Portrait, A
(7-3-37) .....June 25,'37..7....
Chicken a la King.....Apr. 16,'37..8....
Christmas Comes But Once
a Year .....Dec. 4,'36..8....
Peeping Penguins (9-18-37) Aug. 27,'37†.7....

HEADLINERS

Blue Velvet Music .....Apr. 9,'37.10....
Mark Warnow and Orch.
Friml Favorites (7-3-37)...June 4,'37.11....
Rudolf Friml, Jr. and Orch.
Hollywood Star Reporter,
No. 2 .....Oct. 29,'37†..1 rl..
Hula Heaven .....Oct. 1,'37†11....
Eddie Peabody
Installment Collector, The...July 24,'37.10....
Fred Allen
Let's Go Latin (9-25-37)...Sept.10,'37†11....
Xavier Cugat and Orch.
Listen to Lucas.....Nov.19,'37†..1 rl..
Clyde Lucas and Orch.
Music by Morgan.....Feb. 12,'37.11....
Russ Morgan and Orch.
Night in Manhattan.....July 30,'37.11....
Queens of Harmony.....Aug. 20,'37†11....
Phil Spitalny and Girl Orch.
Rah, Rah, Football.....Oct. 30,'36.10....
Will Osborne and Orch.
Song Hits on Parade.....Jan. 15,'37.10....
Freddie Rich & Orch.
Star Reporter, The, No. 2
(3-27-37) .....Mar. 12,'37.11....
Vincent Lopez and Orch.
Boswell Sisters
Swing, Hutton, Swing.....May 7,'37.11....
Ina Ray Hutton and Orch.

MUSICAL ROMANCE
(Technicolor)

In Old Wyoming (3-27-37).Jan. 15,'37..9....
Schubert's Serenade .....July 23,'37..9....
Song of the Islands
(5-22-37) .....May 21,'37.10....
Trees (3-20-37) .....Mar. 19,'37..9....

PARAGRAPHICS

Aviator Shorty .....July 23,'37.10....
Broadway Highlights, No. 8..Dec. 11,'36.10....
Broadway Highlights, No. 9.....10....
Circus Comes to Town, The
(7-3-37) .....June 25,'37.10....

Title Rel. Date Min.

Cowboy Shorty .....Oct. 8,'37†..1 rl..
Game Trails .....Apr. 30,'37.10....
Inventor, The .....Nov. 5,'37†..1 rl..
It's a Good Stunt
(9-25-37) .....Sept.10,'37†10....
It's a Living.....Mar. 5,'37.11....
Killer of the Tonto.....Aug. 13,'37†10....
Nobody Home .....Apr. 2,'37.10....
Rhythm of the River.....Oct. 9,'36.10....
Safety in the Air
(5-22-37) .....May 28,'37.10....
Sailor Shorty .....Oct. 23,'36.10....
Where Champions Meet
(2-20-37) .....Jan. 8,'37..9....
Where Snow Is King.....Feb. 5,'37..9....

PARAMOUNT PICTORIAL

No. 7 — Magic Caverns —
Albert Payson Terhune—
Swing Fashions .....Feb. 12,'37..9....
No. 8 — Tides of Fundy —
Home of the Rainbow—
Meet the Lorias.....Mar. 12,'37.10....
No. 9 — Moonlight and
Shadows — Rooftops of
Manhattan — Blackie and
Brownie .....Apr. 9,'37.10....
No. 10 — Sailboat Time —
Twilight on the Trail—
Magnetic Music (5-22-37) May 7,'37.10....
No. 11—Fishing Highlights June 4,'37.11....
No. 12—(7-3-37) .....July 2,'37.10....

NEW SERIES

No. 1 .....Aug. 6,'37†..1 rl..
No. 2 (9-18-37) ..... Sept. 3,'37†10....
No. 3—Let's Count Horses
—Novia Scotia Faces the
Sea Record Making.....Sept. 3,'37†10....
No. 4 .....Nov. 5,'37†..1 rl..

POPEYE THE SAILOR

Hold the Wire.....Oct. 23,'36..7....
Hospitaliky .....Apr. 16,'37..7....
I Like Babies and Infants..Sept.17,'37†..7....
I'm in the Army Now.....Dec. 25,'36..7....
I Never Change My
Altitude .....Aug. 20,'37†..7....
Lost and Foundry.....July 16,'37..7....
Morning, Noon and Night
Club (6-26-37) .....June 18,'37..7....
My Artistical Temperature..Mar. 19,'37..7....
Organ Grinder's Swing
(3-6-37) .....Feb. 19,'37..7....
Paneless Window Washer,
The (2-27-37) .....Jan. 22,'37..7....
Popeye the Sailor Meets
Ali Baba and the Forty
Thieves .....Nov. 26,'37†.2 rls..
(Color Special)
Popeye the Sailor Meets
Sinbad the Sailor
(11-14-36) .....Nov. 27,'36..7....
(Color Special)
Protex the Weakerist.....Nov. 19,'37†..1 rl..
Spinach Roadster, The.....Nov. 27,'36..7....
Twisker Pitcher, The.....May 21,'37..7....

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE
(Cinecolor)

No. 2 (11-28-36) .....Oct. 30,'36.10....
No. 3 .....Dec. 25,'36.11....
No. 4 (3-27-37) .....Feb. 26,'37.11....
No. 5 .....Apr. 30,'37.11....
No. 6 .....July 2,'37.11....

NEW SERIES

No. 1 (9-18-37) .....Sept. 3,'37†10....
No. 2 .....Nov. 12,'37†.....

SCREEN SONGS

Magic on Broadway.....Nov. 26,'37†..1 rl..
Jay Freeman and Orch.
Never Should Have Told
You (3-6-37) .....Jan. 29,'37..8....
Nat Brandwynne and Orch.
Please Keep Me in Your
Dreams (5-22-37) .....May 28,'37..8....
Henry King and Orch.
Talking Through My Heart..Nov. 27,'36..7....
Dick Stabile and Orch.
Twilight on the Trail.....Mar. 26,'37..7....
The Westerners
Whispers in the Dark.....Sept.24,'37†.7....
You Came to My Rescue....July 30,'37..8....
Shep Fields and Orch.

GRANTLAND RICE SPORTLIGHTS
(NEW SERIES)

No. 30—Sporting Quiz, The
(11-21-36) .....Nov. 6,'36.10....
No. 31—Chimp Champs ....Dec. 4,'36.10....
No. 32—Sporting Pals ....Jan. 1,'37.10....
No. 33—Underwater Re-
mance, An (3-6-37).....Jan. 29,'37.10....

Title Rel. Date Min.

No. 34—On the Nose
(3-13-37) .....Feb. 26,'37.10....
No. 35—King Soccer .....Mar. 26,'37.10....
No. 36—Wrestling (It's a
Laugh) .....Apr. 23,'37.10....
No. 37—Swing Stars
(5-22-37) .....May 14,'37.10....
No. 38—Pan-American
Champions (7-3-37).....June 11,'37.10....
No. 39—Rhythm of the
Game (7-10-37) .....July 9,'37.10....
No. 40—Aquabats .....Aug. 13,'37†10....
No. 41—Picking Pets .....Sept.10,'37†10....
No. 42—Four Smart Dogs..Oct. 8,'37†10....

UNUSUAL OCCUPATIONS
(Cinecolor)

No. 1.....Aug. 6,'37†..1 rl..
No. 2.....Oct. 8,'37†..1 rl..

RKO RADIO

Title Rel. Date Min.

CONDOR MUSICALES

Frozen Affair, A (8-28-37) .Sept.17,'37†10....
Murder in Swing Time
(9-4-37) .....Sept.27,'37†10....

LEON ERROL COMEDIES

Should Wives Work.....Sept.10,'37†.....

HEADLINER SERIES

2—Singing in the Air.....Feb. 19,'37.19....
3—Rhythm on the Rampage
(4-24-37) .....Apr. 2,'37.18½..
4—Swing Fever .....July 25,'37.20....

1937-38

No. 1—Trailing Along.....Oct. 8,'37†.....

EDGAR KENNEDY COMEDIES

Bad Housekeeping (4-10-37) .Mar. 5,'37.19....
Dumb's the Word.....June 11,'37.18....
Hillbilly Goat (1-23-37)....Jan. 15,'37.18....
Locks and Bonds.....Apr. 16,'37.19....
Morning Judge .....Sept.24,'37†.....
Tramp Trouble .....Aug. 6,'37.16....

MARCH OF TIME

No. 7 .....Feb. 19,'37.21....
No. 8 .....Mar. 19,'37.20....
No. 9 (4-17-37) .....Apr. 16,'37.21....
No. 10 .....May 14,'37.18....
No. 11 .....June 11,'37.18....
No. 12 .....July 9,'37.18....
No. 13 .....Aug. 6,'37.18....

1937-38

No. 1 (9-11-37) .....Sept. 3,'37†17....
No. 2 .....Oct. 1,'37†.....

MICKEY MOUSE

Clock Cleaners, The
(8-28-37) .....Oct. 15,'37†.....
Hawaiian Holiday
(9-4-37) .....8....

NU-ATLAS PRODUCTIONS

Rhythm in a Night Court
(9-4-37) .....Sept.24,'37†.9....

PATHE NEWS

Released twice a week

PATHE PARADE

No. 1 .....Sept.10,'37†.....

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Don't Be Like That
(1-30-37) .....Dec. 4,'36.18....
Horse Play (4-3-37).....Mar. 13,'37.18....
Many Unhappy Returns.....Oct. 22,'37†.....

RADIO MUSICAL COMEDIES

Deep South (1-23-37) .....Jan. 1,'37.17....
Mississippi Moods
(7-31-37) .....July 23,'37.17....
That Man Samson.....May 28,'37.19....

SMART SET

Grandma's Buoys (1-2-37)..Dec. 18,'36.16....
Inlawful .....Apr. 30,'37.17....

SPECIAL

Day With the Dionne
Quintuplets, A (4-24-37).Mar. 26,'37.18....

SPORTS WITH BILL CORUM

Beach Sports .....June 4,'37..9½..
Big League .....May 7,'37.11....
Foreign Sports .....Apr. 9,'37.10....
Golf Timing (8-21-37).....July 23,'37.11....
Iceman, The .....Jan. 15,'37..9....
Ladies' Day .....Dec. 18,'36.11....
Putting On the Dog.....Feb. 12,'37.11....
Royal Steeds .....July 2,'37.10....
Saratoga Summers
(3-27-37) .....Mar. 12,'37.11....
Singing Wheels (12-26-36).Nov. 20,'36.11....

Title Rel. Date Min.

STRUGGLE TO LIVE

Deadly Females .....Nov. 13,'36..9½..
Desert Land .....Apr. 5,'37..9....
Forest Gangsters (1-23-37)..Jan. 8,'37..9....

SUPERBA COMEDIES

Bridal Grief .....Feb. 5,'37.19....
One Live Ghost.....Nov. 6,'36.21....
Wife Insurance (8-14-37)..July 9,'37.16....
Wrong Romance, The.....May 14,'37.19....

WORLD ON PARADE

California Missions
(4-24-37) .....Apr. 16,'37.11....
Circus Winter Quarters.....May 14,'37.11....
Florida Cowboy .....June 11,'37..9½..
Gold Mania (1-16-37).....Dec. 25,'36.11....
Graveyard of Ships (1-2-37).Nov. 27,'36.11....
Heart of the Sierras.....Nov. 6,'36.11....
Jungle Playmate .....July 30,'37..9....
Manhattan Waterfront
(3-27-37) .....Feb. 19,'37.11....
Mt. Vernon .....Mar. 19,'37.10....
Romantic Mexico .....Jan. 22,'37.10....
Workshops of Old Mexico.. July 9,'37.11....

STATE RIGHTS

Title Rel. Date Min.

ALEXANDER

Trailing the Seashore
(1-9-37) .....11....

AMERICAN RED CROSS

Behind the Flood Headlines
(5-8-37) .....11....

ASTOR

Carmen (5-29-37) .....9....
Halt! Who Goes There?
(5-29-37) .....9....

FILM EXCHANGE

Ski-Esta (1-2-37) .....10....

MATSON

Coronation Preview
(3-27-37) .....10....

ROGERS SPECIAL

Lest We Forget (5-1-37).....1 rl..

U. S. DEPT. OF AGRICULTURE

I Pledge My Heart (8-7-37).....11....

20TH CENTURY-FOX

Title Rel. Date Min.

ADVENTURES OF THE
NEWSREEL CAMERAMAN

Bone Bender Parade
(8-14-37) .....Aug. 6,'37.10....
Dogging It Around the
World .....Nov. 13,'36.10....
Motor Maniacs (9-25-37)...Sept. 3,'37†10....
Ski Parade, The.....Feb. 5,'37.....
Sports Headliners of 1936
(11-21-36) .....Oct. 30,'36.10....

MAGIC CARPET SERIES

Land of Genghis Khan
(2-6-37) .....Dec. 18,'36.10....
Portraits of Portugal
(8-7-37) .....Aug. 6,'37.10....
Touring Brazil (12-18-36)..Nov. 13,'36.10....
Western Grandeur (4-3-37).Feb. 5,'37..9½..

UNITED ARTISTS

Title Rel. Date Min.

MICKEY MOUSE

103. Alpine Climbers
(8-22-36) .....Oct. 28,'36†.9½..
104. Mickey's Circus
(8-15-36) .....Nov. 11,'36†..8....
105. Donald and Pluto
(11-14-36) .....Dec. 12,'36†..8....
107. Mickey's Elephant
(11-14-36) .....Feb. 19,'37†..9....
108. Don Donald (1-16-37).....8½..
109. Worm Turns, The
(1-23-37) .....Apr. 17,'37†..8½..
110. Magician Mickey .....June 17,'37†..8½..
111. Mickey's Amateurs
(6-19-37) .....1 rl..
112. Moose Hunters .....Aug. 5,'37†..9....

SILLY SYMPHONIES

106. Three Blind Mouse-
keters (11-28-36)...Jan. 28,'37†..7....
108. Country Cousin, The
(11-21-36) .....Dec. 17,'36†..6½..
109. Mother Pluto
(11-21-36) .....Mar. 6,'37†..6½..
110. More Kittens (1-9-37).Mar. 27,'37†..8½..
111. Woodland Cafe
(6-26-37) .....1 rl..
112. Little Hiawatha
(6-26-37) .....1 rl..
113. Modern Inventions
(6-26-37) .....1 rl..

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 32 (2-6-37)	Feb. 1,'37	9½
No. 33 (3-27-37)	Mar. 15,'37	9
No. 34 (4-17-37)	Mar. 22,'37	8
No. 35 (4-17-37)	Apr. 12,'37	7
No. 36 (5-15-37)	May 10,'37	9½
No. 37 (5-15-37)	June 7,'37	9½
No. 38 (7-24-37)	July 26,'37	10
No. 39		
No. 40		
MEANY-MINY-MOE CARTOONS		
Air Express	Sept.20,'37†	6
Big Race, The (3-13-37)	Mar. 3,'37	7
Country Store (8-7-37)	July 5,'37	7
Fireman's Picnic	Aug. 16,'37	6½
Golfers, The (2-13-37)	Jan. 11,'37	8½
House of Magic (2-13-37)	Feb. 8,'37	8
Knights for a Day (1-9-37)	Dec. 28,'36	7
Lumber Camp (3-20-37)	Mar. 15,'37	7
Ostrich Feathers	Sept. 6,'37†	7
Rest Resort	Aug. 23,'37	7
Steel Workers (5-15-37)	Apr. 26,'37	7
Stevedores, The	May 24,'37	7
Turkey Dinner	Nov. 30,'36	8
MENTONE MUSICAL COMEDIES		
Alpine Caberet (8-14-37)	Aug. 4,'37	10
Bargain Matinee (3-20-37)	Apr. 14,'37	10
Cocktail Party, The (5-15-37)	May 12,'37	10
Fun Begins at Home	Feb. 17,'37	10
Hawaiian Capers (9-18-37)	Sept. 8,'37†	17
It's on the Record	Mar. 17,'37	10½
Royal Cafe	Nov. 25,'36	10
School for Swing (2-6-37)	Jan. 20,'37	10
Shoes with Rhythm (5-15-37)	June 9,'37	10
Show for Sale	Nov. 3,'37†	
Singing Bandit, The (7-3-37)	July 7,'37	10
Teddy Bergman's Bar-B-Q	Oct. 6,'37†	19
Television Highlights	Dec. 23,'36	10
OSWALD CARTOONS		
Birthday Party, The	Mar. 29,'37	6½
Duck Hunt (3-13-37)	Mar. 8,'37	7
Everybody Sings (1-30-37)	Feb. 22,'37	7
Gopher Trouble	Nov. 30,'36	7
Keeper of the Lions	Oct. 18,'37†	7
Love Sick	Oct. 4,'37†	8
Playful Pup, The (7-31-37)	July 12,'37	7
Trailer Thrills (5-15-37)	May 3,'37	7
Unpopular Mechanic (10-17-36)	Nov. 6,'36	8
Wily Weasel, The	June 7,'37	7
STRANGER THAN FICTION SERIES		
No. 29—Novelty (9-24-36)	Nov. 9,'36	8½
No. 30—Novelty (12-26-36)	Dec. 7,'36	10
No. 31—Novelty (1-2-37)	Jan. 4,'37	9
No. 32—Novelty (1-30-37)	Feb. 1,'37	9
No. 33—Novelty (2-13-37)	Mar. 1,'37	9
No. 34—Novelty (4-17-37)	Mar. 29,'37	9
No. 35—Novelty (4-17-37)	Apr. 26,'37	9
No. 36—Novelty (4-17-37)	May 24,'37	8
No. 37—Novelty (7-3-37)	June 21,'37	8½
No. 38—Novelty (5-15-37)	July 19,'37	9
No. 39—Novelty (7-24-37)	Aug. 16,'37	9
No. 40—Novelty (9-18-37)	Sept. 6,'37†	9
No. 41—Novelty	Oct. 4,'37†	9
No. 42—Novelty	Nov. 1,'37†	9
UNIVERSAL SPECIAL		
Hollywood Screen Test (8-14-37)	Aug. 30,'37†	21
King Edward the VIII	Dec. 14,'36	9½
You Can't Get Away With It	Nov. 30,'36	25

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vaude-Villians Marty May	Dec. 12,'36	10
Reel Vaudeville (1-30-37) Harry Rose	Jan. 2,'37	11
Bed-Time Vaudeville (2-20-37)	Jan. 30,'37	11
Bring On the Girls Edgar Bergen	Mar. 6,'37	11
Vitaphone Diversions Smith and Dale	Apr. 3,'37	10
Nickel Lowdown Charles Kemper	May 1,'37	10
Vitaphone Funsters (6-12-37) Johnny Burke	May 29,'37	11
Vaude-Festival Fritz and Jean Hubert	June 26,'37	
Vaudeville Hits Elaine Arden	July 17,'37	
Vitaphone Broadwaylites Medley-Dupree	Aug. 21,'37	10
BROADWAY BREVITIES		
Sweethearts and Flowers Regis Toomey-Preisser Sisters	Nov. 7,'36	20
That's Pictures (8-29-36) Jay C. Flippen	Nov. 21,'36	21
Joe Palooka in "The Blonde Bomber" Shemp Howard-Robert Norton	Nov. 28,'36	21
Here Comes the Circus "Poodles" Hanneford	Dec. 5,'36	18
"Give Me Liberty" John Litel	Dec. 19,'36	22
It's All Over Now (2-6-37) Dan Healy	Dec. 26,'36	20
Joe and Asbestos in "A Horse's Tale" (2-13-37) Harry Gribbon-Hamtree Harrington	Jan. 9,'37	20
Pretty Pretender, The (2-13-37) Bernice Claire	Jan. 23,'37	21
Joe Palooka in "Kick Me Again" (3-6-37) Shemp Howard-Robert Norton	Feb. 6,'37	21
Captain Blueblood Georgie Price	Feb. 3,'37	21
Swing for Sale (3-13-37) Hal LeRoy	Feb. 27,'37	22
Under Southern Stars Fred Lawrence-J. Bryan	Feb. 20,'37	18
Hotel a la Swing Eddie Foy, Jr.	Mar. 13,'37	20
Mail and Female Ken Murray	Mar. 27,'37	21
Play Street (4-10-37) Preisser Sisters	Apr. 3,'37	21
Romance of Robert Burns (4-10-37) Owen King-Linda Perry	Apr. 10,'37	16
Lifers of the Party, The Yacht Club Boys	Apr. 17,'37	21
Joe Palooka in "Taking the Count" Shemp Howard-Robt. Norton	Apr. 24,'37	21
Day at Santa Anita Sybil Jason	May 22,'37	18
Sound Defects (6-12-37) Rufe Davis	June 5,'37	22
Joe Palooka in "Thirst Aid" Robt. Norton-Beverly Phalen	June 12,'37	20
Rhythm Roundup, The Estelle Taylor	June 19,'37	21
Little Pioneer, The (7-10-37) Sybil Jason	July 3,'37	19
Newsboys Nocturnes (7-10-37) Lane, Tree & Edwards	July 10,'37	20
Flowers from the Sky (8-21-37) Josephine Huston	July 24,'37	22
Cut Out for Love Donald Novis-Dorothy Dare	Aug. 2,'37	
Du Barry Did All Right Irene Bordoni	Aug. 7,'37	
Doctor Cupid Ken Murray-Oswald	Sept. 4,'37†	
Postal Union Georgie Price	Sept. 11,'37†	
Littlest Diplomat, The (9-11-37) Sybil Jason	Sept. 25,'37†	20
Ups and Downs Hal LeRoy	Oct. 9,'37†	
COLORTOUR ADVENTURE (Cinecolor)		
Along the Mediterranean	Dec. 5,'36	10
Nice Work (2-13-37)	Jan. 30,'37	10
Land of the Midnight Sun (3-13-37)	Feb. 27,'37	10
Nature the Artist (4-10-37)	Mar. 20,'37	10
Cradle of Civilization	Apr. 17,'37	10
Alpine Grandeur	May 15,'37	10
Gateway to Africa (6-12-37)	June 12,'37	10
Land of the Magyar (7-10-37)	July 3,'37	
Crossing the Sahara	Aug. 14,'37	
Long Bright Land (9-11-37)	Sept. 25,'37†	10
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Attic of Terror (9-11-37)	Sept.18,'37†	12
LOONEY TUNES		
No. 28—Village Smithy, The	Nov. 14,'36	7
No. 29—Porky of the Northwoods (1-9-37)	Dec. 19,'36	7
No. 30—Porky the Wrestler	Jan. 9,'37	7
No. 31—Porky's Road Race	Feb. 6,'37	7
No. 32—Picador Porky (2-27-37)		8
No. 33—Porky's Romance	Apr. 17,'37	8
No. 34—Porky's Duck Hunt	Apr. 17,'37	8
No. 35—Porky and Gabby (6-12-37)	May 15,'37	8
No. 36—Porky's Building	June 19,'37	8
No. 37—Porky's Super Service (7-10-37)	July 3,'37	8
No. 38—Porky's Bad Time Story	July 24,'37	7
No. 39—Porky's Railroad (8-14-37)	Aug. 7,'37	7
No. 40—Get Rich Porky	Aug. 28,'37	
No. 41—Porky's Garden	Sept. 11,'37	
MELODY MASTERS		
Jimmie Lunceford and Orch. (1-23-37)	Dec. 19,'36	10
George Hall and Orch.	Jan. 9,'37	10
Louisiana Kings	Jan. 23,'37	10
Roger Wolfe Kahn and Orch.	Feb. 6,'37	10
Cab Calloway and Orch. (3-13-37)	Feb. 20,'37	10
Peter Van Steeden and Orch.	Mar. 6,'37	10
Jacques Fray and Orch. (4-10-37)	Mar. 27,'37	10
Jam Session, The Clyde McCoy and Orch.	Apr. 17,'37	10
Rimac Orchestra, The	May 8,'37	10
Jack Denny and Orch.	May 29,'37	10
Eliseo Grenet and Orch. (6-19-37)	June 19,'37	10
Lennie Hayton and Orch. (7-10-37)	July 10,'37	10
David Mendoza and Orch. (8-21-37)	July 31,'37	10
Russ Morgan and Orch.	Sept. 11,'37†	
Milt Britton and Orch.	Oct. 2,'37†	
Mal Hallett and Orch.	Oct. 23,'37†	
Arnold Johnson and Orch. (9-11-37)	Nov. 11,'37†	10
MERRIE MELODIES (In Color)		
No. 28—Don't Look Now	Nov. 7,'36	7
No. 29—Coccoonut Grove	Nov. 28,'36	7
No. 30—He Was Her Man	Jan. 2,'37	7
No. 31—Pigs Is Pigs (1-16-37)	Jan. 30,'37	7
No. 32—I Only Have Eyes for You (3-6-37)	Mar. 6,'37	8
No. 33—The Fella with the Fiddle (4-10-37)	Mar. 27,'37	8
No. 34—She Was an Acrobat's Daughter	Apr. 10,'37	8
No. 35—Ain't We Got Fun	May 1,'37	8
No. 36—Clean Pastures	May 22,'37	
No. 37—Uncle Tom's Bungalow	June 5,'37	
No. 38—Streamlined Greta Green (6-12-37)	June 19,'37	8
No. 39—Sweet Sioux (7-10-37)	June 26,'37	8
No. 40—Egghead Rides Again	July 17,'37	8
No. 41—Plenty of Money and You	July 31,'37	7
No. 42—Sunbonnet Blue	Aug. 21,'37	
No. 43—Speaking of the Weather (8-21-37)	Sept. 4,'37	7
No. 44—Dog Daze	Sept. 18,'37	
No. 45—I Wahna Be A Sailor	Sept.25,'37†	
PICTORIAL REVIEWS		
No. 4—Southern Wear—Aviation (1-23-37)	Dec. 26,'36	11
No. 5—Sports Afloat (2-6-37)	Jan. 16,'37	10
No. 6—Swimming — Wood Carving	Feb. 13,'37	10
No. 7—Phonograph Records—Lipsticks (4-10-37)	Mar. 20,'37	11
No. 8—Coiffeurs—Shoes	Apr. 10,'37	10
No. 9—Hats—Bathing Suits	May 11,'37	10
No. 10—Dancing-Leather (6-5-37)	May 22,'37	10
No. 11—Milk—Rugs	June 19,'37	10
No. 12—Pianos—Art (8-14-37)	July 17,'37	10
No. 13—Books—Furs	Aug. 28,'37	
(NEW SERIES)		
No. 1—Racing — Wrestling—Cheese (9-11-37)	Sept. 18,'37†	10
VITAPHONE NOVELTIES		
Poets of the Organ (8-22) Mr. and Mrs. Jesse Crawford	Jan. 16,'37	
Whale Ho (7-14)	Feb. 13,'37	10
Medium Well Done Hardeen	Mar. 6,'37	10
Ghost to Ghost Hookup, A Radio Ramblers	Apr. 3,'37	11
Home Run on the Keys (4-3-37) Babe Ruth	Apr. 24,'37	9
Check Your Cash Louis Zingone	May 22,'37	10
Double Talk (6-5-37) Edgar Bergen	June 26,'37	10
Palm Beach Knights Charles Ahearn	July 31,'37	
Lyin' Tamer, The (7-11-36) George Jessel	Aug. 28,'37	10
VITAPHONE VARIETIES		
Neckin' Party, A (9-11-37) Edgar Bergen-"Charlie McCarthy"	Sept. 4,'37†	11
Puppet Love (9-11-37) Salici's Puppets	Oct. 2,'37†	10

WM. STEINER

Title	Rel. Date	Min.
Eagle's Vengeance, The	July 29,'37†	20

WORLD

Title	Rel. Date	Min.
Battling Bettas	July 8,'37†	10
Men of Ships	Sept. 10,'37†	9

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Jungle Menace (9-4-37) 20
Frank Buck-C. Henry (each)
(15 episodes)

REPUBLIC

Dick Tracy 6401 (2-27-37) Feb. 20,'37† 10
Ralph Byrd-Kay Hughes
(15 episodes)
Painted Stallion, The 6421 June 5,'37† 10
Ray Corrigan-Hoot Gibson
Robinson Crusoe of Clipper Island 3583 Nov. 14,'38 10
Mala-Mamo Clark
(14 episodes)
S. O. S. Coast Guard 6441 Aug. 28,'37† 10
Ralph Byrd-Maxine Doyle
Zorro Rides Again 6461 Nov. 20,'37† 10
John Carroll

UNIVERSAL

Jungle Jim (12-26) Jan. 18,'37 2 rls.
Grant Withers-Betty Jane Rhodes (each)
Radio Patrol (9-18-37) Oct. 4,'37† 2 rls.
Grant Withers-Cath. Hughes (each)
Secret Agent X9 Apr. 12,'37 2 rls.
Scott Kolk-Jean Rogers (each)
Tim Tyler's Luck 2 rls.
Frankie Thomas, Jr.-Frances Robinson
(See "In the Cutting Room," Sept. 18,'37.)
Wild West Days (6-26-37) July 5,'37† 2 rls.
Johnny Mack Brown (each)
(13 episodes)

VICTORY

Blake of Scotland Yard Apr. 15,'37 10
Ralph Byrd-Herbert Rawlinson
(15 episodes—also feature version)
Shadow of Chinatown Oct. 10,'36 10
Bela Lugosi-Herman Brix
(15 episodes—also feature version)

J. C JENKINS—HIS COLYUM

Neligh, Nebraska

Dear Herald:

Back home again. We supposed that when they knew we were coming they would have driven the cows off main street and met us with the mayor, some prominent citizens with the "Silver Cornet Band" and the Ladies' Reception Committee—but they didn't.

The only prominent citizen who met us was Bill Jones with a bill for two shirts, one pair of overalls, a pair of BVD's and a demand for immediate payment. Somehow these folks never do appreciate a "prominent citizen" anyway. Well, that's what one gets for living at "The Gateway to the West." Anyhow, we are home with the grasshoppers.

▽

A writer in the Omaha *World-Herald* gives us a very vivid account of one of the stellar attractions at the Lincoln (Neb.) state fair. It was billed as "Gay Paree" and, judging from his report of the attraction, it was "Gay" all right and very suggestive of "Paree." He says in his report that the principal attraction was a fan dancer whose costume consisted of a pair of shoes and a fan, and that the dance was put on by one Nancy Miller, who claims her home to be Louisville, Ky., although we doubt if she knows where Louisville, Ky., is, and we doubt very much that Louisville, Ky., would have allowed her to stray so far away.

A pair of shoes and a fan are not considered a sufficient costume for ladies, especially by a discriminating public, such as Lincoln is, and, judging from the writer's report, the patronage of "Gay Paree" came mainly from the cornfields and the hayrack boys. We would like to suggest to Nancy that she add a smile to her costume, but discard her shoes during this hot weather. If this report is true, the Fair Board should be congratulated for giving the public an opportunity to see some "high-class entertainment." It's just our luck not to have been there, but then we never do get to see anything, anyway. Doggone the doggone luck, anyhow.

It occurs to us, however, that Omaha, before starting to throw stones at glass houses, should put shutters over the windows of some of their own houses, for we have been told that some of them are exposed to flying missiles, some large enough to break glass. Anyhow, we are still of the opinion that the State Fair Board should be congratulated and that Nancy should be done in stucco, to be placed in the "Hall of Fame" as a contribution to "Art."

▽

The other day a fellow who is on relief went to the committee and demanded an increase in his allowance. The committee told him it was short of funds at the moment and could not increase his allowance. The fellow said it would not be necessary until he returned from his vacation, that he was going back to Michigan for three or four weeks and after he came back he would like a little more assistance. Can you beat that? Demanding an increase in his allowance after he returns from his vacation. Vacation from what? Yea, verily, he was right in his speech at Warm Springs, Ga., when he said, "No family need fear going hungry. The government will see that they are fed."

▽

In discussing the honesty of men and women, we notice that Bob Burns rather leans toward the fair sex. It seems that, in his opinion, the conscience of the ladies is a little more acute, that they lean a little more strongly toward honesty, and he cites his Aunt Poody as an example. He says he was at Aunt Poody's for dinner one day and when they sat down to eat, Aunt Poody said she thought it would only be fair to invite in some of the neighbors to eat some of the steak the delivery boy had left there by mistake. Aunt Poody's honesty reminds us of Aunt Prunv Barnloft back on the Kankakee river in Indiana. She told Silas, her husband, that if Elmer Snodgrass should ask him if she found a five-dollar bill he dropped on the floor at the store that day to tell him she would return it that evening. Then she added, "That's in case he should ask you."

▽

We got a letter from a fellow out in Colorado saying he was going to open a theatre and asking us if we knew where he could get a magazine that told about pictures. We answered him and told him we did, that we represented such a magazine and that "It Covers the Field like an April Shower." He wrote back and said he didn't know what kind of a magazine that was as they hadn't had a shower out there for nine years.

▽

We recently received a letter from Gertrude Merriam of the HERALD (she is the one who wants you boys to send her some theatre passes) and she said she had received a letter from Robert L. Ripley asking her for her photograph, but didn't say what he wanted with it. We wouldn't send that guy our photograph on a bet because he would likely put it in his "Believe It or Not" column, he's so darn funny that way. We know what we'd do with her photograph; it would be framed and placed upon our dressing table.

▽

Last night we went to the Moon theatre and saw a double feature program. The first picture was called So and So and the second one was called So and So. They were produced by So and So and company and So and So directed them. The principals in these pictures were So and So, and since we saw them we have felt rather so and so ourself, and if you should play them, if you don't say so and so you can call us so and so and we will stand for it.

▽

Every time we get a nice, sunshiny day we think of catching fish in the ship channel down at Brownsville, Texas, with J. C. Fanning. Fanning would be an awfully good fisherman if he would learn to spit on his bait, but he won't do it, he spits in the water.

But speaking of fishing, we saw Fanning catch a fish one day as long as a——but then maybe you don't know how long a fence rail is.

▽

You probably wouldn't start on a journey on the 13th, and probably wouldn't sleep in a hotel room 13, but if you should take two drinks of "Minnesota 13" you'd spit in a wildcat's face. It is said to be a great tonic for mild indispositions, and we will recommend some "Minnesota 13" for you before you start reading this. Without it we will assume no responsibility.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist
The HERALD covers the FIELD like an April SHOWER.

Dave Silverstein, former Republic producer, has joined the Nat Levine unit at Metro-Goldwyn-Mayer.

IN THE NEWSREELS

MOVIETONE NEWS—No. 4, Vol. 20.—The Legion on parade....Lew Lehr....The World Series is on the fire.

MOVIETONE NEWS—No. 5, Vol. 20.—Japanese guns again bombard Shanghai....President on tour in the west....Berlin streets are bombed in mock war....Fashions....Daniel Doherty....John Biggers....Vittorio Mussolini....Lew Lehr....Speed boat racing....Legion boxing show.

NEWS OF THE DAY—No. 202, Vol. 9.—Greatest Legion rally ends in blaze of glory....Yale set for Grade A football....Old Westbury captures America's Polo crown....The Woman's Page....Giants of long ago return to wide open spaces....“Maypole Farming” starts in Dixie.

NEWS OF THE DAY—No. 203, Vol. 9.—President feels pulse of west....In Shanghai death takes no holiday....Football takes the spotlight....Mussolini's son comes to America....All ready for count of nation's jobless....Vienna's great fair building burns ....American Legion elects new chief.

PARAMOUNT NEWS—No. 15.—The Legion on parade ....Beats auto records....President congratulates Paramount News on 10th anniversary....Spanish Loyalist warship puts into English port for repairs ....Loyalist refugees crowd French ports....Prosperity for Indians, working salmon fisheries.... F. D. R. Jr., and bride to live at University of Virginia....Watch that football....Newest grid star.

PARAMOUNT NEWS—No. 16.—President and family party visit northwest....War in Spain....Maneuvers and war preparations in France, England, Germany ....Paramount News pictures of 10 years ago.... So long Legion....Mussolini's son visits U. S.... Shanghai holds on....Gridders get going.

PATHE NEWS—No. 19, Vol. 9.—China aflame.... Explosion in Paris....Tuna competition....Driverless tractor....Wall Street tycoons fly to work....The Legion marches.

PATHE NEWS—No. 20, Vol. 9.—War in North China ....Ohio State victory....President in west....A Mussolini in U. S....Girls star on track....Fastest army tanks....Oil fire perils Frisco....Landmarks fall in Vienna flame.

UNIVERSAL NEWSPAPER NEWSREEL—No. 600, Vol. 9.—American Legion captures New York in big offensive....Old Manhattan surrenders to throng of war veterans from entire country....100 planes greet parade.

UNIVERSAL NEWSPAPER NEWSREEL—No. 601, Vol. 9.—Bombs raze Chinese quarter....Roosevelt swings westward....Oil blasts threaten city....Young Duce cons U. S. movies....Acrobat dares death in air....Britain chases pirate subs....Doherty new Legion chief....U. S. tanks lick tough hills.... Society girls try scooters.

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15 EPISODES

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FLASH! WALTER WINCHELL says:—
"Lubitsch's 'ANGEL,' starring DIETRICH,
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PRODUCERS TURN TO NOVELS FOR NEW STORY MATERIAL

VOL. 129, NO. 2

OCTOBER 9, 1937

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(next page)

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Song "In Our Little Wooden Shoes" by Lew Pollack and Sidney D. Mitchell

Darryl F. Zanuck In Charge of Production

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 129, No. 2 October 9, 1937

"IMPRESSION ABROAD"

WE defer, sir, to no man, in the breadth and abundance of our admiration for, and marvelling at, the genius, the scintillant versatility, the amazing virtuosity of the purposeful, professional, misunderstanders of Hollywood. The year past, marked by some recovery from the pains of decency, has afforded a number of pure, iridescent gem specimens of "miss-understanding," which, just coincidentally, appeared possibly to involve evasions of the self-disciplines which the motion picture industry found so necessary in its hour of distress about 1934.

Choice indeed was the employment, in the name of art, of a young woman who had achieved what passes for fame by taking her clothes off on the public stage. Choicer yet has been the announcement of a contract with another young woman who has won international attention because she has been pictured in her artistically authentic facial simulations of reaction to biological attentions of apparently great penetrations and vigour. There are other examples, but these are the pearly best, flawless in the luster of their quality of devotion to art.

So it came that at even-tide of last Sunday, when the editor sat at an autumn fireside a-dawdling through the publicity perfumed pages of the distinguished New York *Herald-Tribune's* amusement section, he fetched up at last on a piece entitled "His Job is to Censor so Well that Nothing is Left for the Censors."

SOMEONE had been intent on doing an article which should mention, with accent, a certain picture which is currently in a state of impending.

That intent was, with what some might call adroitness, not immediately disclosed. The approach was through a column about a Mr. John Hammell, described as "mild mannered," also "slender, silver topped," if you like colour details, who "puts either the Indian sign or the stamp of approval on pictures long before they reach the production stage."

The reader's pipe, a gurgling churchwarden, went out while he was looking for specimens and citations of titles bearing the "Indian sign." Maybe they have been saved for another piece. This piece was, after all, tending to its business of leading up to the publicity job for the picture in hand.

"The popular conception of censorship," *The Herald-Tribune* quoted Mr. Hammell, "is that it deals primarily with matters risque and in bad taste morally. But there is little of this to contend with today. The main job in censorship today is in matters international, keeping away from situations and characters which will offend censors in foreign nations."

That is really a lot of fun, while blowing rings at a mantel on a Sunday night, to think of censors, about the world from Hollywood to Helsingfors and way stations, all busy censoring for each other.

ANYWAY Mr. Hammell, who is what we used to call "the-censor-on-the-lot," seems to have it down to such a neat system "that he can delegate . . . his duties to assistants, leaving him free for the recently acquired duties, which he is gradually taking over, as general manager to Ernst Lubitsch, producer-director."

"He hastens to explain," says *The Herald-Tribune*, "that there is no connection between his appointment and his duties as a member of the Lubitsch staff and his censorship activities."

That, it will be discovered, is something in the nature of a hatful of fact, if not news.

"In some quarters," the quotation of Mr. Hammell continues, "the impression got abroad that Lubitsch productions might be problems for censorship, while exactly the opposite is the fact."

It is funny how notions will get around!

"Lubitsch productions," continues the quoting of Mr. Hammell, "are probably the least censorable of any film productions made. This is due as much to Lubitsch's good taste as to his skill as a director and picture craftsman."

If anything, even more, this reader would say.

Getting down to the essence of it all, *The Herald-Tribune* continues: "Hammell points to Lubitsch's forthcoming production 'Angel' . . . Even slapstick comedy in the hands of the wrong director can be censorable. Even a comedy cartoon can be censorable on the ground of good taste. Likewise Lubitsch's 'Angel,' with a triangle of two men in love with the same woman, that woman married to one of them, could have censorable possibilities if not handled with good taste and perspective."

What one must enjoy most, while repacking the pipe, is that word "perspective." As to "perspective," here's looking at you. The fire requires another log.

BACK to our perspective in comfort with *Motion Picture Herald*, our favorite screen journal, in hand. Over on page 44 of the issue, which is September 25, Mr. William R. Weaver, Hollywood editor, in a review of "Angel" seems to have hewn out a slab of perspective, in a fact-finding sort of way. Mr. Weaver, it is recorded, went to Westwood Village Theatre to a preview of "Angel" and found it introduced to that audience by a playbill stating:

> *"Melchior Lengyel, the Hungarian playwright-author of 'Angel,' has . . . persistent salesmanship and a genius for writing racy Continental stories. . . . Lengyel refuses to take 'no' for an answer, bangs the desk and implores: 'Has Lubitsch seen it? Has Lubitsch said it can't be filmed?' Such is the tribute to the finesse of the Lubitsch touch."*

Proceeding through Mr. Weaver's dispassionate report of the unfolding picture one reads: ". . . recording the goings on within, almost exactly like a well appointed house of assignation is popularly supposed to look . . . saying she doesn't want good advice . . . gestures in a private dining room . . . husband . . . is told it's all his fault because he hasn't been home much recently. At this point the audience is asked to believe that the gentleman who keeps England out of war tells his wife that it is all right with him if she doesn't do it again."

Let us look that last line over again. ". . . all right with him if she doesn't do it again." [*See next page, bottom of column* 1]

This Week

Going Up

The steady movement toward increased admission prices has gained additional supporters in widespread areas, but, for the most part, the raises have been adopted in houses with scales below the tax avoidance level of 40 cents. The public reaction to the increases has been reported as favorable by Rick Ricketson, operating head of the Fox Intermountain circuit, and by managers of Kansas City houses.

Developments are recorded on page 13.

68 Story Purchases

A total of 68 story properties were purchased by 12 producers during September, Crescent Pictures taking the individual leadership by acquiring the rights to 21 stories. Metro-Goldwyn-Mayer ranked second with 15 purchases. Contrary to the usual results, published story purchases numbered more than originals. Approximately 65 per cent of the properties acquired were novels, books and magazine stories. Only one play was purchased.

A complete report on the purchases is on page 18.

ASCAP Earnings

Earnings of American Society of Composers, Authors and Publishers for the third quarter ended September 30th were estimated at $984,000 by John G. Paine, chairman of the administrative committee, as against $949,000 the same period last year. This year's figure provided the largest distribution to members of any similar quarter in the organization's history. The record earnings were realized despite the fact that no revenue was received from five states where anti-ASCAP legislation has been enacted.

"IMPRESSION ABROAD"

[*Continued from preceding page*]

So we have been taken through 88 minutes of screen time to see something laid in Paris, infidelity enjoyed, condoned and blessed by the Lubitsch touch, Code seal 3399.

Picking up *The Herald-Tribune* again: ". . . There is no connection between his (Mr. Hammell's) appointment and his duties as a member of the Lubitsch staff and his censorship advisory activities."

He is telling us? Or would it matter?

—

Out of the nowhere comes a refrain from Kipling's "The Light That Failed"——Dick Heldar is talking: "There'll be trouble in the Balkans in the Spring."

Censorship Move

Cardinal Villeneuve, head of the Roman Catholic Church in the Province of Quebec, has launched a general campaign for a new system of Catholic censorship and the establishment of a Catholic Cinema League.

The purposes of the League are to insist on "morally sound" pictures from the producers; to establish a bureau of classification for all films marketed in Quebec, and to call upon the civil government of the province to enact laws complementary to present statutes "to assure adequate control of the industry."

The province of Quebec now has a legal censorship and forbids the attendance at motion picture theatres of minors less than 16 years old.

Hays on Pictures

Will H. Hays declared on Monday that the public definitely has proven that "artistically mature" pictures are acceptable as entertainment, proceeding to describe some 47 "outstanding" features for 1937-38.

Titles of the pictures and descriptive details by Mr. Hays appear on page 24.

MOTION PICTURE HERALD

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Why Black Joined

At the screening of David Wark Griffith's "A Birth of a Nation" Monday night at New York University, Robert Gessner, director of the course in "History and Appreciation of Cinema," opened his remarks by saying that the "Birth of a Nation," first shown in 1915 and reissued in 1920, was responsible for Justice Hugo L. Black joining the Klan. And, he added, "the picture was the cause of a revival in the Klan's operations." In the same vein Mr. Gessner disagreed with Mr. Griffith's interpretation of the racial questions in the picture but tempered his remarks by saying that "Griffith's depiction was based more on melodrama than on racial prejudice." Because of a late start Mr. Gessner spoke only briefly on the racial question, going almost immediately into the technical aspects of the picture. He introduced G. W. (Billy) Bitzer, cameraman for the production, who described some of the methods employed in the picture to produce the effect wanted.

Cleared Air

Through a mist of rumor concerning personnel changes, minor and executive, at Universal, Charles R. Rogers, production executive leaving New York for Hollywood, cast the remark that home office discussions had "cleared the air of all the misunderstandings." J. Cheever Cowdin, chairman of the board, countered reports of the dismissal of approximately 150 employees with "Hooey."

Fact and rumor are reported on page 58.

Sunday Afternoons

Attempts in two communities to ban Sunday openings of motion picture theatres failed, notably in Seattle, Wash., where beer parlor operators sponsored the attack. Six residents of Hogansville, Ga., were denied an injunction against the theatres and in Hartford and Willimantic, Conn., municipal ordinances were passed allowing theatres to open at two o'clock instead of five.

The reports are summarized on page 52.

Tri-State Election

The Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee, re-elected R. X. Williams, Jr., as president during the organization convention at Memphis. A highlight of the meeting was the criticism of producers for "indiscriminate" intermingling of whites and Negroes in motion pictures.

Details of the convention, along with news of other organizations' meetings, are given on page 52.

Mussolini, Roach Sued

The Associated Press on Wednesday reported from Los Angeles:

Film production plans of Vittorio Mussolini and Hal Roach encountered legal difficulty here today when Dr. Renato Senise of Italy filed suit declaring he originated the idea they are following.

Dr. Senise demands $30,000 of Mr. Roach and other defendants, including the Hal Roach Studios, Metro-Goldwyn-Mayer, two John Doe corporations and two John Does.

He charges that, although he conceived the plan to produce motion-picture operas with Italian talent and American technique, obtained a contract providing that he should receive one-sixth of any profits made by Mr. Roach, that he should be business manager for Italy, and interested Italian capital and Vittorio Mussolini in the plan, he has been eliminated from the plan.

Labor and Grosses

Important to establish the jurisdiction of the Regional Labor Board in the Screen Writers' Guild action for an election to designate the collective bargaining agency for writers, is proof of an intimate relation between the film industry and interstate commerce. To this end the board's attorneys, over protests of the producers, are calling for testimony on gross incomes and expenditures of the studios. Revealed so far have been the total annual consumption of raw film stock and gross figures of a few companies.

Hal Roach was shown to have spent $3,126,784 and to have received $2,887,174 during the period from September 1, 1936, to August 31, 1937. Grand National's gross income for the fiscal year ended April 3, 1937, was $1,205,651; Universal spent approximately $8,000,000 for production during the year and Samuel Goldwyn spent $3,460,645 on six features during the year ended July, 1937. For 42 features Republic spent $2,019,483 during the year ended September 30th and last year's gross for Selznick International was $1,760,000.

Vance King describes the setting and previous testimony on page 27.

Selznick's Plans

David O. Selznick's distribution plans will be completed in New York within the next month, he announced this week when he arrived in New York from the coast. When greeted by reporters, Mr. Selznick said he had "a few definite things in mind" and then, in answer to a query as to whether he will continue to release through United Artists, added that he had "no idea of what's going to happen." During his stay in New York, he continued, he will confer with "everybody."

See page 46.

Pathe Deal

Under a five-year contract, effective Jan 1, 1938, signed by Pathe News, Inc., and Pathe Film Corporation, all Pathe News printing, negative developing and rush work will be handled exclusively by Pathe Film Corporation, which also acquires exclusive 16 millimeter and 8 millimeter rights to Pathe News' pictures of the Dionne Quintuplets and other items of interest in the Pathe News library. Material will be released by Pathegrams, Inc., subsidiary of Pathe Film Corporation. Negotiations were completed by Ned Depinet, president of RKO Radio Distributing Corporation; Frederic Ullman, Jr., vice-president and general manager of Pathe News, and O. Henry Briggs, president of Pathe Film Corporation.

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Production Slower

The production line at Hollywood slowed markedly after the pressure of the last several weeks. With five completed only six were started, among them the Shirley Temple version of "Rebecca of Sunnybrook Farm."

Casts of the product begun and completed and other studio notes comprise the Hollywood Scene on page 29.

"Documentary" Movement

The "Documentary Film" movement in England has expanded as a direct result of British producers' failure to show Englishmen as they really are, said Paul Rotha, a recognized authority on documentary films, who recently came to the United States from England for a five months' visit. Mr. Rotha defined a documentary picture as a "dramatization of information," often with narrative but no plot.

Other opinions voiced by Mr. Rotha in an interview are recorded on page 21.

Music Code

Representatives of virtually the entire music publishing business sat around the Federal Trade Commission in Washington, on Monday, and charged that the motion picture business is responsible for present unsatisfactory conditions in their industry, alleviation from which they seek to accomplish by a code of "fair trade practices," which was submitted to the Trade Commission for approval.

The code, as described on page 14, involves simply a ban on "song-plugging."

Dietrich "Traitoress"

International News Service cabled from Nuremberg, Germany, Wednesday, that Julius Streicher, Nazi chief, in his newspaper, Der Stuermer, branded Marlene Dietrich a "traitoress to Germany," because "the German-born Dietrich has spent so many years in Hollywood she has now become an American citizen."

Tests Bank Night

Disputes over the legality of Bank Night and other chance games have continued to arise in various sections of the country but this week particular attention is being focused upon Nebraska and Connecticut where test cases are now pending before the states' highest courts. A pastor in New Orleans has launched a drive to eliminate chance games from theatres and the district attorney's reply is that he will consider no complaint unless it is signed by at least 25 "reputable citizen and voters."

The chance game field is surveyed in an article on page 46.

This Week in Pictures



J. CHEEVER COWDIN, left, Universal chairman, and Charles R. Rogers, production executive, effusively welcomed Danielle Darrieux at the French Line pier in New York when the Normandie docked last week, a prelude to extensive cocktail parties and introductions of the French actress as Universal's newest star. Elsewhere in the news Mr. Cowdin is reported as having remarked that stories of the dismissal of approximately 150 employees were "Hooey," and Mr. Rogers as having added "The air has been cleared." Mlle. Darrieux was one of a shipload of industry notables, others of whom are pictured on this page, who arrived coincidently on the liner. Photographs by Cosmo-Sileo.





Hedy Kiesler whose most noteworthy screen achievement was as the star of "Ecstasy," was reported in the lay press to have come to America for a divorce. More tangible is the news that she has joined the MGM talent roster as Hedy Lamarr, the change of name being not without precedent for actresses whose previous publicity has followed similar channels.

Louis B. Mayer, MGM production chief, is pictured with Mrs. Mayer on board the Normandie on which they returned from a European vacation.



Vittorio Mussolini, in the news last week as the other half of Roach and Mussolini Pictures, has since been studying Hollywood methods, between times celebrating his 21st birthday. He is pictured examining a camera, guided by Norbert Brodine of the Hal Roach studios.

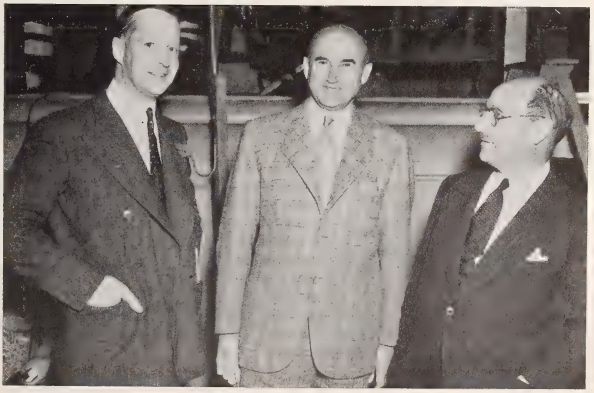
Deep in the Minnesota woods is a hunting lodge maintained by W. A. Steffes. The photograph herewith was taken the morning after a boat accident in which Mr. Steffes nearly lost his life.





Breaking with precedents, of political neutrality, in cinema journalism March of Time has prepared a sequence showing in minutest detail the work and accomplishments of Mayor Fiorello H. LaGuardia of New York. To launch the film properly a reception was held at the Waldorf Astoria hotel, where the mayor is pictured with Louis De Rochemont, producer.

Samuel Goldwyn was Hollywood host to George Alcock, left, a director of the Odeon-Deutsch circuit in England, and Sam Harris, right, British exhibitor and editor of Cinema, *trade publication, during their recent visit.*



"WELLS FARGO"



THREADED on the development of transportation in the country's pioneer days, "Wells Fargo" essays a broad field but, according to Hollywood predictions current since its recent completion, it will fulfill its promise. Stills from the film, which stars Joel McCrea and Frances Dee, are reproduced on this page.





PATRONS ACCEPT HIGHER PRICES IN LESSER RUNS

Higher Bracket Theatres Hesitate as Tax and Percentage Would Take Up to Eight Cents of Dime Increase

Increase of admission prices, having met with no serious opposition from patrons, is spreading rapidly to widely scattered points, although confined, for the most part, to theatres with scales below the tax avoidance level of 40 cents.

The majority of the increases have been five and ten cents, but the scale has gone up 15 cents in a few cases, such as the State Theatre in Oklahoma City, where the top admission has been boosted from 25 to 40 cents. The larger circuits have refrained from issuing any blanket order for increases, but admittedly are watching all locations where "adjustments" might be feasible.

David Palfreyman, exhibitor contact man for the Motion Picture Producers and Distributors of America, summarized the movement by declaring that an exhibitor's decision to increase prices is almost entirely governed by competition. The question of taxes, he added, is quite a determining factor.

First-Runs Average 40 Cents

Excluding cities of more than 500,000 population, the general average admission for first-run houses is 40 cents, Mr. Palfreyman said. A nickel increase in these theatres would be eaten up by the ten per cent tax on the entire admission, and so nothing short of a raise to 50 cents would increase net profits. In addition, as Mr. Palfreyman pointed out, with most of the first-run houses, pictures playing on a percentage basis, an increase in admission prices from 40 to 50 cents would result in the pictures costing more, taking as much as three cents of the additional dime. Hence, in such theatres a net of only two cents would go to the house which added ten cents to its admission charge.

As for the question of competition, Lew Preston, of the Interboro Amusement Company in Brooklyn, explained that "we can't do a thing" until the large circuits increase their prices.

Nevertheless, among the states wherein the increase movement has gained impetus are Nebraska, Ohio, Michigan, Delaware, Kansas, Missouri, Illinois, Washington, Pennsylvania and Oklahoma.

A citywide meeting of exhibitors was called in Milwaukee this week to discuss the possibilities of a general rise in admission prices. A similar session, summoned in New Haven, was postponed indefinitely because of a poor attendance.

The reaction of patrons to box office increases in Kansas City and in the 50 Fox Intermountain houses, where raises were adopted recently, has been good, according to Kansas City managers and Rick Ricketson, operating head of the Intermountain circuit. "There hasn't been one complaint," Mr. Ricketson said.

The Fox Plaza theatre in Kansas City and the Varsity in Lincoln, Nebraska, not only joined the list of houses putting raises into effect but, at the same time, both reverted to a single feature policy, after experimenting with double bills.

Other increases in Kansas City included C. H. Potter's Baltis, now 20 cents on Sunday and Monday nights whereas it formerly charged 15 cents straight, and the Rockhill, Fox Midwest suburban house, which advanced from 15 to 20 cents.

At Arkansas City, Kansas, the Fox Burford went from 20 and 25 cents to 35 cents on the weekend change, remaining at 25 cents for the other days.

In this same city, the Starr, formerly 5 and 10 cents, has gone to 10 and 20 cents, and the Howard has advanced from 15 to 20 cents.

The first increase in Pittsburgh in more than a year is one of the few cases above the 40 cent level. The Alvin jumped prices from 40 to 50 cents.

At Seattle, the Palomar's matinee prices of 15 cents have gone to 25 cents and the evening and Sunday level of 25 cents has been elevated to 40 cents.

Independent and circuit houses in Wilmington, Delaware, have decided on citywide increases of from 5 to 15 cents.

Ohio Circuit Raises Prices

Tracy Barham, general manager of Southio Theatres, has inaugurated a 5 cent increase at three houses in Hamilton, and four in Middletown, Ohio. The new scales range from 15 to 40 cents top. Admission for children has been raised from 10 to 15 cents on Sundays and holidays.

The Woods Theatre, Chicago, one of the Jones Linick and Schaefer circuit has moved up prices five cents to 30 cents on week days. The Oriental recently adopted a 10 cent raise.

Several neighborhood houses in Toledo have joined the movement. They include the Lyric, Avalon, State, Bijou and the World. The World raise is from 20 cents to 25 cents on Sundays only, but similar raises for the entire week were adopted by the other houses.

Operators of the suburban houses in San Francisco, after lengthy discussions, placed five cent raises in effect. A similar move has been made by Oakland subsequent runs within recent months.

Oscar Morgan, who has charge of the southern area for Paramount, does not believe any general rise will be adopted in the South. The majority of the houses, he said, are charging 35 and 40 cents. Increases, he pointed out, would run head-on into the tax question.

ITOA STARTS DRIVE AGAINST GIVEAWAYS

The 240 members of the Independent Theatre Owners Association, Inc., are willing to eliminate giveaways and chance games by December 1st if other theatres in New York City will do likewise, it is pledged in the October 9th issue of the organization's official publication, The Independent.

The article says:

"From now on no one will be able to say it was the other fellow who wanted giveaways; there won't be any passing of the buck. Every exhibitor who sends in the pledge card to do away with giveaways will find his name listed in every issue of The Independent. *Those whose names are not listed are the ones who display bad faith."*

ANNIVERSARY DINNER PLANNED FOR BLANK

In celebration of A. H. Blank's 25th anniversary as a theatre executive a dinner is being planned for December in Des Moines, where Mr. Blank first started in show business. He is now president of Tri-State Theatres and president in a partnership with Publix in the Central States theatres.

During Mr. Blank's early days in the business the Garden Theatre, Des Moines, was his first large house. Today the theatre is the smallest in the circuit.

Tri-State has seven houses in Des Moines and 33 in Illinois, Nebraska and Iowa. Central States' theatres number 50.

ASCAP Florida Case Up for Hearing Soon

The American Society of Composers, Authors and Publishers' petition for an injunction to restrain Florida state officials from enforcing the law barring the organization from operating within the state, which was passed at the last session of the legislature, has been prepared by Schwartz and Frohlich, ASCAP attorneys, and will be filed with the Federal court at Tallahassee next week.

PUBLISHERS CHARGE FILMS WITH PROMPTING NEED OF MUSIC CODE

"Plugging" of "Inferior" Songs to Advertise New Films Is Blamed at Trade Practice Conference

by FRANCIS L. BURT
in Washington

The music publishing business stands a chance of succeeding in its ambition to prevent or curtail motion picture producers from "plugging" the songs in their motion pictures.

Endorsed unanimously by the nearly 75 music publisher representatives present, the proposed code of fair trade practices for the music publishing industry was submitted to the Federal Trade Commission at Washington for approval on Monday by Joseph V. McKee, counsel for the Music Publishers Protective Association, former acting mayor of New York, and at one time a municipal judge.

The presentation was made at an open conference presided over by Judge George McCorkle, Trade Commission director of trade practice conferences.

Marked by a brevity of presentation and lack of opposition seldom achieved in open FTC discussions of proposed codes, the conference was featured, not by a demand for excision of proposals but the strengthening of them on the ground that the motion picture producers are responsible for reputed unsatisfactory conditions in the music industry and should be brought under federal control with respect to their "plugging" of songs advertising their new motion pictures.

As submitted to Judge McCorkle after months of preliminary conferences and trade discussions, the music code involves simply a ban on song "plugging" and application to the music publishing industry of the provisions of the Robinson-Patman anti-price discrimination act.

The price discrimination clause, said to have been incorporated at the suggestion of FTC officials, takes the place of the long list of unfair practices heretofore carried in detail in the codes and covering such matters as secret rebates, discounts and price discrimination. In its provisions against price discrimination in any form, the Robinson Patman act covers all such situations and, in fact, it is no longer necessary for an industry to have a code covering such practices, since they are illegal by act of Congress.

"Push Money" Barred

In its prohibition against song plugging, the Music Publishers Protective Association would make it an unfair trade practice for any member of the industry to give or offer any bribe to any orchestra leader, musician or performer, in the form of "push money," gift, bonus, gratuity, payment, refund, rebate, royalty, service, favor or otherwise, to sing, play or perform any piece without the knowledge and consent of the employer of the leader, musician or performer or where such plugging tends unduly to restrict the free and full exhibition of competitors' music and tends to lessen competition or create a monopoly.

With William T. Griffin of the Association, elected secretary of the meeting, John G. Paine of the MPPA delivered the first explanation of the industry's situation, declaring that without the code it was "headed for chaos," which would react also against the motion picture and radio industries, which, he said, depend primarily upon music for their raw material.

"The things that occur in this industry affect vitally other great industries and are associated with it or dependent on it as sources of raw material," Mr. Paine pointed out.

Efforts of the MPPA to control the situation, he said, have been unsuccessful because a small percentage of publishers would not cooperate in an internal "clean-up." However, he added that all the industry wants unfair practices eliminated was demonstrated under the code, when not a single wilful violation was uncovered. "The industry was almost the first to make application for a code under NRA and one of the last to get one," he commented.

Mr. Paine was followed by Louis Diamond, president of Famous Music Corporation and Popular Melodies, Inc., Paramount companies, who declared the code was necessary if the public was to have the type of music it should have.

Similar views were expressed by Edward B. Marks of the E. B. Marks Music Corporation, who told Judge McCorkle that "since the passing of the NRA, chaos is again becoming the rule." "Radio," he said, "is now the determining factor in obtaining plugs, and plugs can be bought in blocks of three, six, twelve or more. With repetition over the radio, music is becoming monotonous and unbearable."

Periods of depression in the music industry are coincident with the beginning of abuses, it was asserted by Louis Bernstein, president of Shapiro, Bernstein, an independent company. "At the present time the industry is going through a great depression, and bribery and chiseling are rampant," he said. "Hardly a music publisher in the United States is not "in the red' again for the first time in several years."

Sees Unemployment Threat

Unemployment threatens the men who contact orchestra leaders and other performers in the interest of the music publishers, the conference was told by Mose Gumble, president of the Professional Music Men, and, according to Paul Johnston, artists' representative, artists generally are opposed to plugging.

Declaring himself 100 per cent for the code, Arthur F. Fishbein of Southern Music Publishing Company, delivered an attack against the music policies of the film producers, declaring that "plugs" in themselves were not necessarily an evil, particularly as the American Society of Composers, Authors and Publishers distributes its royalty money on the basis of the number of public performances.

Mr. Fishbein asserted, however, that the film producers are responsible for the inferior music which is thrust upon the public by their demand for radio publicity for songs used in musicals and the practice of having songs written to titles of forthcoming shows and played on the air. The general character of the compositions coming from Hollywood is poor, he charged.

The motion picture companies are running the music publishing industry, he said, and the proposed code should be amended by inclusion of provisions placing them under control.

Mr. Fishbein's charges were answered by the MPPA's Judge McKee, who pointed out that the code had been drafted with respect to the law and while "it would be splendid if we could come down here and lay all our troubles in the lap of the United States Government, we know that cannot be done." However, he added, if the submitted code is approved and works successfully it may be possible later to take up the music-film situation.

Following presentation of the code, Judge McCorkle explained it would be given the consideration of the commission and if approved individual members of the industry would be asked to sign pledges of adherence. Some time, however, is expected to elapse before the commission can reach a determination.

New Warner Studio Publicity Heads



R. F. TAPLINGER



A. W. EDDY

Robert F. Taplinger, well known in radio publicity, and Arthur Wilson Eddy, associate editor of *The Film Daily,* were named this week by Warner Brothers Pictures to take charge of publicity at the studios in Burbank. Mr. Taplinger will be director, and Mr. Eddy will assist him as executive in charge of trade paper relations.

Edward Selzer is transferred from the post of studio publicity head, which he held for four years, to handle publicity and otherwise assist the Bryan Foy unit.

The long-term contract with Mr. Taplinger was consummated in New York by Jack L. Warner, in charge of production in California, and by S. Charles Einfeld, director over all Warner advertising, publicity and exploitation, at the home office.

Mr. Taplinger this week sold his publicity business, one of the most extensive in radio, to Tom Fizdale, Inc., for a reported $20,000. Some of the Taplinger air clients include Eddie Cantor, Burns and Allen, Kate Smith, Guy Lombardo, Bing Crosby, Jack Oakie, Bob Ripley, Nelson Eddy, among others.

Mr. Taplinger will arrive at the Burbank studios on November 1st. Attention will be given by Mr. Taplinger both to film and radio publicity and promotion at the Warner studio.

The Taplinger entrance into radio publicity was made in 1928, when he joined Columbia Broadcasting System's home office press department in New York, resigning in 1935 to open his own publicity offices in New York, and, subsequently, in Hollywood, Chicago and London.

Mr. Eddy went to theatrical journalism from New England newspapers, first taking the motion picture editorship of *The Billboard,* in New York. He was news editor of *Exhibitors' Daily Review* (now *Motion Picture Daily*), and, after handling personal publicity for a number of film stars, joined *The Film Daily,* some 10 years ago. Mr. Eddy is the author of several produced film and stage scripts. He was to leave New York by auto with Mrs. Eddy on Friday.

NEW YORK JUSTICES SCREEN "ECSTASY"; DECISION IMPENDS

Appellate Justices Become Audience in Courtroom Theatre for Showing of Sex Film at Albany; Decision Reserved

by RICHARD J. CONNERS
in Albany

Five justices of the Appellate Division, Third Department of the Supreme Court of the State of New York, temporarily turned the staid courtroom into a motion picture house in Albany last Thursday to view the super-charged and much attacked sex picture "Ecstasy." The unprecedented action of the Appellate Division came after counsel for Eureka (Samuel Cummings) Productions, Inc., and the State Department of Education (Censor Board) had submitted their briefs and argued on the appeal by the producers against the decisions of Commissioner Frank P. Graves which upheld the refusal of the Motion Picture Division of Censorship to license the picture.

After viewing the picture, the appellate judges reserved decision, and the fate of "Ecstasy's" exhibition in New York is still unsettled.

A makeshift projection screen was hung in the back of the court-room and curtains drawn for the film, which required one hour and 15 minutes to run off.

A Non-Stop Court Case

"Ecstasy," the court pointed out, has been involved in litigation since formal application for its exhibition licensing was presented on March 14, 1936.

Attorney Henry Pearlman, representing Eureka, opened his argument by presenting the reasons for the appeal from Commissioner Graves' ruling which sustained the refusal of Irwin Esmond, director of the Motion Picture Division of Censorship to license the film for showing in New York State on the grounds that it was "indecent, immoral and of such character that it would tend to corrupt morals."

Figuring largely in the argument, pro and con, was an article appearing in MOTION PICTURE HERALD's issue of March 7, 1936, on page 18.

Charles A. Brind, Jr., counsel for the Department of Education, cited the stand of "the motion picture industry's outstanding paper" on the matter of licensing the picture, while Mr. Pearlman attempted to discredit the article, through presentation of an affidavit signed by Rose Chatham, secretary-treasurer of Eureka Productions, Inc. The Chatham affidavit asserted that "when this news item was printed, (i. e. March 7, 1936), no one had yet seen the picture in this country and the account in the MOTION PICTURE HERALD was therefore based on hearsay." (This affidavit takes no cognizance of the fact that MOTION PICTURE HERALD has extensive editorial representation covering the capitals of Europe, including the points involved in this instance, and that its reports from foreign parts and concerning foreign product are not "based on hearsay."—THE EDITOR.)

Other Allegations

Mr. Pearlman's other allegations were:

(1) That Mrs. Henry Morgenthau, wife of the Cabinet official, Herman Oliphant, general counsel of the U. S. Treasury Dept., Eli Frank, chief counsel of that office and Huntington Cairns, special advisor of the Customs Division found fault only with one scene of "Extase" (first copy), i e. the portion beginning with the engineer placing girl on couch and ending with portrayal of the girl caressing his head.

(2) That since the second copy ("Ecstasy") was admitted in the United States, it had received widespread approval as could be deduced by its exhibition for 21 consecutive weeks in both Boston and Washington; also that it was shown in New Jersey, California, Connecticut, Missouri, New Hampshire, Maine, Illinois and Oklahoma.

(3) That the Department of Education was wrong in condemning the first copy of the film, which was found obscene, when the second and relevant copy, "Ecstasy" itself, had been approved and not found obscene by U. S. authorities.

(4) That the U. S. Government exercises police power over foreign commerce to the exclusion of states. (Justice McNamee took exception, apparently, to this line of argument and quizzed Pearlman carefully on the point.)

(5) That importation of a product from a foreign country carries with it the right to dispose of that product in every state as if no state lines exist.

(6) That Section 305, Tariff Law of 1930, being an enactment of Congress has become the supreme law of the land, binding on every state therein.

(7) That statutes enacted by Congress evidence intention by the United States Government to occupy and cover the field of regular inspection to the absolute exclusion of state action upon this subject.

Rejected by State Department

Counsel Charles A. Brind reviewed the Department of Education's connection with the case, beginning with its rejection by Irwin Esmond, director of the Motion Picture Division. Concerning the appeal taken from Esmond's decision, Brind pointed out that Commissioner of Education Graves had personally reviewed the film on July 27, 1936, and heard arguments of counsel.

Chief points made by Mr. Brind were:

(1) That the motion picture "Ecstasy" was properly rejected as "indecent, immoral and tending to corrupt morals." Brind alleged that the picture is calculated to "excite in a spectator impure imagination" due to the very theme of the film wherein passion is shown as overriding decency, morals and convention.

(2) That the case is utterly devoid of any evidence that the officers charged with the duty of reviewing the picture acted in bad faith or capriciously or arbitrarily or without reasonable grounds for apprehending that public morality, decency and welfare would be in danger if this picture were licensed for public exhibition.

(3) That the United States Attorney confiscated "Extase" (the first copy) as "obscene and immoral" and that in its original form it was condemned by Pope Pius XI, Secretary of the Treasury Morgenthau, U. S. Customs officials, ex-Governor Alfred E. Smith and the Legion of Decency.

Sees No Claim on Court

(4) That the article entitled "When Ecstasy Runs Thicker Than Water," appearing in MOTION PICTURE HERALD, evidenced the disapproval of the outstanding trade paper of the motion picture exhibitors and hence that the picture has no claim upon the court for consideration on the ground of alleged arbitrary action of the Commissioner of Education in also condemning the picture under the statute.

(5) That contention of petitioner along the line that refusal to license picture constitutes an unlawful interference in violation of Section 305 of the Tariff Act is without foundation in law or in fact.

(6) That the weight of evidence was such that the proceeding should be dismissed and order of certiorari, granted in January of this year by Supreme Court Justice Gilbert V. Schenck, should be vacated with costs.

A sidelight in the arguments was provided when Presiding Justice James P. Hill sternly rebuked petitioner's counsel, Henry Pearlman, as Mr. Pearlman started to give the picture operator the orders to go ahead.

Turning towards Mr. Pearlman, Justice Hill admonished "Now just a minute, please. Let me be the stage director here."

Sitting on the bench along with Presiding Justice James P. Hill were Associate Justices Walter A. Bliss, Leon C. Rhodes, Daniel V. McNamee and Christopher J. Heffernan.

Mrs. Lucille Hart of New York City represented the Legion of Decency at the court.

FILM'S STORMY ROAD LEADS TO WASHINGTON

Regardless of the decision made by New York's appellate court on the Samuel Cummings - Eureka Productions' appeal from the state censor board's refusal to grant an exhibition license to the sex film, "Ecstasy," Mr. Cummings is carrying his fight against the ban to the United States Supreme Court.

Specifically, the Eureka petition now before the U. S. Supreme Court appeals from a decision of the Federal District Court for the southern district of New York in a suit that had been filed against Herbert H. Lehman as Governor of New York. The District Court refused to grant an injunction against New York State and Eureka appealed to Washington.

There is no indication of the date when the Supreme Court will rule on Mr. Cummings' petition.

—

Joseph A. Brophy, Mayor of Elizabeth, N. J., last week acted on protests received from the Elizabeth Council for Better Films, and banned a showing of "Ecstasy" at the Broad theatre in that city.

—

Hedy Kiesler, Viennese star of the European-made film, "Ecstasy," was brought to New York, en route to Culver City, last Thursday, by Louis B. Mayer, MGM vice-president in charge of production, on a contract with Metro, which will present her as Hedy Lamarr.

"TOM SAWYER" POINTED



A HERALD PICTORIAL PREVIEW

by GUS McCARTHY
in Hollywood



WRITTEN out in full, the title reads "The Adventures of Tom Sawyer." Visually, that's what the letters spell. But as memories wander, as memories will for the millions who have read Mark Twain's saga of boyhood, no such mundane interpretation will register. Rather the letters will spell out—"Be young again. Live the hours of childhood once more, the happy days of youth when life was romance."

Frankly, we didn't pay much attention to this production when the story and details of the cast were being considered. Many things mitigated against interest. We were tired reading about the search for a "Tom Sawyer," reports of which vied with details of the Spanish revolution and the Supreme Court reorganization fight for newspaper preference. We knew that David O. Selznick usually makes pictures entertaining to those who see them and profitable for those who play them. We remembered that Paramount had made the story only a few years ago with Jackie Coogan, Mitzi Green and Junior Durkin as the leads; that Lucien Littlefield, Clara Blandick and Tully Marshall, among others, had been in the cast. Everybody knew this picture was being made in color, that all the continually improving chromatic values would be applied.

Then it dawned upon us that it had been a long time, with all due respect to "David Copperfield" and "Captains Courageous" especially, since a 100 per cent kid, an eternal kid, picture had been produced. By that we mean a picture which had no sex or lurid love in it. That, coming with a man's remarks, widely supported by a nation's press, that the primary consideration which a nation's populace has in the screen is that it should entertain and amuse only, aroused attention for the subject under consideration.

Followed a rummaging through scrap books from the last time Twain's tale was picturized. Commented Llewellyn Miller in the Los Angeles *Record*: "Swarms of children packed the Paramount. . . .'Tom Sawyer' is a film that no child should be denied and one that few adults will not enjoy." In the *Examiner*, Jerry Hoffman, now a Twentieth Century-Fox dependable, wrote: "By all means let the children see America's greatest writer's greatest character. If you're smart, you'll do more than that . . . for no matter how much joy the youngsters may derive from Twain's characters, their pleasure doesn't amount to one hundredth of that brought to grown-ups." Leading off in the *Times*, Edwin Schallert wrote: "If you want to be a boy again . . . "

The foregoing probably hasn't very much to do with the forthcoming "Adventures of Tom Sawyer." No one, unless he is supremely pessimistic and impossible to satisfy from any viewpoint, will doubt that it is being produced according to the most hopeful Selznick tradition. Did not newspapers continue to give Mark Twain stories as premiums for subscriptions, it might be considered that the author was completely dead. Were it not for the fact that Norman Taurog once won an Academy Award for his direction of a cartoon of childhood, "Skippy," and for his otherwise

AT YOUTH OF ALL AGES





demonstrated ability to translate child psychology to the screen in such a way that the adult attains child's appreciation, is directing, "Tom Sawyer" might just as well be consigned to the limbo of forgotten subjects.

It is not intended that this should be a sales argument for "The Adventures of Tom Sawyer." According to what we understand, the United Artists press agentry need take lessons in selling from no one. We just happened to be around when the last "Tom Sawyer" had a goodly percentage of Los Angeles standing in line to see it. We know that May Robson did very much to make "Lady For A Day" and "A Star Is Born" successful and that Walter Brennan is an improved successor to Chic Sale as a character delineator. We know that Jackie Moran, who plays "Huck," acquitted himself famously in "Valiant Is the Word for Carrie." Ann Gillis is a child playing the part of the child "Becky Thatcher" who could not deny a puppy love kiss. They are in the cast. The first time Tommy Kelly, child of the Bronx, ever saw the Mississippi was when he crossed it en route from the east to play the role of "Tom Sawyer".

Apparently, release of the production of the adventures of "Tom Sawyer" will be simultaneous with a time when consideration of the spirit of childhood and juvenile happiness dominates everything else. Along with Mr. Walt Disney's "Snow White and the Seven Dwarfs," it should be on the screens throughout the country late in December when the holiday spirit is all-pervading.





PRODUCERS TURN TO NOVELS FOR BULK OF 68 SEPTEMBER PURCHASES

Originals Fail to Lead for First Time in More Than a Year; Only One Play Has Been Purchased

Crescent Pictures, independent, through the purchase of 17 magazine stories and four originals, was September's most prolific buyer of properties for film material. Metro-Goldwyn-Mayer, leader in August with 11 purchases, ranked second last month through acquisition of 15 properties. The purchases are intended, for the most part, to further round out 1937-38 features schedules.

Although original stories comprised 60 per cent of the purchases in August, they dropped to second position in September, only 24 out of 68—35 per cent—being unpublished properties. It was the first time in more than a year that total originals for a month were fewer than the number of published stories bought.

One Stage Play Bought

As compared with August, when 12 stage productions were acquired, September saw the purchase of a lone play, "Fanny." The play purchase was one of the 15 made by MGM, the others being five originals, five novels, two books, and two magazine stories.

The total of 68 properties were purchased by 12 producers. The sources of the stories, aside from MGM's and Crescent's, were Twentieth Century-Fox, eight magazine stories, one novel and two originals; Warner Brothers, four originals and one novel; Universal, one novel, one magazine story and one original; Sol Lesser, two novels and one original; Paramount, two originals and one magazine story; Republic, one novel and one original; David O. Selznick, one novel, and Gaumont British, RKO Radio, and B. P. Schulberg, one original each.

Titles and Credits

The titles of the 68 stories, with all available production credits, are as follows:

After Dark, a serial by Sarah Lorimer, to be published in the *Saturday Evening Post*, by MGM.

Boy, the Girl and the Dog, an unpublished story by Sandor Farago and Alexy Denek, based upon the Hungarian story "A Kutyas Ember," by Sandor Farago, published in 1932 by Vilagvarosi Regenyek, bought by Twentieth Century-Fox.

Crime of Dr. Hallet, the, to be published in *Blue Book*, by Lester Cole and Carl Dreher, purchased by Universal.

Ex-Love, a novel by Mateel Howe Farnham, bought by Republic for a Harold Shumate production.

Eye of the Needle, an original by Harold Buckley, bought by Universal.

False Witness, The, a short story by Marcel Achard, purchased by Gaumont British as a starring vehicle for Nova Pilbeam. Alfred Hitchcock will produce. Mr. Hitchcock, Alma Reville and Joan Harrison will prepare the screen play.

Fanny, a play by Marcel Pagnol, purchased by MGM.

Forsythe Saga, five novels, "The Man of Property," "Indian Summer of a Forsythe," "In Chancery," "Awakening," and "To Let," by John Galsworthy, purchased by MGM.

YEAR'S COMPARISON OF STORY PURCHASES

Month	Originals	Books	Plays	Totals
October	38	22(c)	10	70
November	34	16(d)	9	59
December	31	12(e)	3	46
January, 1937	55	23(f)	15	93
February	42	17(g)	9	68
March	42	16(h)	5	63
April	25	11(i)	8	44
May	42	10(j)	9	61
June	28	8(k)	1	37
July	21	5(l)	0	26
August	27	6(m)	12	45
September	24	43(n)	1	68
TOTALS FOR 12 MONTHS	409	189(o)	82	680

(c) Including 7 published magazine stories.
(d) Including 5 published magazine stories.
(e) Including 5 published magazine stories.
(f) Including 7 published magazine stories.
(g) Including 5 published magazine stories.
(h) Including 3 published magazine stories.
(i) Including 1 published magazine story.
(j) Including 4 published magazine stories.
(k) Including 7 published magazine stories.
(l) Including 1 published magazine story and 2 radio serials.
(m) Including 2 published magazine stories.
(n) Including 29 published magazine stories.
(o) Including 78 published magazine stories.

Here Today and Gone Tomorrow, an original by Frank Whitbeck, bought by Metro-Goldwyn-Mayer.

I Married Her When, an original by Jack Sherrill, bought by Mervyn LeRoy, producer for Warner Brothers.

It Couldn't Happen Here, an original by Mel Riddle and Alex Ruben, purchased by RKO as a starring vehicle for Victor Moore. Cliff Reid will produce.

Jim, the Conqueror, original by Peter B. Kyne, purchased by MGM.

Lady of the Tropics, an original by Wanda Tuchock, purchased by Paramount to star Isa Miranda.

Life of William Norton, the, book by Rene Fuelop-Miller, bought by MGM.

Listen, Darling, original by Katherine Brush, purchased by MGM.

Little Black Cloud, and seven other "Little Black Cloud" stories published in College Humor in 1932, by Darrell Ware, purchased by Twentieth Century-Fox.

Little Devil, original by A. H. Z. Carr, purchased by Republic.

Crime Club Novel

Lost Express, Crime Club novel by Raymond H. Kendrick, purchased by Larry Fox, Universal producer.

Marry an Orphan, unpublished story by James Edward Grant, purchased by Twentieth Century-Fox.

Merry, Merry Maidens, novel by Helen Grace Carlisle, bought by David O. Selznick. Sonya Levien will prepare the script.

Mountains Are My Kingdom, original by Stuart Hardy, purchased by Universal. Henry MacRae will produce.

Old Folks at Home, the, four originals by Hope Bennett, purchased by Crescent Pictures Corporation.

One Minute Alone, original by Dalton Trumbo, purchased by Twentieth Century-Fox.

Permit to Kill, original by William Rankin, purchased by B. P. Schulberg. Rankin and George Bruce will prepare the screen play.

Phantom Crown, the, story by Mrs. Bertita Harding, bought by Warner Brothers. Henry Blanke will produce and William Dieterle will direct.

Prayer for My Sons, A, novel by Hugh Walpole, purchased by Warner Brothers as a starring vehicle for Kay Francis.

Public Defender, original by Anthony Coldeway, purchased by Warner Brothers.

Secret Service Smith, 17 stories by Major R. T. M. Scott, purchased by Crescent.

Sky Island, original by Jean Terry, purchased by Paramount.

Something of a Hero, original by Michael Sheridan, bought by MGM.

Spur of Pride, original by Percival C. Wren, purchased by MGM as a starring vehicle for Clark Gable. Louis D. Lighton will produce.

Stowaways in Paradise, novel by Don Blanding, purchased by Sol Lesser, as a starring vehicle for Bobby Breen. Edward Cline will direct. Release will be through RKO.

Streets of New York, original by Gertrude Berg, purchased by Sol Lesser as a starring vehicle for Bobby Breen. Release will be through RKO.

Training of Movie Animals, a magazine article by Larry Trimble, purchased by MGM.

Triumph Over Pain and Death, Chapter 12 of the book by Rene Fuelop-Miller, purchased by MGM.

Untitled Magazine Story, by Quentin Reynolds, to be published in the *Saturday Evening Post*, bought by Paramount as a starring vehicle for George Raft.

Wings over the Sea, an original by Lawrence Kimball, purchased by Warner Brothers to feature George Brent and Wayne Morris. Lloyd Bacon will direct.

National Decency Legion Classifies Nine Pictures

Of nine new pictures reviewed and classified by the National Legion of Decency in its listing for the current week, four were approved for general patronage and five were listed as unobjectionable for adults. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Boss of Lonely Valley," "The Game That Kills," "Life Begins in College," "This Way, Please." Class A-2, Unobjectionable for Adults: "Ave Maria," "Carnival Queen," "Fight for Your Lady," "Madame X," "Das Schoene Fraulein Schragg."

Educational's Profit Increases $63,699

Educational Pictures and its subsidiaries, producing short subjects for distribution through Twentieth Century-Fox, showed an increase of $63,699.77 in net profit for the year ending June 26th as compared to the previous year. The figures, $168,056.26 as against $104,357.49, were disclosed in an annual report mailed to stockholders. The earnings are equivalent to $1.87 per share on the common stock outstanding at present, the company announced.

OCT 7... THE BIG DATE IN THIS YEAR'S BOX-OFFICE PARADE

because...



R K O
RADIO
PICTURES

OPENS AT RADIO CITY MUSIC HALL

"DOCUMENTARY" HAS REALISM THAT BRITISH DRAMA LACKS, SAYS ROTHA

Don't Make Englishman Real, Says Authority, While American Dramatic Realism Fills Demand Here

Paul Rotha, of renown for his making of documentary pictures in Great Britain, stood at a window of the Museum of Modern Art Film Library, looking down into New York's Fifth avenue, studying this America.

A truck driver far below engaged his attention.

"There, there," exclaimed Mr. Rotha, pointing. "If an American director were presenting a truck driver he would be just like that, just exactly a truck driver. But if that same truck driver were introduced in a British picture he would probably become a comedy character."

And that, Mr. Rotha explains, is really why the documentary or non-fiction picture, the motion picture of fact, has won a place of importance on the British screen, while in America there has been but little of parallel development. Americans are, Mr. Rotha holds, served with so much realism, such verity of representation, that the documentary film does not find the same wide opportunity here.

Mr. Rotha has come over to spend five months with the Modern Art Film Library, and, among other activities, to make a documentary film of the screen's technique.

In Tweed and Pipe

Mr. Rotha looks the typical Englishman, as an American pictures him. His sharp features are accentuated by a small, well-kept mustache and by rapidly thinning hair.

Attired in a gray tweed, Mr. Rotha was quite at home in his new office as he talked, with a strictly British pipe clamped between his teeth most of the time. Again seated at his desk, Mr. Rotha, who is 30 years old, kept the bowl of the pipe cupped in one hand while with the other he toyed with a package of English made cigarets. Before answering a question he would hesitate, pondering his reply. But when he did speak it was at a rapid pace, clipping his words with a rising inflection which at times strung his sentence into one long word.

Exemplifying the accuracy of Hollywood productions' portrayals, Mr. Rotha said he felt well acquainted with Americans' mode of living even before he arrived last week for his first visit to the United States.

Mr. Rotha launched into a definition of a "documentary film" and traced the history of the movement from its inception "about eight or nine years ago." First, though, he pointed out, it is necessary to look upon pictures as falling into three classifications: "one, story films, which comprise about 95 per cent of pictures; two, films of fact, three, cartoons."

Documentaries, Mr. Rotha continued, belong to the second group, which also includes newsreels and travelogues.

"Dramatized Information"

"A documentary film," Mr. Rotha continued, "is a dramatization of information," not merely the presentation of a series of facts, but "dramatization in an exciting form." "They are done in a dramatic and entertaining manner."

"In 'Today We Live' (recently produced in England by Mr. Rotha) there are very real characters—the characters found in English country villages and 'distressed areas'—and there is a narrative. But there is no plot, that is, there is no love interest or anything like that running through the picture."



"There is prestige behind a 'documentary film' "—PAUL ROTHA.

The documentary film in England, Mr. Rotha thought, has a bright future. He said last year about 30 were produced and indications for this year point to between 50 and 60.

Government Interested

The government, backer of one of three British documentary producing companies, is displaying a keen interest, according to the producer, but has given no indication whether it is planning further development. One of the greatest aids to documentaries will come from the proposed Quota act, Mr. Rotha felt. In the 1927 act, which expires this year, there was no provision for documentary films as "Quota" pictures; under the proposed act they are included.

This, Mr. Rotha believed, will be a boon to the movement because it will result in wider distribution of the product. At present, he estimated, one-third of the British theatres show documentary films. Unlike advertising pictures in the United States, documentaries are paid for by the exhibitor on a rental basis.

"Public Relations," Not "Propaganda"

To a query as to audience reactions:

"At first they were mystified, but now there is a very definite taste for them. There is prestige behind a documentary."

Mr. Rotha conceded that documentaries publicize industries but when the question of whether they contain "propaganda" arose, Mr. Rotha exclaimed: "I hate the word 'propaganda.' Public relations? Yes."

"Documentaries," Mr. Rotha related, "started off by romanticizing industries. Now they are becoming more general. They are going toward the use of actors, not stars, you understand, but very definitely actors."

Mr. Rotha first became interested in documentary productions shortly after establishment of a government department, the Empire Marketing Board, to produce pictures promoting the British empire. "They appealed to me," he explained, "as giving the producer much more freedom than story films." It was while associated with the government agency that Mr. Rotha worked with John Grierson, who also ranks as an authority in the field.

The Marketing Board, according to Mr. Rotha, operated until 1934 and produced about 50 pictures on such subjects as fishing and the handling of mail. It distributed its films through the Empire Marketing Board Film Library and through Gaumont British Distributor.

When the Film Marketing Board was discontinued its work was taken over by the Post Office, which now distributes to non-theatrical sources itself and to theatres through Associated British Film Distributors, Ltd.

Mr. Rotha left the Empire Marketing Board in 1933 and became associated with Strand Film Company. Mr. Grierson, when he resigned from the board, organized the Film Center, to serve as a consultant.

The other companies in the field now include the Realist Film Unit and the producing unit under the post office department. Despite this, Mr. Rotha emphasized that there is no competition among the companies.

Exchange Talent

"I wouldn't think of releasing a picture until after the others had seen it and had given me their advice and opinion," Mr. Rotha said, referring to Mr. Grierson and Basil Wright, Realist producer. Directors, players and even production pieces are freely loaned and exchanged.

The average documentary is of two reels but occasionally Mr. Rotha said, the subject is so wide in scope that the picture can maintain interest at greater length.

While in the United States Mr. Rotha will be special assistant to John E. Abbott, director of the Museum of Modern Art Film Library, and in this capacity he is planning to help produce a picture on the techniques employed in the making of motion pictures.

Talking Motion Pictures Ten Years Young



Ten years ago Wednesday evening, on October 6, 1927, a highly-speculating audience of the great in motion pictures limousined, with Park Avenue elite and Broadway first-nighters, to the Warner Theatre on Broadway, in New York, on the invitation of the Warner Brothers, to see the first public performance of a talking motion picture. The very first scene from which voices were heard is the one above, in which Al (Mammy Singer) Jolson melodramatically burst into song for the admiring mother (Eugenie Besserer) in the story of "The Jazz Singer." In that picture with Mr. Jolson, besides Eugenie Besserer, were Warner Oland, Otto Lederer, Anders Randolph, May McAvoy, among others. As with nearly all casts of that day, merely a handful of "The Jazz Singer" players came out of the evolution of sound from silent. Mr. Jolson led the migration of Broadway talent to Hollywood to fill the vacant places.

To Alan Crosland and Hal Mohr go credits for the first direction and the first camera work of a talking film. They worked with Jack Warner on "The Jazz Singer."

"The Jazz Singer," although marking the sound milestone in screen history, contained only a few talking sequences and some songs, Mr. Jolson hitting the scales clear from sacred Hebrew cants to arm-spreading and knee-bending mammy ballads and melodies. The sound was on disc, and not until a few years later did the screen emerge with the all-talking, sound-on-film in the form that it takes today.

To Warner Brothers and their specially-created Vitaphone went the honor of making the first talking film presentation by reason of their acceptance of an arrangement proferred by the American Telephone-Western Electric-Bell Laboratories to join with them in commercializing the new form of motion picture art expression. Legend has it that the Warners jumped at the opportunity after every other motion picture leader and every other large motion picture corporation had turned down the new-sound as impractical, or something.

Eventually, though, it was many, many months after Warners had gained a substantial lead in learning the new technique and actually was benefiting by fantastic monetary returns from the new box office "novelty," the industry reluctantly conceded that sound was the silent screen's commercial successor.

Court Denies Motion to Dismiss Fox Appeal

The United States circuit court of appeals this week refused to consider a motion to dismiss the appeals of Mrs. William Fox and Herbert Leitstein, Fox's bookkeeper, from a district court ruling that they were in contempt of court for refusing to testify at Mr. Fox's personal bankruptcy proceedings. The court announced it would consider the motion when the appeal argument was called in its regular turn.

"Victoria the Great" Opens in Ottawa Oct. 13

"Victoria the Great," Herbert Wilcox picture of England's famous queen, will receive its Western Hemisphere premiere at the Regent Theatre, Ottawa, Canada, on October 13. The showing will be held under royal patronage, represented by Lord Tweedsmuir, Governor General of Canada. Anna Neagle, the Queen Victoria in the picture, and Mr. Wilcox will attend the premiere. RKO Radio is releasing the picture.

RKO Reorganization Plan Hearing Now Oct. 28

Another postponement in the hearing of the RKO reorganization plan, as tentatively recommended by Special Master Alger, was made this week, from October 14th to the 28th. Extension of the European visit of H. C. Rickaby, reorganization counsel of Atlas Corporation, proponent of the RKO plan, caused the hearing postponement.

Following the October 28th hearing, the Alger report will have a further hearing.

FEELERS TO END BOYCOTT DRAW REPLY FROM PARAMOUNT'S KEOUGH

Conspiracy Action Against Distributors Brought by Texas Exhibitor Dismissed in Federal Court; California Exhibitors Sue

Boycott activities against Paramount for the reputed non-delivery of pictures spread to Los Angeles, Pittsburgh, Boston and points in New Jersey this week as Ed Kuykendall, president of the Motion Picture Theatre Owners of America, appealed "for the good of the industry as a whole," for settlement of the controversy in Philadelphia.

The plea drew immediate replies from both Paramount and the United Motion Picture Theatre Owners. Austin C. Keough, Paramount vice-president, said his company was willing to discuss the question with individual exhibitors but declared it would not negotiate with the UMPTO buying combine. Lewen Pizor, president of United, declared exhibitors were willing to discuss a settlement.

Mr. Kuykendall's appeal came virtually on the eve of a hearing in Philadelphia on Paramount's appeal from the United States district court's decision dismissing the injunctive action against exhibitors. William A. Schnader, representing Paramount at the hearing Wednesday, charged the exhibitors were in error in using coercive methods of urging boycott activities. Benjamin Golder, counsel for exhibitors, argued on the various types of boycotts, quoting extensively from Judge Dickinson's refusal to grant the injunction originally. A decision on the appeal was not expected for several days.

Other trade practice activities of the week included an MPTOA announcement that it would map a new campaign to effect a ten point trade practice program with distributors at its December board meeting; the dismissal of Ruben Frels' $600,000 suit in Dallas against large distributors and the Jefferson Amusement Company; failure of attorneys for distributing companies to agree on an appeal from the Dallas decision which held the companies had conspired to fix admission prices; the determination of Allied of Illinois to press an anti-trust suit against Balaban & Katz, and an appeal from exhibitor leaders to theatre operators in Ohio to sue distributing companies on conspiracy charges if they have evidence similar to that presented in Dallas.

Mr. Kuykendall's appeal, issued from Memphis after he had conferred last weekend with Philadelphia exhibitor leaders, said that Mr. Pizor and his associates "are willing to try to negotiate a fair settlement with the Paramount sales executives or through an impartial committee of arbitration or mediation."

Mr. Keough's answer was that Paramount "is, and at all times has been, ready and willing to discuss with any of its customers any grievances they have and to try to adjust them satisfactorily. Paramount, however, is not willing to deal with representatives of a 'band' or any combine formed to 'gang up' on it."

As for submitting the question to an arbitration committee, Mr. Keough declared: "We do not feel that we have anything to arbitrate or mediate."

Calls Losses Unnecessary

"It (the controversy) is costing both Paramount and the exhibitors who exhibit Paramount pictures unnecessary losses," Mr. Kuykendall said.

He then pointed out that there are two sides to all controversies, and suggested that the exhibitors may have "failed to read the technical, legalistic clauses in fine print in the Paramount contract, or to fully realize that the pictures they think they buy from every distributor are seldom if ever actually identified in the written contract they sign, which contracts are carefully written by counsel for the distributor, not by attorneys for the exhibitor."

Mr. Kuykendall took the opportunity to urge "a simpler, fairer and more easily understandable form of exhibition contract, free from trick clauses and technicalities. . . ."

A legal battle, carried to the end, is bound to leave a trail of suspicion and ill will, Mr. Kuykendall observed.

"We must learn to settle our disputes and controversies by conference, negotiation and voluntary agreement, rather than by strikes and organized reprisals, spectacular law suits and appeals to the government for intervention and statutory regulation," he continued.

"A fairer trade practice relationship must be followed or we are headed for governmental regulation. MPTOA's ten-point program of trade practices is badly needed and we are still fighting for it."

Plans for a new campaign to obtain distributor cooperation for the ten-point plan will be drafted when the UMPTOA board of directors meets in December, Mr. Kuykendall announced.

California Exhibitors Sue

Damages of $45,000 are sought by a mass committee representing 25 theatres in Southern California and 18 individual owners. The committee filed suit in Superior Court, naming Paramount Pictures, Inc., Paramount Distributing Company, Inc., and 10 "John Does" as defendants and charging they conspired to harass, embarrass and damage independent exhibitors by failing to supply 11 pictures for which the plaintiffs had contracted.

LAWYERS DECRY SCREEN TREATMENT AS 'VILLAINS'

Lawyers too often are cast in motion pictures as the "villain of the piece" while physicians seldom are portrayed as "Frankenstein characters," Professor John S. Bradbury of Duke University pointed out to members of the American Bar Association last week.

Professor Bradbury was addressing a joint meeting of the ABA's standing committee on legal aid work and the legal aid committee of state and local bar associations, at the ABA's convention in Kansas City.

Other lawyers speaking at the session expressed similar views.

The committee's objective is to improve the public relation of attorneys by providing free legal aid to those who cannot afford it.

George P. Aarons, secretary of the UMPTO in Philadelphia, addressed the Motion Picture Theatre Owners of Western Pennsylvania and later announced that 100 members of the western group had joined in giving a UMPTO committee power of attorney for buying Paramount's pictures.

At a meeting of New England Allied in Boston it was claimed that only 10 per cent of the organization's members had signed new contracts with Paramount.

Court Dismisses Frels' Action

Mr. Frels' damage suit against the Jefferson Amusement Company and large distributors came to an abrupt conclusion in federal court, Dallas, late Tuesday, when Judge William H. Atwell instructed the jury to return a verdict for the defense.

Judge Atwell issued the instruction at the conclusion of the plaintiff's testimony, ruling the plaintiff had not established a prima facie case.

No immediate decision was made as to whether an appeal will be filed but Mr. Frels' attorney announced that they were considering such a step.

Second Trial

This was the second time the case went to trial. It was tried before Judge Atwell last spring but the jury was unable to reach a verdict. Mr. Frels was seeking to collect damages because, he charged, distributors had conspired with the Jefferson Amusement Company, to prevent him from obtaining pictures.

He contended that after the amusement company began renting theatres in towns where he operated, the portion of major films allowed him by the distributor companies dwindled until he was forced out of business.

The court's action in ordering a dismissal relieved the defendants of the necessity of presenting any testimony.

Dallas Appeal Discussed

A decision on whether to appeal from the recent federal court decision at Dallas holding contracts made with Hoblitzelle theatres to be in violation of the anti-trust laws, will be made by attorneys for the defendant distributing companies after the government enters its decree. The contracts regulated subsequent run admission prices.

In attempting to reach a decision on whether to file an appeal, the attorneys pointed out that many parts of the decision are confusing in their implications and do not permit a definite interpretation.

Ohio Action Hinted

P. J. Wood, secretary of the Independent Theatre Owners of Ohio, quoted the highlights of the decision in a notice to exhibitors to confer with him so that their complaints might be investigated and, if possessing merit, be placed in legal form for submission to federal authorities.

B&K Monopoly Theme

The legal attack planned by Allied of Illinois on Balaban and Katz would be based on the charge that B & K monopolized theatre business and dictated clearance systems and releases to suit its needs.

HAYS PROMISES 47 "OUTSTANDING" FILMS

Lists Subjects to Prove "Main Street and Park Avenue Sisters Under the Skin"

Theatre owners and the motion picture public are promised no less than 47 "outstanding" features from Hollywood this season, out of the 400-and-odd to be produced.

Will H. Hays, president of the Motion Picture Producers and Distributors of America, "reviewing the 1937-38 picture season" after his return to New York headquarters from a visit to the Hollywood studios, tallies the new product.

"Apparently Main Street and Park Avenue are sisters under the skin insofar as appreciation of truly great pictures is concerned," said Mr. Hays in a statement reelased Monday morning.

"Artistic maturity, as well as universal entertainment appeal, is demonstrated in such pictures, among others, that have opened the new season," Mr. Hays declared, and described as:

THE LIFE OF EMILE ZOLA, "with Paul Muni's distinguished performance;

DEAD END, "a saga of handicapped children;

100 MEN AND A GIRL, "which fuses music and story into a new and greater screen achievement;

PRISONER OF ZENDA, "a new treatment of this famous melodrama, which superbly illustrates the technical and artistic progress of the screen;

STAGE DOOR, "a brilliant comedy founded on the Kaufman-Ferber stage success."

"High Screen Standards"

"These are the forerunners of a great group of pictures so outstanding of their kind," he added, "as markedly to raise the standard of the screen." He said such productions include:

IDIOT'S DELIGHT, "the Pulitzer prize play which will feature Clark Gable and Greta Garbo;

TOVARICH, "based on the stage success of two continents;

MADAME CURIE, "the story of the famous scientist who was the co-discoverer of radium;

THREE COMRADES, "from the post-war novel of Erich Maria Remarque;

GONE WITH THE WIND, "a stirring dramatization of Civil War days from Margaret Mitchell's famous novel;

THE BUCCANEER, "a Cecil DeMille production revolving around the exploits of the pirate Jean LaFitte in the War of 1812;

THE HURRICANE, "a South Sea story of romance and adventure;

MARIE ANTOINETTE, "starring Norma Shearer;

REBECCA OF SUNNYBROOK FARM, "a dramatization of this modern American classic;

YOU CAN'T TAKE IT WITH YOU, "a screen version of an outstanding stage success;

EBB TIDE, "Stevenson's story of the South Sea, to be made with color;

A DAMSEL IN DISTRESS, "a Fred Astaire vehicle, with Burns and Allen and Joan Fontaine.

"Famous Stories Treated"

HEIDI, "a screen treatment of Johanna Spyri's famous story, which waited until Shirley Temple grew old enough to play the part;

BEAU GESTE, "the story of the Foreign Legion in Northern Africa, to be remade on a greater canvas and in color.

"A large number of original screen productions will be included among the outstanding pictures of the new season," said Mr. Hays, adding, "music will play a greater part on the screen than ever before.

"Dramatizations of American History"

"Themes that deal with the pioneering spirit that has made America great and dramatizations of important events and episodes in American history will be represented by pictures of the first rank in artistic and entertainment appeal during the coming months. These," said Mr. Hays, "will include such elaborate productions as

WELLS FARGO, "a tribute to the courage and vision of our pioneers during the days when the railroads first united a great continent;

PANAMA CANAL, "the story of a great American achievement;

MEN WITH WINGS, "an aviation epic of man's conquest of the air to which color is expected to add extraordinary vividness;

THE PIONEERS, "taken from the pages of American history and dealing with the story of the unexplored Northwest;

IN OLD CHICAGO, "a screen original of the great Chicago fire;

MY COUNTRY FIRST, "which will tell for the first time on the screen the part played by Haym Salomon, an American patriot during the Revolutionary War.

"On an equally impressive scale," he continued, "will be such pictures as 'Hudson Bay Company,' dealing with the early trading days in Canada; 'The Wright Brothers,' which will present the story of the beginnings of aviation; 'The Barrier,' a story of the Yukon and Alaska during the gold rush, dramatized from the novel of Rex Beach; as well as 'Gone With the Wind' and 'The Buccaneer,' which belong to this classification."

Mr. Hays' survey disclosed that, "The fountain of literary classics and the stream of biographical stories will continue to run strongly. Among forthcoming productions of this character," he explained, will be:

PRIDE AND PREJUDICE, "based on Jane Austen's great novel;

WITHERING HEIGHTS, "a screen treatment of Emily Bronte's work;

TOM SAWYER, "Mark Twain's classic of boyhood, to be done in color;

KIM, "Kipling's story of India, featuring Freddie Bartholomew;

THE GAMBLERS, "a Max Reinhardt production based on the novel of Dostoievsky;

THE GREAT GARRICK, "a romance founded on the life of the great actor;

CONQUEST, "the love story of Napoleon and Marie Walewska, with Charles Boyer and Garbo in the leading roles;

MARCO POLO, "the life and adventures of the famous traveler;

PERSONAL HISTORY, "based on Vincent Sheean's story;

MADAME CURIE, MARIE ANTOINETTE, REBECCA OF SUNNYBROOK FARM, EBB TIDE, "previously referred to in this review.

"The cartoon motion picture as a unique achievement of the screen will enter a new phase this year," Mr. Hays declared, "with the presentation of 'Snow White and the Seven Dwarfs,' Walt Disney's first full-length picture—a film three years in the making.

"In the field of the legendary," Mr. Hays added, "will be such outstanding pictures as 'The Adventures of Robin Hood,' a screen original done in color, and 'Arabian Nights,' a dramatization of the famous classic.

"Comedy Plays Important Role"

"Comedy promises to be a prominent part of the new entertainment fare. This is featured not only by many original scripts, but by the screen versions of leading Broadway successes," Mr. Hays continued, adding, "Among the outstanding comedy pictures will be these productions:

ROOM SERVICE, "founded on the comedy hit of Broadway;

THE AWFUL TRUTH, "with Irene Dunne and Cary Grant;

STAND-IN, "Clarence Budington Kelland's story featuring Leslie Howard and Joan Blondell;

YOU CAN'T TAKE IT WITH YOU, "the screen version of another great stage success;

BLUEBEARD, "a Lubitsch production with Claudette Colbert in the leading role;

NOTHING SACRED, "a farce comedy with Fredric March and Carole Lombard;

HAVING WONDERFUL TIME, "a screen version of the New York stage success with Ginger Rogers in the leading role; and others.

"Popular and Classical Music"

"Music, both classical and popular, will be a prominent feature on the screen in forthcoming pictures. Among the outstanding films in this category," it was indicated, "are 'The Great Waltz,' based on Johann Strauss' 'Waltzes in Vienna'; 'Chopin,' which will contain many of the great composer's works; 'The Life of Beethoven,' which will interweave the master's music as an integral part of his life story; 'The Girl of the Golden West,' starring Jeannette MacDonald and Nelson Eddy; 'Alexander's Ragtime Band,' an Irving Berlin musical, which will revive many popular hits; 'Ali Baba Goes to Town,' starring Eddie Cantor; 'Yellow Nightingale,' which will feature Gladys Swarthout and John Boles.

"'Radio City Revels,' a musical comedy featuring many stars; 'I'll Take Romance,' starring Grace Moore; 'The Goldwyn Follies,' a musical with an elaborate cast; 'Rosalie,' a screen original with Eleanor Powell and Nelson Eddy in the leading roles; 'Hitting a New High,' which will again bring to the screen Lily Pons, the famous coloratura; 'Bread, Butter and Rhythm,' a Sonja Henie musical; 'The Joy of Loving,' a musical comedy by Jerome Kern.

"Adding to the wide range of entertainment," Mr. Hays said, "will be mystery, detective and outdoor films, and important short subjects."

SHORT PRODUCT PLAYING BROADWAY

Week of October 2

CENTRAL
- Who's Crazy? ..... Educational
- How to Ski ..... Educational

CRITERION
- Rhythm Ranglers ..... RKO Radio
- Porky's Garden ..... Vitaphone
- The Littlest Diplomat ..... Vitaphone

MUSIC HALL
- Woodland Cafe ..... United Artists

PARAMOUNT
- Unusual Occupations, No. 2 . Paramount
- Picking Pets ..... Paramount

RIALTO
- The Fixer Upper ..... MGM
- Sport's Greatest Thrills .... Columbia

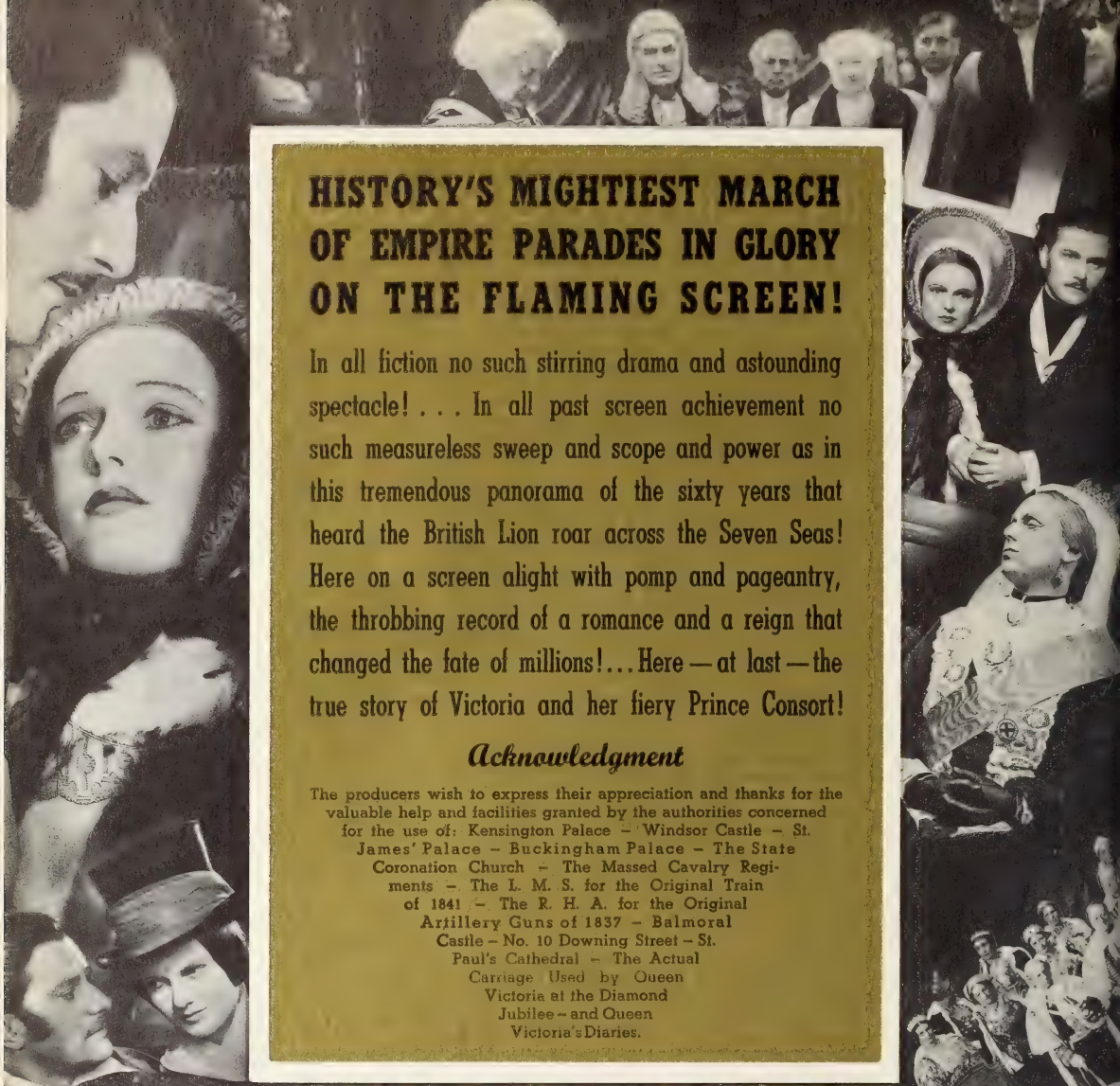
RIVOLI
- Screen Snapshots, No. 12 .. Columbia

ROXY
- Motor Maniacs ..... Twentieth Century-Fox
- Cleaning Day ..... Educational

STRAND
- It's Work ..... Vitaphone
- Rover's Rival ..... Vitaphone
- Pictorial No. 2 ..... Vitaphone



From the pages of
Queen Victoria's
own diaries rolls the drama of
a private and public life that
trembled the world and built
its mightiest empire



HISTORY'S MIGHTIEST MARCH OF EMPIRE PARADES IN GLORY ON THE FLAMING SCREEN!

In all fiction no such stirring drama and astounding spectacle! . . . In all past screen achievement no such measureless sweep and scope and power as in this tremendous panorama of the sixty years that heard the British Lion roar across the Seven Seas! Here on a screen alight with pomp and pageantry, the throbbing record of a romance and a reign that changed the fate of millions! . . . Here — at last — the true story of Victoria and her fiery Prince Consort!

Acknowledgment

The producers wish to express their appreciation and thanks for the valuable help and facilities granted by the authorities concerned for the use of: Kensington Palace – Windsor Castle – St. James' Palace – Buckingham Palace – The State Coronation Church – The Massed Cavalry Regiments – The L. M. S. for the Original Train of 1841 – The R. H. A. for the Original Artillery Guns of 1837 – Balmoral Castle – No. 10 Downing Street – St. Paul's Cathedral – The Actual Carriage Used by Queen Victoria at the Diamond Jubilee – and Queen Victoria's Diaries.

VICTORIA THE GREAT

with

ANNA NEAGLE ★ ANTON WALBROOK

H. B. WARNER • WALTER RILLA

Produced and directed by

HERBERT WILCOX

With Scenes in TECHNICOLOR

Screen play by

Miles Malleson and Charles de Grandcourt

RKO RADIO PICTURES

WRITERS' GUILD BARGAINING PETITION BRINGS INQUIRY INTO STUDIO BUSINESS

Labor Board Attorneys Demand Figures on Studio Expense and Grosses to Establish Interstate Commerce Connection

by VANCE KING
in Hollywood

Seated at tables in front of a judicial bench is a group of men who take frequent notes, and rummage through bulky brief cases. Facing them on the bench, raised two feet above the floor, is another man, a gavel on the desk before him. In the foreground of the room, to the left of the bench, is a table where newspapermen sit. In the spectators' section, separated from the rest by a railing, are several other men waiting to be called to the witness stand.

In these simple surroundings are some of Southern California's most brilliant legal minds, all engaged in a far reaching Regional Labor Relations Board hearing, the immediate issue of which is the petition of the Screen Writers Guild of the Authors League of America for an election to determine who shall be the sole collective bargaining agency for film writers.

As the testimony proceeds it is apparent that precedent setting revelations will be made. Although violent objections are interposed by counsel for the producers, a ruling is made that testimony concerning the companies' incomes and picture grosses is pertinent, opening the way for minute examination of finances. Before turning to such inquiry, however, figures are introduced to show the amounts expended by each company for raw film and other studio materials.

As indirect issues, yet affecting the entire business, are other questions to be settled, perhaps not finally in Los Angeles by the Board, but by the Ninth District Federal Court of Appeals, sitting in San Francisco, or by the United States Supreme Court. They include whether the film industry engages in interstate commerce, or whether it engages in business in such a manner as to affect interstate commerce, and to what degree it affects that trade; what constitutes a screen writer, and his legal definition as such; and what is the appropriate bargaining unit, by studio or industry.

The respondents, who would be termed defendants in courts of law actions, include the Motion Picture Producers and Distributors of America, the Association of Motion Picture Producers, robust Pat Casey, producers' labor contact executive, and the production corporations of Metro-Goldwyn-Mayer, RKO-Radio, Twentieth Century-Fox, Selznick International, Walter Wanger, Universal, Trem Carr, Republic, Samuel Goldwyn, Columbia, Larry Darmour, Warner Bros., First National, Paramount, Major, B. P. Schulberg, Walt Disney, Grand National, Hal Roach and Monogram. They are represented by counsel, led by diminutive Milton H. Schwartz, of the law firm of Loeb, Walker and Loeb, handling the affairs of at least eight of the respondents, and Walter Tuller, of the firm of O'Melveny, Tuller and Myers, Paramount's representatives.

Presenting the labor board's case is William J. Walsh, special attorney for the National Labor Relations Board, who formerly practiced in Cleveland and Cincinnati and who is now permanently transferred to Southern California.

Leonard Janofsky is representing the Screen Writers Guild in the action. A young man, he is a veteran of such labor board proceedings, having served for ten months as attorney for the board.

Intervening in the petition of the Guild is the Screen Playwrights, Inc., another writers' organization which early this year consummated negotiations with the producers for an agreement for writers, covering credit assignments and working conditions. The Playwrights, through Attorney Neil S. McCarthy, give promise of a heavy barrage of arguments throughout the hearing.

Presiding over all is Special Trial Examiner William R. Ringer of Indianapolis, new to the complexities of the film industry. He is interested, outside of his regular duties in hearing this case, personally in learning about the industry. The only previous contact with which he had was as a paying customer at the box-office. To acquaint Mr. Ringer with the multi-faceted industry, Mr. Walsh announces his intention of calling to the stand workers in the various divisions of the production end.

Jurisdiction Questioned

Mr. Ringer, from behind his silver rimmed glasses and his bristly mustache, opened the hearing, overruled objections to proceedings by the Messrs. Tuller, Schwartz and McCarthy and took under advisement their motions to dismiss. Then he ordered consolidated the various actions against each respondent into one group, over objections, giving leave to counsel to point out and object to instances of evidence not applying to their individual clients.

Mr. Janofsky pointed out for the record that the International Alliance of Theatrical Stage Employees had been served with notice of the proceedings, and that the labor organization which claims jurisdiction over all film production crafts was not represented in the hearing.

Jockeying for position, Mr. Tuller raised his bulk to question the jurisdiction of the board over the film industry, alleging that the industry was not in interstate commerce, that the Guild petition cited nothing to warrant the interference of the Regional Labor Relations Board, and that even should the industry fall in the Wagner Act bounds, writers were not engaged in that type of work defined by the act. He was joined in this by other counsel, and Mr. McCarthy, who declared that the Guild petition did not state definitely what writers they were representing, or presuming to represent, that writing was a mental effort, and that the Wagner Act was meant for that type of worker who does physical work. He also said the Screen Writers Guild admitted by its petition that it was a component part of the Authors League of America, and subject to decisions of the other member groups and as such did not constitute a proper bargaining agency.

He also questioned the constitutionality of the Wagner Act in this case, pointing out in his argument that forcing employees to listen to the Guild would deprive the Playwrights of their liberty and property without due process of law, for the Playwrights already have a contract with the producers.

Then Mr. Walsh, adjusting his horn-rimmed glasses, called B. B. Kahane, vice-president of Columbia Pictures, Inc., to the stand to tell the examiner what producers do. The attorneys all listened closely. Mr. Walsh attempted to introduce into evidence the annual reports of Will H. Hays, president of the Motion Picture Producers and Distributors of America, to point out the relation of distributor to producer, but respondents' attorneys objected on the ground that distributing companies were not parties to the action. Mr. Ringer said he would rule upon their admissibility into the record after Mr. Walsh had given counsel time to read the reports.

Heated Exchanges of Words

Mr. Kahane admitted under questioning by Mr. Walsh and by Mr. Janofsky that the script was the framework for the entire motion picture. Then John Arnold, head of M-G-M's camera department, was called to the stand to read a long prepared statement on his department's work in the making of a picture. Thus ended the first day of the hearing, Mr. Ringer still complacent after subduing heated exchanges of words between the Messrs. Janofsky and McCarthy. "I shall appreciate it if counsel addresses remarks to me, not to each other."

The Friday session started with Henry King, director for Twentieth Century-Fox, on the stand. Mr. McCarthy drew from him the statement that directors made changes in the scripts as prepared by writers. Then Maj. Nathan Levinson, head of sound recording at Warner Brothers-First National, read a long paper on sound recording and submitted photographs showing the various procedures.

Fireworks developed when Nicholas Nayfack, minor executive at MGM, was called to the stand. Asked by Mr. Walsh to describe the physical properties of MGM, Mr. Nayfack started, but was interrupted by the protests of Mr. Tuller, who said the amount of property owned by the individual companies had no bearing on the interstate commerce angle at which Mr. Walsh was apparently driving. Mr. Ringer said it had, but by stipulation of counsel, they all agreed that the companies could furnish written statements showing the amount of physical property they owned.

Mr. Nayfack was then asked by Mr. Walsh to state the gross income of MGM. Amid violent objections by the respondents' representatives, who said it was a trade secret and that source of funds did not determine or have bearing on interstate commerce, Mr. Ringer rules that the matter was pertinent, thus opening the way for the examination of every company's finances and the revelation of incomes and picture grosses. This was done after Mr.

(Continued on following page)

ASIDES DURING AN INTERLUDE

When William J. Walsh, attorney for the Regional Labor Relations Board, explained the nature of testimony which he was about to present, and the lengthy, involved action necessary to lay the foundation for the case, the attorneys for the respondent companies, in the Screen Writers Guild petition for an election to determine the collective bargaining agency for writers, sighed.

Milton Schwartz, of the firm of Loeb, Walker & Loeb, said: "Well, boys, we'll be out of the trenches by Christmas."

Neil S. McCarthy, representing the Screen Playwrights, Inc., exclaimed: "And I took this case for a flat sum!"

Annual Consumption of Raw Film Stock by Producers Is Revealed at Regional Labor Board's Hearing

In an attempt to show the relation of the motion picture industry to interstate commerce, William J. Walsh, attorney for the Regional Labor Board, during the hearing in Los Angeles on a petition of the Screen Writers Guild, called representatives of raw film stock distributors to the stand. Total annual sales to various distributors made by J. E. Brulatour, Inc., C. King Charney, Inc., and Smith & Aller, as revealed on the witness stand are shown in the table below. All figures are for 1936 and represent feet of film.

Producer	Brulatour, Inc. (Eastman)			Smith & Aller (DuPont)		Charney, Inc. (Agfa)		
	Negative	*Positive*	*Canadian*	*Negative*	*Positive*	*Negative*	*Positive*	*Infra Red*
Trem Carr	181,000	194,000						14,000
Columbia	3,737,000	68,308,000	10,175,000		2,385,803	2,064,000	16,516,000	21,000
Darmour	124,000	81,000			256,000	214,000*		
Goldwyn	210,000			1,398,965				36,800
Grand National	233,000	274,000						17,000
Major	2,600	30,000		720,000	780,000			3,000
MGM	9,966,000	155,716,000	7,541,000	1,056,249	19,415,623			28,400
Paramount	4,768,000	128,000,000	3,524,000	2,101,323	2,961,171	8,200*		123,000
RKO	5,577,000	355,000		262,852	7,283,498			22,395
Republic	1,931	3,591,000		101,000	1,115,000	645,845*		11,385
Hal Roach	1,010,000	2,673,000						
B. P. Schulberg	27,000	990,000		1,085,677				
Selznick	363,000	64,000		1,000	156,000			800
20th-Fox	9,370,000	35,096,000		1,000				30,600
United Artists	1,195	1,350,000			4,266,926			
Universal	4,750,000	6,443,000						43,000
Wanger	573,000			254,485				2,200
Warner Brothers	8,654,000	35,269,000	1,914,000	1,800				34,400

*Super panchromatic.

U.S. Board Hears Guild Demands

(*Continued from preceding page*)

Janofsky quoted from the recent Supreme Court decisions on Wagner Act cases in which gross incomes of corporations were taken into consideration.

Mr. Nayfack finally answered that he did not know the gross income figures. He said MGM submitted a program of production to Loew's, Inc., and then the studio was given the money. Mr. Walsh indicated, now that the financial evidence ruling was in his favor, that he would call studio executives who did know the amount of gross income each studio had, and would show what profits were made.

Expense Figures Admitted

Then arguments arose over Mr. Walsh's attempt to introduce questionnaires answered by some of the production companies on the amount of material, such as building lumber, cement, chemicals and the like purchased during the year. Mr. Schwartz said this had no bearing on the situation, that if a strike of writers was called the effect upon such purchases would be little. Mr. Tuller in arguing his objections said such dealings by the studios would have only indirect, not direct, bearing on actual interstate commerce, if writers walked out, and therefore such testimony was immaterial, and that such dealings were intra-state.

After listening, Mr. Ringer declared: "This offered evidence merely bears out the question. Its weight will be decided upon later." The attorneys agreed to fill out all the questionnaires.

Percy R. Guth, auditor for Walter Wanger, was the final witness on Friday. He told of the company's percentage deal with the United Artists Corp., distributors, and said Mr. Wanger's six productions cost a total of $3,500,000, of which $33,000 was spent in purchase of stories and for writers' salaries. He also said Mr. Wanger received $703,000 as his percentage on two of his releases.

That concluded the testimony for the day. Mr. Ringer rapped for order with his gavel, cleared his throat and declared the session adjourned until Monday, although earlier in the proceedings he had said he would have a Saturday morning session. It seems that Mr. Janofsky, who is young and good looking, was married to Miss Annelies Ehrlick the night before, and Mr. Ringer wanted the bride and groom to have at least a week-end honeymoon because the hearings will last several weeks or more.

Film Purchases Listed

Figures showing transactions of millions of dollars in raw film stock were introduced on Monday, an important step in Mr. Walsh's attempt to show the relations of the film industry to interstate commerce. Representatives of J. E. Brulatour, Inc., Eastman distributors; C. King Charney, Inc., Agfa distributor, and Smith and Aller, DuPont distributor, were called to the stand to reveal the exact footage of raw negative and positive film sold to each company.

Following presentation of these statistics, I. S. Brown, salesman for the E. K. Wood Lumber Company, testified the producing companies' annual purchases of lumber amounted to approximately $160,000. Later other testimony showed that yearly totals spent for hardware were $335,083; paint, $72,617, and glass, $11,583. These expenditures were with companies outside the state of California, it was pointed out by Mr. Walsh.

Fox Theatres' Half Year Loss $13,249

Fox Theatres Corporation sustained an operating loss of $13,249 for the six months period ending June 30th, it was revealed in a statement of operation filed by Milton C. Weisman, equity receiver, in United States district court.

Since the company went into receivership June 22, 1932, operating losses have aggregated $479,146. The total deficit for the corporation is $39,575,297.

Total assets, as valued by Mr. Weisman, are $8,495,313, but the book value places them at $4,561,281. He included a claim of $7,500,000 against William Fox in his estimate of the assets. Approved claims total $6,645,820 after giving credit for $291,928 for dividends paid. Claims amounting to $6,968,623 are still unsettled, including that of William Fox against the corporation.

Fox Film Corp. has a disputed claim of $2,369,914; General Theatres Corp., $1,327,389, and National Theatres Supply, $293,057. The receiver has disposed of assets with a book value of $17,182,877 for $3,233,984, or a loss of $13,948,892. Largest of the disposed assets were the Fox Metropolitan Playhouses valued on the books at $5,776,176 and sold for $150,000 and the Market and 17th St. Corp. in Philadelphia, valued at

THE HOLLYWOOD SCENE

Dabs of Paint

When "Ebb-Tide," Paramount's first color venture, is publicly released, some may note that in the early sequences Frances Farmer's complexion is quite pallid. The paleness was not caused by illness; rather, it is the result of temperament.

Viewing the early rushes, studio executives noted the wan reflection. Projector lamps were readjusted, the rushes run through again, but the result was the same.

Ensued an investigation which revealed that Miss Farmer was foregoing makeup. Not only was she so doing, but she was determined to continue along the same line. She had reasons, too. She had a good complexion naturally. Besides, she didn't think that girls wore makeup in the time of the story.

The production crew went to work, determined to convince her that makeup was necessary. Director James Hogan argued from the standpoint of color values. Others had their say, but still Miss Farmer was adamant.

Finally the matter was placed in the hands of Lucien Hubbard, who, it appears, has a way of dealing with temperamental artists.

Mr. Hubbard thought and studied. The picture had gone along quite a way. A considerable investment was tied up. Finally he hit upon a solution that made Miss Farmer a subject of makeup artist's attention. Explaining to her that in the picture she was the daughter of a seafarer and spent a great portion of her life on decks of boats under a tropical sun, and naturally could not be anything else but tanned and sunburned, he convinced the player that she would look strange if she appeared otherwise on the screen.

In the succeeding sequences Miss Farmer's complexion is considerably more colorful.

Production Easer

For the first time in several weeks Hollywood production slowed up a bit. Only six pictures started and five were finished. The decline may be attributed to the opening of the football season.

Although the quantity of newly started pictures may not be great, several promise to be of outstanding quality. At Twentieth Century-Fox, Shirley Temple started in a complete re-creation of that enduring romantic melodrama of old New England, "Rebecca of Sunnybrook Farm." Her supporting company includes Gloria Stuart, Helen Westley, Bill Robinson, Phyllis Brooks, Jack Haley, Slim Summerville, Alan Dinehart and Dixie Dunbar. The troupe which Allan Dwan is directing will be augmented as shooting continues.

With C. C. Coleman, Jr., in charge, Columbia started "American Legion." It will present Don Terry, Mary Russell, Robert Warwick, Ivan Miller, Arthur Loft and George McKay.

Paramount started "The Yellow Nightingale." Gladys Swarthout, John Boles, John Barrymore, Claire Dodd, Fritz Feld and Curt Bois head the cast, which is not entirely completed. Henry C. Potter is directing.

Principals in Monogram's "Federal Bullets," which Karl Brown is directing, are Milburn Stone, Terry Walker and Helen McKellar.

IT'S ALL ABOARD THE GRAVY TRAIN

Like most fat men, Don McElwaine, important in the MGM studio publicity department, is a very considerate fellow. Some months ago, it became necessary for him to inform a youthful attache that his services no longer were required. That was too tough a job for Don to undertake, so he scurried around the lot, buttonholing all his friends, and finally landed the boy a job in the makeup department. Don broke the news to the lad by telling him he was being transferred.

Several months went by. The labor controversy broke out, an incident in which the makeup artists were importantly involved. The makeup artists, who always find that some player's eyebrows need brushing or hair needs to be combed just when director and cameraman are ready to shoot the sequence, emerged from the strike with certain definite pecuniary advantages.

On the lot, a few days ago, Don again met his protege, asked him how he was doing.

"I'm doing swell," said the boy.

"Good. I'm glad to hear it. How much are you getting now?"

"Oh, I'm getting $135.00 a week now, and haven't missed a day since you transferred me."

A couple of days later the MGM publicity department joined the Screen Publicists Guild.

Culminating a publicity campaign which continued for several months, Sol Lesser started "Tarzan's Revenge." Famous athletes, Glenn Morris and Eleanor Holm, will be starred, with C. Henry Gordon, George Barbier, George Meeker, Nana Bryant, Joseph Sawyer, Corbet Morris and John Lester Johnson in support. D. Ross Lederman is the director.

"The Ugly Duckling" started at MGM. The cast thus far lists Allan Jones, Fanny Brice, Judy Garland, Reginald Owen and Lynne Carver. Edwin L. Marin is directing.

Two of the five completed productions are credited to MGM. "Bad Man of Brimstone" will present Wallace Beery, Dennis O'Keefe, Virginia Bruce, Lewis Stone, Joseph Calleia, Bruce Cabot, Guy Kibbee, Cliff Edwards, Guinn Williams, Robert Gleckler, Arthur Hohl, Raymond Hatton, Noah Beery, Scotty Beckett, Olin Howland and Mitchell Lewis. J. Walter Rubin directed. The cast of "The Last Gangster" is headed by Edward G. Robinson, who, as a matter of history, was the first screen gangster. Others to be seen are Rose Stradney, Lionel Stander, Douglas Scott, Louise Beavers, Sidney Blackmer, Henry Daniell, Allan Baxter, Donald Barry and Moroni Olsen. Edward Ludwig directed.

RKO-Radio finished "Danger Patrol," formerly titled "Highway to Hell." The cast includes John Beal, Sally Eilers, Harry Carey, Frank M. Thomas, Richard Lane, Ed Gargan, Lee Patrick, Solly Ward, Vinton Haworth, and George Shelley. Lew Landers directed.

At Republic "The Duke Comes Back" was finished. It will present Allan Lane, Heather Angel, GenevieveTobin, John Russell, Joseph Crehan, Frederick Burton, Ben Weldon, Selmer Jackson, Clyde Dilson, George Lynn, Victor Adams, Byron Foulger and George Cooper.

For Paramount Frank Lloyd completed "Wells Fargo." It features Joel McCrea, Bob Burns, Frances Dee, Lloyd Nolan, Porter Hall, Ralph Morgan, Mark Nash, Robert Cummings, Johnny Mack Brown and Jane Dewey.

Preparation

An army, preparing for war, could not have been more completely equipped and accoutered than was the company of 300 Warner Brothers-First National actors, directors, extras and technicians which set forth for Chico, Cal., to start the filming of "The Adventures of Robin Hood."

A ten car special train carried the company from Hollywood to its location, where it will remain for six weeks. Aboard was an assortment of equipment to make the expedition self-sustaining every minute of the time. Along with the train, a small fleet of trucks rolled along the highways. They, too, like another special train of baggage and freight cars which preceded the company special, were loaded with more than 2,000 items of theatrical and scenic properties.

Along with the tons of foodstuffs, medical supplies, costumes, personal baggage, mechanical apparatus and whatnot, the loads include thousands of arrows, crossbows, quarter staves, battle axes, saddles, war clubs, lances, scores of suits of medieval armor and similar trappings necessary to equip Robin Hood and his merry men and the army of Prince John.

Itemized

Paramount has purchased from W. C. Fields five of his comedy routines with the condition, made at the insistence of Mr. Fields, that he not be credited with their authorship. The five acts, one of which will be used in "The Big Broadcast of 1938," are known as the gas station, golf, barber shop, pool room and orchestra routines.

Jimmy Fidler, radio commentator and writer, has been signed by Warner Brothers to make one picture a year. His first will be "Broadway Goes Hollywood," which will be placed in production shortly after the first of the year.

GREATER UNION WILL GO IT ALONE IN AUSTRALIA, DECLARES RYDGE

Chairman Puts Quietus on Speculation Whether Circuit Will Renew Agreement with General Theatres Next Year

by CLIFF HOLT
in Sydney

"Greater Union Theatres will not renew its association with General Theatres Corporation. On and after December 31 it will definitely operate as an entirely independent circuit."

That declaration by Norman B. Rydge, chairman of directors of Greater Union Theatres, Ltd. (the present partners with Hoyts Theatres, Ltd., in General Theatres Corporation), apparently ends the speculation as to whether the two companies would extend their five-year agreement upon its expiration at the end of this year.

Mr. Rydge's statement is neither confirmed nor denied by Hoyts, and the trade now assumes that the two companies are preparing to re-enter competition with each other with the dawn of 1938.

Speaking at a special function attended by the directors and combined staffs of Greater Union Theatres and its affiliated companies, Cinesound Productions, British Empire Films and National Theatres Supplies, Mr. Rydge amplified his statement by a definite denial to "the crafty statement that a receiver has been appointed by the bank."

"How different are the facts," he said. "Our financial standing was never better; and, what is more, the Board is assured of ample funds to break up the present combine and operate independently.

"Greater Union Theatres has always been proud of the fact that it is an all-Australian organization, owned and controlled by Australians, and working in the interests of Australia. Our policy is merely a policy of Australian independence!

"I give the lie also to the deliberately inspired rumor that Cinesound Studios will be compelled to close down forthwith. Nothing is farther from the truth. On the other hand, our Board has approved of a twelve-months' production plan, calling for an expenditure of no less than £100,000 ($500,000).

"I also refute the suggestion that we will not be operating the State Theatre, Sydney, next year.

"The true position is that in effect we own the freehold of the theatre, through our majority holding of 500,000 out of the 850,000 issued shares in Union Theatres Investments, Ltd. The State will always be part of the Greater Union circuit, which is the largest chain of metropolitan theatres operating in this country.

"It has been built up by Australian money and Australian brains, and we do not feel disposed to hand over the control to outside interests.

"We do not know who is responsible for these statements, which are damnable, despicable lies—lies calculated to harm our undertaking! All I can say is that we are endeavoring to trace their source, and if we are able to do this, we will protect the interests of our companies by the immediate issue of writs against the persons responsible."

▽

Regulation Discussed

The suggestion that the Federal Government will give serious consideration to the advisability of regulating the distribution of available film supplies between Hoyts and Greater Union Theatres, after the two circuits end their partnership on December 31st, is a point freely discussed by Australian film men.

The chief argument in support of this contention is that the Government may foresee the possibility of a film "corner" being created by either circuit and in that event consider its intervention justified.

At the time of writing, however, the most important consideration is as to which Government is in power next year. The Lyons Government, a Nationalist administration, goes to the polls on October 23rd. Its prospects of success appear reasonably bright, but its victory is by no means assured. Should the Lyons Government be returned, one doubts very much whether it would be stampeded into taking part in the negotiations for film between Hoyts and Union and the distributing companies; but a Labour Government might take a different view of the matter. Always eager to protect local industry and local capital, Labour easily may be persuaded that the Fox influence in Hoyts represents a definite threat to the future of Greater Union Theatres, since, by reason of its American theatre circuit, it is said Fox can do much to influence those companies doing business with them on the West Coast to sell to Hoyts in preference to Greater Union Theatres.

Labour Governments especially are ever ready to listen to propaganda against American film companies, and as Greater Union Theatres undoubtedly will beat the big drum about the "stranglehold tactics of the American movie combines," the prospects of active political participation in the matter of film supplies will not be out of the question if the Lyons Government is defeated in October.

Rydge Predicts Government Aid

In a statement issued by Mr. Rydge, the Greater Union chief said that it had been hinted that if his company operates independently from 1938 onwards, adequate supplies of film would be denied to the company's Australian-owned theatres.

"Statements," he said, "have already appeared in the overseas press that all the good film has been tied up against Greater Union Theatres. I do not want to discuss this question here, but all I can say is that our Australian Governments have always protected Australian industry and will not stand by and allow such a vast organization as ours to be forced out of business. No Government, I am sure, will hesitate to introduce legislation to protect, if necessary, the jobs of our large army of men and women employees, and the interests of about 5,000 Australian investors."

Film men and others who are acquainted with the industry on this market clearly refuse to acknowledge that the influence of Fox has any real bearing on the main issues. While suggestions openly have been made that Hoyts is attempting to corner film supplies, Hoyts executives have refused to comment. But its protagonists declare that Hoyts appreciates the inadvisability of being over-bought for film as much as the desirability of being adequately-bought.

The plain fact is that whereas the two circuits are about equal in theatre strength in the capital cities, Hoyts has an expanding suburban and country circuit of some 80 theatres whereas Greater Union has practically no interests outside the city; and as the independent houses are serviced largely by Paramount and MGM and sundry British productions, a distributor selling to Greater Union must look to Hoyts to handle his product in the subsequent-run situations.

An extraordinary feature of the proceedings is that whereas Hoyts allegedly has cornered all the important film for next year, no official announcement has been made by either Hoyts or any one distributor that contracts actually have been signed.

NEW BUYERS' GUIDE APPEARS NEXT WEEK

The annual Fall Buyers Number of Better Theatres, *containing newly revised directories of equipment and furnishings manufacturers and of theatre supply dealers, makes its appearance with the next issue of* Motion Picture Herald, *that of October 16. In addition to these directories — The Equipment Index and Territorial Supply Dealers — the Fall Buyers Number will contain* Better Theatres' *regular departments and, among others, the following special features:*

Correcting Costly Practices in Theatre Insurance.

Meeting Air-Conditioning Problems of the Medium-Sized Theatre.

The Proper Mounting and Decoration of Acoustic Materials.

The Theatre Owner's Defense in Suits Over Injuries to Patrons.

Illustrated descriptions of two modern theatres — the Montana in Miles City, Mont., and the Green Lake in Seattle.

One of the editorial features originally announced for the Fall Buyers Number — Illumination With Glass Blocks, by Francis M. Falge — has been postponed to a later issue.


A charming new screen sweetheart twosome aglow with the joy of a lilting love-laughter-excitement show with a tingle all its own!
ALIVE WITH ROMANCE! ABLAZE WITH SONG!



With glorious new music by **RUDOLF FRIML**

composer of "The Vagabond King," "The Firefly," etc. —and by other great composers.. Lyrics by Gus Kahn.

Shrieking police sirens blended with the voice the world adores . . . as a society jewel robbery puts our hero on the spot . . . and leads us athrill to that sweeping climax under the stars at HOLLYWOOD BOWL, where we hear that sentimental hit of hits, "I Want The World To Know," sung with full symphonic accompaniment. SWELL ENTERTAINMENT . . . NATURAL BOX OFFICE.

NINO MARTINI
Music FOR *Madame*
JOAN FONTAINE



ALAN MOWBRAY
BILLY GILBERT
ALAN HALE
GRANT MITCHEL
ERIK RHODES
LEE PATRICK
ROMO VINCEN

A JESSE L. LASKY PRODUCTION
DIRECTED BY JOHN BLYSTONE
Screen Play by Gertrude Purcell and Robert Harari

RKO RADIO PICTURES

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Paul Muni (Muni Wiesenfreund) is accredited with having a deep knowledge of the historical biographical, which serves him well in his "Louis Pasteurs," "Emil Zolas," and such. But, he is really sadly lacking in an understanding of the conduct of gardening—so much so, that on the ranch he bought in San Fernando Valley, he mistook the irrigation standpipes for flower pots and planted geraniums in them. When the water was turned on the geraniums flew into the air. Muni sold the ranch.

▽

Harrison Carroll, International News movie reporter in Hollywood, pish-toshes to the New York *Journal* as follows:

Maureen O'Sullivan arose at her Malibu Beach home at 5:45 a.m. for her first day on the "My Dear Miss Aldrich" set. She hurried to the set and was promptly put to bed by Director George Seitz for the first scene.

Anita Louise drinks a pint of carrot juice with every meal. She extracts the juice herself with a special machine.

William Powell paid another visit to his doctor and may not return to work in "Double Wedding".

Beverly Roberts always rubs her face with cucumber.

William Hopper has won a feminine heart and he doesn't know what to do about it. She is "Queenie"—a bear.

Ever come across that Broadway acrobat vaudevillian who calls himself "Ben Dova?"

▽

Although New York probably couldn't muster more than a corporal's guard of Buddhists, nevertheless thousands daily are becoming Buddhists-for-a-moment and caress a huge idol in the lobby of Loew's Capitol theatre on Broadway.

From Dr. M. Meerkerk, Chinese art authority, Loew-Metro borrowed a half-ton sculptured likeness of the God Padmapani, the Lotus Bearer, also known as Bodhisattva, He, Essence of Perfect Knowledge. Old Bodhisattva was brought in to drum up business for Metro's "Good Earth," and the company's press agents placed the idol under a spotlight, with a small sign, inviting patrons and passersby to "touch Buddha gently and make a wish." Hundreds touch, and slink quickly away.

▽

Loew's, Incorporated, are pleased to announce that their vaudeville theatres are having much success on the stage with "Red" Skelton, "Doughnut Dunker Extraordinary" who exposes the various methods of dunking doughnuts for the edification of the Loew audiences.

▽

E. M. Loew, circuit theatre owner in New England, is complaining bitterly to police that spectators in boats are forming non-paying audiences at his new Drive-In theatre on a filled-in marsh site outside of Lynn, Mass. The Lynn police, however, not having a navy, are at a complete loss on how to proceed, and Mr. Loew may be forced to build a navy himself, or at least a string of flatboats. Anyway, he could change the name to The Sail-In theatre.

Sam Epstein, exhibitor in Omaha, vacationing at Lake Okoboji, Neb., fished for six days and got nary a bite. The seventh day he landed 30, the eighth day, 40, the tenth day, 163. It all started, he asserts, when, disgusted with his luck, he commenced on the seventh day to holler "BANK NIGHT!" on the lake bank.

▽

Patrons of the Orpheum theatre in Eldorado, Ill., covered a lot of ground the other day when they saw a double-feature bill consisting of "Man from Hell" and "Hitch-Hike to Heaven."

▽

Sagest observation of the month, made by Hal Roach on the explanation of his new partnership with Benito Mussolini's son, Vittorio, in Ram Pictures, Italy:

"I went over (to the Italian film industry) on the wrong premise, and got in by mistake."

▽

The Playhouse, at Newport, Maine, advertised Bank Night and a double feature in this manner:

BANK NIGHT - - $175
(If the $175 is not drawn, we will draw until someone wins)
also
THE GOLD RACKET

IT CAN'T LAST FOREVER

▽

Police Chief Murphy, in Greenville, Alabama, arrested Lee Bogan attempting to rob the Ritz theatre, without really any effort.

Bogan had jimmied his way into the Ritz manager's office during the night, but was found asleep when the theatre was opened at nine in the morning. He had a flashlight in one hand and tools for opening the safe in another. Bogan had removed the safe's hinges when he became tired and fell asleep.

▽

Political changeovers in India have brought about many changes in the government, the Censor Board being one department receiving a complete revision as to personnel and policy. Bombay's "Moving Picture Monthly" takes the matter right serious, warning that in the new setup of the board, "People who dwell in the reflected glory of past services will have to be given a goby to."

▽

Robert Porterfield's Barter theatre in Abingdon, Virginia, is now approaching the close of its fifth season. During its five years, many prominent plays have been presented. Revivals of Broadway successes, Shakespeare and the classics, folk plays, tryout productions of new plays—all have found their place on the Barter programs, and all have drawn their quota of beans, cabbages and roasting ears at the box office. The casts, too, have varied. Each year the company has been built around a nucleus of seasoned Broadway players. Margaret Wycherly, Maude Scheerer, Eddie Craven, Blaine Cordner, Hume Cronyn, George Oliver Taylor, Fred Lawrence, Margaret Swope, Grace Mills, Nell Harrison and John Cromwell are but a few of those with established reputations who have bartered their talents for the beans, cabbages and roasting ears, Robert Porterfield has taken in at the box-office.

Five years ago, Mr. Porterfield arrived in Abingdon with 21 actors, a dollar and an idea. Evidently time has proven his idea a good one.

Advertisement copy writers for virtually all of the large motion picture companies now concerned with the making and marketing of features and/or short subjects concerned with the "swing music" craze, might well take heed of the predicament of the ad writer who needed a bar of "swing music" to illustrate an advertisement in the Wakefield (Mass.) Daily Item. He dug around and found one that fitted like a glove. That night his wife tried it out on the family piano and the best she could make of it was "Joy to the World, the Lord Is Come."

▽

Zoltan Korda's directorial effort on "Mutiny in the Mountains," for Alexander Korda, in London, was interrupted the other morning by an unexpected touch of realism on the title.

Some 500 Indians were at the height of a big battle scene when they received instructions to "die" under the fire of an attacking Gordon regiment. But as the action progressed, it was noticed that very few of the Indians "died." Zoltan Korda stopped the cameras and angrily inquired of the "extras'" interpreter why instructions were not being followed. He was told that the natives feared that being "killed" would automatically end their jobs and their pay would stop.

▽

The production of an operatic version of "Macbeth" at the Scala, in Milan, Italy, was canceled because of its "too-English flavor." "Faust" took its place, Mephistopheles having no definite nationality during the present European crisis.

▽

One of the newsreels is putting out some shots showing Chinese being executed by Japanese purportedly in the present Sino-Japanese war. They are authentic pictures of authentic executions—but they were taken during the Sino-Japanese trouble in 1931!

▽

Self-preservation department:
On the boxoffice of the New Orleans Strand, operated by Joy Houck, is this sign: "The Strand presents two feature pictures, newsreels, short subjects—Admission Five Cents. NO MONEY REFUNDED."

▽

In view of Bing Crosby's huge income, suggests Austin Butcher, of the Altoona (Kansas) Tribune, *"we should say Bing was born with a silver croon in his mouth."*

▽

Economic Note, from Elsie Loeb, our Cleveland correspondent:

"Due to the high cost of living, United Artists Corporation has boosted its salesmen's expense accounts, Bert Stearn, U.A. district manager, reports."

▽

Archie Mayo, directing Samuel Goldwyn's "Adventures of Marco Polo," uses a neat trick for avoiding boring dinner engagements.

Mayo had been harassed for a week by a certain Hollywoodite who wanted him to dinner. Unable to escape through repeated polite refusals, he obtained a cardiograph taken of another person's very weak heart and sent it by messenger with this note: "Please show this to your doctor. I am sure he will explain why it is impossible for me to accept your invitation.—Archie Mayo."

THE RAVE-OLUTION IS

SWING WIDE THE GATES!... ROLL OUT THE RED CARPETS!... BEAT THE DRUMS AND BLARE THE TRUMPETS!... HERE COMES HIS MAJESTY, JOE E. THE GREAT... WITH DASTARDLY PLOTTERS IN HIS HAIR, NEWSHAWKS ON HIS TRAIL, AND THE BEAUTIFUL PRINCESS IN DANGER!... WHAT HO FOR LAUGHS!... LET'S GO!

DAVID L. LOEW
presents

JOE·E·BROWN

IN

FIT FOR A KING



WITH

HELEN MACK

PAUL KELLY

AN EDWARD SEDGWICK PRODUCTION

SCREEN PLAY BY RICHARD FLOURNOY

DISTRIBUTED BY RKO RADIO PICTURES


ON!

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 88

Question No. 88 *was: (A) Upon what basic law does the electric generator (dynamo) depend for its action? (B) Why does the rotation of a generator armature generate voltage? (C) Explain in detail why only a.c. can be generated by an armature.*

The following made acceptable answers: S. Evans and C. Rau; C. Oldham; L. Cimikoski; G. E. Doe; J. R. Prater; H. Edwards; W. Limmroth; W. H. Edmonds; J. A. Zachritz; O. H. Schmidt; M. and J. Devoy; L. H. Kelley; L. F. Hayes; R. and K. Wells; H. T. Plum; F. D. Scanlon; R. M. Schulherr; T. W. Redhouse; D. M. Stinson; J. W. Tarr; S. R. Cuddy; H. Bunker; D. and W. Porter; S. T. Lomax; F. H., S. and P. Dalbey; A. H. Bradley; L. Blachley; M. and E. F. Wentworth; T. and W. Turk; M. F. Robinson and L. A. Beachwood; S. R. Hewitt; W. C. Bant and L. M. Roberts; E. Exline; L. F. and G. Brown; P. and L. Felt; T. Lavenburg; S. S. Bant; G. R. Thomas; F. H. Bolton; K. N. Alberts; L. M. Grahame; G. L. Goss; A. Leonard and G. T. Jones; J. H. Morton and M. O'Connell; R. R. Robbins and W. Winkler; S. G. Billings; A. D. Lonby; G. Johnson and T. A. Johnson; W. D. Saunders and Son; B. L. Cooper and T. N. Kent; T. L. Strobey; P. F. Maxwell and R. D. Hicks; J. H. Manheimer and O. L. Goldstein; D. Morgan; W. D. Hemington; W. M. Henderson; A. E. Burlson; H. T. Abernathy; O. S. Mallaby and S. N. Lochhard; M. Samuels; B. B. Hornstein and R. R. Jacobs; L. N. Rasmon and G. L. Trilon; A. C. Grene; W. R. Matthews and J. R. Davidson; M. L. Daniels; L. E. Dodson and H. T. Todd; R. S. Welch; W. L. Morehouse; H. D. Maxwell; P. B. Marshall and S. N. Baxter; L. N. Schofield; E. M. Brown and D. Davis; V. F. Nutan and W. A. Kendal.

There were many excellent answers. From eleven of the best covering Section (A) I have selected that of J. R. Prater, who says, "The basic law upon which electric generation by a generator armature is based reads: 'If an electric conductor in the form of a closed circuit be moved in a magnetic field in such a manner that the said conductor will cut (pass through or across) a variable number of lines of magnetic force, a voltage will be built up and a current caused to flow in a direction at right angles to the line of motion of the conductor.'

"That is exactly as the law is quoted in the Bluebook of Projection. While I realize answers copied verbatim from the book are ordinarily not acceptable, this is a definite law and can hardly be correctly stated differently."

All the correct replies read almost exactly the same, hence it would be waste of space to quote further.

(B) Evans and Rau say, "When a closed coil is rotated in an electromagnetic field, it cuts across magnetic lines of force which are less dense at the edge of the field than at its center. Thus, in accordance with Faraday's law, it passes through a varying number of lines of force and a voltage will be generated therein, which same will cause current to flow.

D. M. Stinson says, "Voltage is generated because since the armature coil sides are continuously moving either from a less dense part of the magnetic field to a part less dense, they must and do cut a variable number of lines of magnetic force. Therefore, except at the instant of time (twice each revolution) they move in a direction parallel with the lines of force, voltage is generated in accordance with Faraday's law, which may be examined by turning to page 10 of your Bluebook. The fact that current moves in a direction at right angles to the line of motion of the conductor causes direction of current flow to reverse at each half revolution of the armature."

(C) H. Edwards supplies what seems to be the best answer, as follows:

"Assume a simple generator to be so constructed that the lines of magnetic force flow horizontally between two field poles. The armature shaft also is horizontal, but at right angles to the lines of force. Assume one side of an armature coil to be directly over the other, starting from which position the coil sides rotate practically horizontally, hence cut no lines of force (of course they do not really move exactly horizontally, but sufficiently so for our purpose). Then no voltage is generated. But instantly one coil side starts downward and the other side upward, each cutting across lines of force in increasing number until they are in the same horizontal plane with each other, they cut a maximum number of lines of force and generate maximum voltage. We thus see that during the first half revolution a constantly increasing number of lines of force are cut, hence both voltage and current flow is raised to maximum, the current flow being in a direction at right angles to line of coil movement.

"However, when this point is reached, each coil side passes gradually into a less dense part of the magnetic field, hence voltage and current flow drops until the coil movement and movement of the lines of force are again parallel, whereupon voltage generation and current flow entirely ceases for an instant of time.

"Then, however, each coil side again starts cutting an increasing number of lines of force as before, but, viewed as coil sides, in an opposite direction, hence since current flow is always at right angles to line of motion of the conductor, we see that current movement in the second half of the coil movement or rotation will be reversed in the circuit being served."

▽

Wally Edmonds, projectionist of the Park theatre in Dexter, Me., has been an earnest, consistent Bluebook School "student" for many months. In a footnote to his answer to one question he pays what I think is a very high tribute to the "school." He says:

"To the end that I may examine discussions of subjects having the same general or direct bearing, I keep all Bluebook School questions and answers on file. It was recently brought home to me forcibly what the school really means to those who follow it carefully, submitting answers to the various questions.

"This occurred when some trouble happened and instantly I knew exactly what to do. *To my surprise the knowledge was as a part of myself. It did not seem as though it had been learned out of a book or had been taught to me.* This really surprised me! Thinking it over I realized that the Bluebook School had so driven that piece of information home that it had become a part of my own knowledge."

BLUEBOOK SCHOOL QUESTION NO. 93

(A) What is a crystal speaker? In what manner does it differ from other types of speaker, and in what manner does it operate.

(B) Why are flexible arrangements necessary in transmission line to loud speakers? (As a hint, see page 592 of Bluebook.)

(C) Does a magnetic speaker have a field coil?

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

Survey of 16mm. Field Undertaken by Golden

Nathan D. Golden, chief of the Motion Picture Division of the Department of Commerce, in an effort to determine the extent of the non-theatrical motion picture field for 16mm. and 8mm. film, is contacting manufacturers of cameras and projectors, laboratories, film manufacturers, producers and libraries.

The survey takes the form of a comparison for the years 1932 and 1937 and embraces footage, both silent and sound, also color, employment, capital investment and a breakdown into industrial, educational and advertising subjects produced, besides the manufacturing of equipment.

MPTO Seeks Colorado Cuts

A. P. Archer, president of the Colorado Motion Picture Theatre Owners, has launched a drive for lower fire insurance rates for theatres. He is having a survey made of all the theatres in Colorado, Wyoming and Mexico for the purpose. It is understood the exhibitor unit is seeking a reduction of 40 per cent in insurance premiums. Mr. Archer said that theatres are paying premiums on theatre equipment which should be included as part of the building and not as a separate premium.

Film Art Signs with RCA

A sound recording contract for the use of RCA Photophone's sound system has been signed by Film Art Studios, Inc., producers of theatrical and commercial films.



. . . He may be a dummy to Edgar Bergen but he's the biggest name in shorts to you!

C'MON BACK

CHARLIE McCARTHY

YOU'RE AMERICA'S SWEETHEART NOW!..

Latest Crosley scientific survey shows his is 'The Most Popular Full-Hour Show in Radio'!



WARNERS
Discovered 'em!
WARNERS
Put 'em in Pictures!
WARNERS
Bring 'em Back
At the Peak of
Their Popularity
for the Re-Release
of Their Six Big

VITAPHONE SHORTS

EDGAR BERGEN and

CHARLIE McCARTHY

in

WESTERN UNION

WIRE WARNERS FOR THE SERIES TODAY

1 'Africa Speaks English' 2 'At The Races'
3 'All-American Draw-Back' 4 'Pure Feud'
5 'Free And Easy' 6 'Two Boobs In A Balloon'

Bookings Accepted For No. 1 Starting November 6th!

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Stand-In

(U. A.—Wanger)

Hollywood Document

Where other recent pictures revealing Hollywood at work as well as play have prospered, the quick, simple thing about this is that it's another and different one. Where films in kind have languished, if anywhere, there are the names of Leslie Howard, Joan Blondell, Humphrey Bogart and Alan Mowbray to place athwart a broad marquee. Combined, these factors afford the most painstaking or headlong exploiteer plenty of ammunition.

The Wanger presentation of Hollywood is indeed different. His approach is by way of the Wall Street banker, his address largely in the tell-all vein, and his off-to-Buffalo is what a given beholder elects to consider it. But the treatment is fundamentally, insistently and constantly humorous. Mr. Howard dumps his dignity overboard at the start and Miss Blondell never displays any. Mr. Bogart is found on the right side of the ethical equation for a change, as the honest producer, and Alan Mowbray on the wrong side of it as an unscrupulous but comic director. It is, generally speaking, a topsy-turvy but traditional Hollywood Mr. Wanger sets before his guests.

Mr. Howard plays "Atterbury Dodd," banking expert, sent to Hollywood to find out whether Colossal Pictures should be sold to one "Nassau" as a bad investment or continued in operation. "Dodd" is taken in tow by "Lester Plum," wisecracking stand-in, who becomes his secretary and ultimately his bride. "Dodd" discovers that "Cheri," the company's ace star, and "Koslofski," her director, are in a conspiracy with "Nassau" to make the company's last-chance picture a flop. He involves her in a scandal by way of invalidating her contract, and his home office sells the studio out from under him, discharging all hands forthwith. "Dodd" persuades the 3,000 employees to seize and hold the plant for the forty-eight hours it will require to remake the picture, becoming their champion, and avowedly the stockholders', and presumably pulling the enterprise out of the red in due time. (This closing episode would look almost exactly like a sitdown strike if certain lines of dialogue did not mitigate against that conclusion pointedly; and maybe it will look like that to some anyway.)

It is probable, in view of the sustained emphasis on the comedy side and the occasionally extremely comic results obtained, that few if any will dig into the picture for traces of social philosophy. Nor will many seek to identify beneath the fictional names given them individuals who live and breathe in the environs of Hollywood and Vine. The accent is on laughter throughout and there is lots of it.

Previewed at the Westwood Village theatre. A Hollywood audience, inevitably an imperfect guinea pig for sampling a picture depicting Hollywood, laughed long, loudly and delightedly.—WILLIAM R. WEAVER.

Produced by Walter Wanger. Distributed by United Artists. Directed by Tay Garnett. Story by Clarence Budington Kelland. Screen play by Gene Towne and Graham Baker. Photographed by Charles Clarke. Film editors, Otho Lovering and Dorothy Spencer. Assistant director, Charles Kerr. P. C. A. certificate No. 3647. Release date, October 15, 1937. Running time, 88 minutes. Adult audience classification.

Atterbury Dodd	Leslie Howard
Lester Plum	Joan Blondell
Quintain	Humphrey Bogart
Koslofski	Alan Mowbray
Cheri	Marla Shelton
Nassau	C. Henry Gordon
Potts	Jack Carson
Pennypacker, Jr.	J. C. Nugent
Pennypacker, Sr.	Tully Marshall
Pennypacker	William V. Mong

Public Cowboy No. 1

(Republic)

Western

Substantially the outdoor melodramas of the West have not changed. With each passing year innovations have been tried and discarded when they served their purpose, infusing new life into an old mode. In the vanguard, when a list of new innovations are considered, are these Gene Autry westerns.

"Public Cowboy" goes further than most of them, employing, as adjuncts to a most modern story, short wave radio, an airplane and a system of rustling cattle that is as novel as it is effective. Western fans, and particularly those who make it a point to be present when a Gene Autry picture is screened, should find this much to their liking, for as westerns go it is pretty near the top.

A story that allows for plenty of action sequences has the additional asset of a very fine cast. Autry's performance is all that one has come to expect of him. He is in good voice and he has that admirable foil, Smiley Burnette, along with him to perk up the proceedings with his special brand of comedy. Then, too, there is that old favorite of another decade, William Farnum, in a sympathetic portrayal of a sheriff of the old west. As the romantic interest, Ann Rutherford, editor of the local gazette, does very well and is lovely to look at.

Reviewed in projection room.—PAUL C. MOONEY, JR.

Produced and distributed by Republic. Associate producer, Sol C. Siegel. Directed by Joseph Kane. Screen play by Oliver Drake. Original story by Bernard McConville. Photography by Jack Marta. P. C. A. Certificate No. 3543. Running time, 59 minutes. Release date, August 23, 1937. General audience classification.

CAST

Gene Autry	Gene Autry
Frog	Smiley Burnette
Helen Morgan	Ann Rutherford
Sheriff	William Farnum
Jack Shannon	Arthur Loft
Stubby	Frankie Marvin
Jim Shannon	House Peters, Jr.
Quackenbush	James S. Morton
Thad Slaughter	Maston Williams
Justice	Frank La Rue
Ezra	Milburn Morante
Stove	King Mojave
Bidwell	Hal Price
Larry	Jack Ingram

52nd Street

(U. A.-Wanger)

Diversion

The fame or infamy of New York's 52nd street, as the word for it may chance to be in a given cinema sector, is dished up without glorification or denunciation and fitted out with selling angles appropriate to the purposes of both the metropolitan and the provincial showman.

Showmen who elect to capitalize the glamour and glitter with which New York's street of hot spots and hoopla has been coated by newspaper columnists, radio chatterboxes and visiting firemen, can fill his marquee with names of performers experienced in the floorshow technique and known so to be by readers and listeners across the country. Among these are Jack White, Georgie Tapps, Al Norman, Dorothy Saulter, Maurice Rocco, Jerry Colonna and Pat Harrington. They do in the film what they have done on the street, plus a number of things they haven't.

Showmen who take the other tack will choose, perhaps to emphasize the serious story of the street's transformation during the last quarter century from a hyper-aristocratic 1912 to a gilt and giddy 1937. Names in this type of appeal are Ian Hunter, Leo Carrillo, Zasu Pitts, Pat Paterson, Lila Logan, Sid Silvers, Al Shean, Dorothy Peterson and Wade Boteler. (Kenny Baker, perhaps one of the most suitable names for either side of the exploitation question, has both a serious and a singing role.) The serious story, incidentally, is treated seriously, and given equal prominence with the song and dance numbers which, perhaps, occupy a little more footage.

Of course showmen with no exploitation restrictions will be able to shoot both barrels and, perhaps, bag both types of audience, plus the miscellaneous and the in-betweens. And of course it is important for him to know that the picture is clean, singularly so in view of its subject, and brisk and bright and vivid and varied. Director Harold Young, screen playwright Grover Jones, song writers Walter Bullock and Harold Spina and dance director Danny Dare have seen to this.

The story is essentially of the "Rondells," aristocrats of the street in 1912, whose fortunes are swept away in the crash of '29 and recouped out of speakeasy profits. One thread deals with a "Rondell" daughter kept in supposed ignorance of her father's occupation, another with the son of one "Samarelli," his partner, schooled for the concert stage but determined to be a crooner. A dozen other characters have direct relation to the working out of the story, at the end of which, of course, boy and girl find happiness.

Previewed at the Uptown theatre, Los Angeles, where an audience in which payees predominated, seemed to enjoy the picture thoroughly.—W. R. W.

Produced by Walter Wanger. Distributed by United Artists. Directed by Harold Young. Assistant director, Charles Kerr. Screen play by Grover Jones. Additional dialogue by Sid Silvers. Dance numbers staged by Danny Dare. Music and lyrics by Walter Bullock and Harold Spina. Musical direction, Alfred Newman. Photographed by George Schneiderman. Film editors, Otho Lovering and William Reynolds. P. C. A. Certificate No. 3606. Release date, Oct. 1, 1937. Running time, when seen in Hollywood, 80 minutes. General audience classification.

CAST

Rufus Rondell	Ian Hunter
Fiorello Zamarelli	Leo Carrillo
Margaret Rondell	Pat Paterson
Benjamin Zamarelli	Kenny Baker
Betty	Ella Logan
Letitia Rondell	Zasu Pitts
Adela Rondell	Dorothy Peterson
Sid	Sid Silvers
Evelyn Macy	Marla Shelton
Jack	Jack White
Minnie	Collette Lyons
Lawyer	Roman Bohnen
Butler	Wade Boteler
Klauber	Al Shean
Porky	Jack Adair

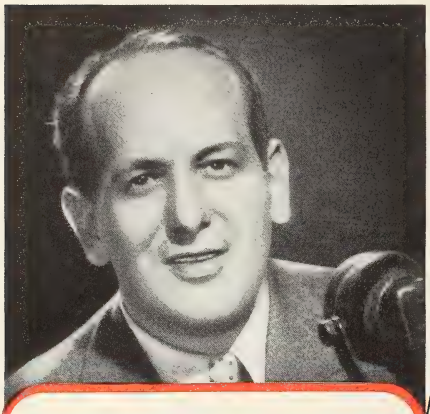
Georgie Tapps, Dorothy Saulter, Maurice Rocco, Al Norman, Jerry Colonna, Pat Harrington

(Reviews continued on page 42)

PARAMOUNT NEWSREEL

Celebrates 10th Anniversary

Inaugurates New Departure in Screen Reporting with "Voice Staff" of Nine Nationally Known Radio Commentators, headed by Gabriel Heatter.



GABRIEL HEATTER, Chief of Paramount Newsreel "Voice Staff." Vibrant, dynamic personality. No one better than he at mixing big news with colorful human-interest stories. Selected by Women's National Radio Committee of 20,000,000 club women as Radio News Commentator No. 1. Commercially sponsored by more evening advertisers than any other news commentator on the air.

THE WHITE HOUSE
WASHINGTON

My dear Mr. Richard:

I learn with pleasure that your newsreel is celebrating its tenth anniversary.

Since the inception of newsreels, I have been a constant and interested observer of them. Their function has become more and more important.

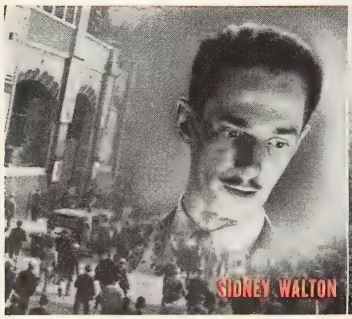
Only through accurate and fairly presented news, regardless of its presentation on paper in print, or depicted upon the screen, can the public decide the questions of the day.

Efforts of the newsreel industry to meet these higher requirements are an asset to our country.

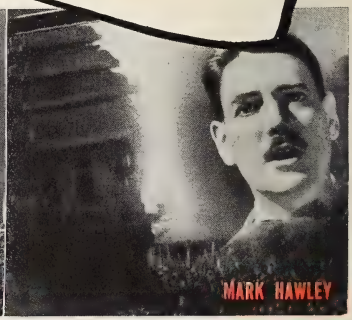
Very sincerely yours,

Franklin D. Roosevelt

Mr. A. J. Richard,
Editor, Paramount News,
New York, N. Y.







Triumvirate to Cover Spot News. Trio of well known radio commentators will be the voices behind spot news for the Paramount Newsreel. These keen-voiced gentlemen are Sidney Walton, Joseph Boley and Mark Hawley. Walton at one time was identified with WBAL (Baltimore) as news editor and commentator. Later joined WHN (New York) where he wrote and presented his own news program. Boley was staff announcer for WJAS (Pittsburgh) and later at KQV. Hawley, with considerable experience as announcer on some of America's greatest stations, is now transatlantic news commentator over WOR, with largest local audience in the country.



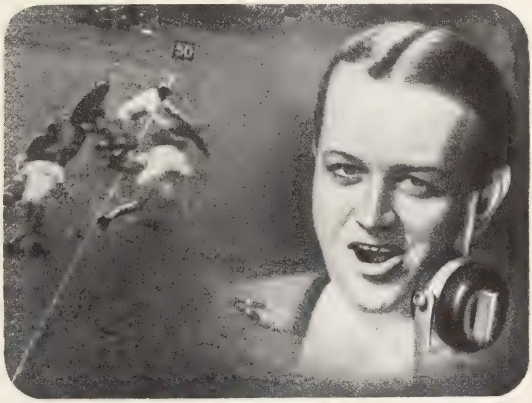
BOB CARTER covers horse racing. Started life as an aviator. Did about ten years of newspaper work. Has announced sports, special events and news at WODA, WNJ, WOV, WIP. Now assistant chief on WMCA.



FRANK KNIGHT owns the "voice" that will report foreign stories, especially those from the British Empire. Handles important air programs for WOR and the Mutual System, and is a keen student of international politics.



GREGORY ABBOTT will specialize on disasters, war and tragedy. Has been with the Paramount Newsreel since 1931. Has also been announcer on radio stations WOR and WMCA. When he's not describing events for the newsreel, he spends his time singing and composing songs in connection with his work as a church soloist.



BILL SLATER owns the "voice" behind the football games. Has been doing sports broadcasting for more than seven years, and is rated as an expert commentator on track and field events, baseball, hockey, boxing, football, basketball, polo, swimming and tennis. For past three years has broadcast all major football games over NBC.



JOE BOLTON will cover baseball, track events, college athletics. Is sports announcer for WCAU (Philadelphia) and staff announcer at WOR (New York). Has large following for his own program—"The Man About Town." Varies the monotony of life by Mc-ing nationally sponsored radio programs.

"PARAMOUNT NEWSREEL, as always, concentrates on service"...



A. J. RICHARD
Editor of Paramount Newsreel

"Service above everything else," states Paramount Newsreel Editor A. J. Richard, as his organization starts second decade of achievement.

"We believe exhibitors and the public want news presentation to be the primary function of a newsreel. We are not departmentalizing the news. We have selected these nine specialists from radio because we feel that their voices will lend added impetus and audience interest to photographed news happenings.'

Life Begins with Love

(Columbia)

Comedy

Comedy showmen expert in the technique of exploitation understatement have in this modestly cast comedy a subject on which to whet their talents. Offered without ostentation as on the occasion of this inspection, it may well be expected to reap a similar harvest of health laughs. Presented with glittering promises, it might conceivably do less than satisfy thus acutely sensitized critical perceptions. Possibly the simple billing is best. A lot of wee tots who act like wee tots do important things unimportantly and comically in the story.

The share-the-wealth idea, which gets quite an airing at first in the picture, is tossed overboard near the end of the proceedings in favor of an old-fashioned happy ending.

On the other hand, there is the fact that the Edith Fellowes of "These Three" has in the role of third importance a part of decidedly similar pattern.

Douglas Montgomery and Jean Parker are the two whose affairs the youngster first complicates and then unsnarls. The story is about a young heir to great wealth whose way with a bottle gets him on to the front pages as championing the share-the wealth idea and pledging himself to apply it to his own case. He flees when the hungry march upon the parental mansion, and hires out as janitor in a day nursery. The young lady in charge of the place falls in love with him and he with her.

Then the impish orphan of the piece learns his identity and proceeds to tangle everybody's interests into such knots as only she can unravel, which she does.

The humor generated is that of incident and portrayal rather than situation or development.

Previewed at the Hill Street Theatre, Los Angeles, where an almost entirely paying audience, which had just seen "Lost Horizon," seemed to find the picture broadly amusing.—W. R. W.

Produced and distributed by Columbia. Directed by Raymond B. McCarey. Story, Dorothy Bennett. Screen play, Thomas Mitchell, Brown Holmes. Assistant director, Sam Nelson. Photographer, Lucien Ballard. Film editor, Viola Lawrence. Musical director, Morris Stoloff. Art director, Stephen Goosson. Music, Ben Oakland. Lyrics, Ben Russell. Gowns, Kalloch. Sound engineer, Lambert Day. Associate producer, Myles Connolly. P. C. A. Certificate No. 3460. Running time, when seen in Hollywood, 58 minutes. Release date, October 14, 1937. General audience classification.

CAST

Carol Martin	Jean Parker
William Drake	Douglass Montgomery
Dodie	Edith Fellows
Millicent Bonham	Leona Maricle
Colonel Drake	Lumsden Hare
Roberts	Aubrey Mather
Darby MacGraw	James Burke
Mrs. Murphy	Minerva Urecal
Winterbloom	Romaine Callender
Man-Child	Scotty Beckett
Stevie	Joel Davis
Maggie	Joyce Kay

Here's Flash Casey

(Grand National)

Candid Camera Comedy

Pretty obviously the thing here is that the production presents the candid camera clicker at work and play, neither sponsors nor spoofs him but shows what happens—or could—to one of his kind. "Flash Casey" is played by Eric Linden. Boots Mallory is the feminine name. There is also a newspaper side to the matter, and a gangster angle, but these have been somewhat more extensively energized with respect to public reaction than the camera aspect which therefore, no doubt, warrants first attention.

In the story "Flash Casey" is an honest if headlong young man whose cunning with a candid camera has earned him enough money to get through college. Trying for a job on a newspaper, he submits a photo which happens to show the publisher's son welcoming an actress, a little fervently, to his fair city. The publisher employs "Casey" forthwith. Equally forthwith the young man and "Kay Lanning," sob sister, commence romantic negotiations which terminate in the indispensable clinch. Meanwhile there have been complications with blackmailers, gangsters, a murder, a kidnaping, and of course the usual comic interludes, all of which have been unsnarled appropriately.

The picture is based on the story, "Return Engagement," by George Harmon Coxe, which John Krafft uses as a starting point for his screen play. Alfred Stern, associate producer, contributed adequately for the purposes of Lynn Shores' amiable and effective direction.

Previewed at the Lido theatre, Los Angeles, where the picture was favorably received.—HARRY E. NICHOLS.

Produced and distributed by Grand National. Associate producer, Alfred Stern. Directed by Lynn Shores. Story by George Harmon Coxe. Screenplay by John Krafft. Assistant director, Henry Spitz. Production manager, Harold Lewis. Photographed by Marcel Pickard. P. C. A. Certificate No. 3620. Release date, Oct. 22, 1937. Running time, when seen in Hollywood, 63 minutes. General audience classification.

CAST

Flash Casey	Eric Linden
Kay Lanning	Boots Mallory
Wade	Cully Richards
Major Addison	Holmes Herbert
Blaine	Joseph Crehan
Lawrence	Howard Lang
Ricka	Victor Adams
Fayton	Harry Harvey
Mitzi	Suzanne Kaaren
Rodney	Matty Kemp
Mrs. O'Hara	Dorothy Vaughn
Joe Gordon	Maynard Holmes

Breakfast for Two

(RKO Radio)

Farce

The current epidemic of that particular brand of comedy not so long ago known as slapstick and at present designated as sophistication, which had its regeneration from the silent days in such pictures as "My Man Godfrey" and "It Happened in Paris" (mentioned in this instance merely as two of the films of this type which met with favorable box office response), has its latest manifestation in RKO-Radio's "Breakfast for Two," a hodge podge story of a rich, headstrong girl, a wastrel son of a long line of steamship company owners, and the girl's efforts to save his company and marry him.

Exhibitors have names of Barbara Stanwyck, whose place in the box office scale will be greatly enhanced, it is indicated, by her recent picture under other colors, "Stella Dallas," and Herbert Marshall, the aloof-seeming gentleman actor who appears destined to be more popular than ever, through a series of well played roles. Supporting them are Glenda Farrell, a top comedienne in her own right on the Warner Brothers' lot and borrowed by RKO Radio for this occasion; Eric Blore, whose opening lines of his butler's role see him greeted as "Butch"; Donald Meek, in a small role, but nevertheless a meaty one, as the justice of the peace, and Etienne Girardot, a reliable character actor, whether it be villainy or comedy to deliver.

The story is by David Garth, who also supplied the basis for RKO Radio's "There Goes the Groom," another farce of recent production. Charles Kaufman, Paul Yawitz and Viola Brothers Shore wrote the screen play.

"Valentine Ransome" meets "Joanathan Blair" while he is making a round of the night clubs. She falls in love with him, but finds out that he is a wastrel and in danger of losing the shipping line, ownership of which has been vested in the "Blair" family for years. She buys the controlling stock in the company to force him to stop squandering his money. He admits his defeat and plans to marry a showgirl, "Carol," but "Valentine" breaks up the wedding through a plot. The second attempt at the wedding also is broken up by "Valentine." Finally, Blair makes a move which will put the company on its feet, and proceeds again to marry "Carol." "Butch," his butler, working with "Valentine" to bring "Blair" to his senses, forges a wedding certificate proving that "Blair" married "Valentine" the first time they met. Finally discovering her attempts to show her love for him, "Blair," in a scene distinguished by a rough and tumble fight and gooey cake tossing, as well as falls of the old style formula, clinches with "Valentine."

Previewed at the Alexander Theatre, Glendale, where the audience indicated heartily that it still loved slapstick, no matter what it was called nor under what guise it was hidden.—VANCE KING.

Produced and distributed by RKO Radio. Produced by Edward Kaufman. Directed by Alfred Santell. Screenplay by Charles Kaufman, Paul Yawitz and Viola Brothers Shore. Story by David Garth. Photographed by J. Roy Hunt. Art director, Van Nest Polglase. Associate, Al Herman. Costumes by Edward Stevenson. Edited by George Hively. Running time, when seen on West Coast, 65 minutes. Release date, Oct. 22, 1937. General audience classification.

CAST

Valentine Ransom	Barbara Stanwyck
Jonathan Blair	Herbert Marshall
Carol	Glenda Farrell
Butch	Eric Blore
Meggs	Etienne Girardot
Justice of the Peace	Donald Meek
Sam Ransom	Frank M. Thomas
Faraday	Pierre Watkin

Over the Goal

(Warner-First National)

Football Heroics

The title identifies the production, a purely studio conception of college football and much of the stunt, legitimate and illegitimate that goes along with it. It holds to pattern. If anything included is different, it is the exaggerated manner in which the subject and its amplifications are treated. It is evident that an attempt to handle the topic from a more serious standpoint was made, but the audience was inclined to consider the characterizations and much of the dialogue, action and situations as more amusing than meaningful.

The production does not provide any outstanding names for marquee, lobby and newspaper publicity purposes, or which may otherwise be used to attract customers, leaving for emphasis the fact that "Over the Goal" is a topical, seasonal film.

This time the hero's sweetheart makes him quit playing football. That's not so good for the team or for college pride, but the gang who would like to see the university's colors humbled look upon it gleefully. Ensues familiar stuff. But when things look darkest the hero decides to forego personal or romantic considerations, and plunges in to win the big game.

Previewed in the Forum theatre, Los Angeles. The audience, which sees quite a bit of actual football around Los Angeles, seemed to think that the picture's sponsors did not get to see much of the real article. In fact, it was inclined to kid the film.—GUS MCCARTHY.

Produced and distributed by Warner-First National. Bryan Foy, associate producer. Screenplay by William Jacobs and Anthony Coldway. Story by William Jacobs. Marshall Hagerman, assistant director. Everett Dodd film editor. Music and lyrics by M. K. Jerome and Jack Scholl. Photographed by Warren Lynch. P. C. A. Certificate No. 3539. Running time, 68 minutes, when seen in Hollywood. Release date, Oct. 16, 1937. General audience classification.

CAST

Lucille Martin	June Travis
Ken Thomas	William Hopper
Tiny Waldron	Johnny Davis
Benton	Gordon Oliver
Jim Shelley	William Harrigan
Duke Davis	Willard Parker
Dr. Martin	Eric Stanley
Stanley Short	Herbert Rawlinson
Dr. Marshall	Douglas Wood
William	Eddie Anderson
Hannah	Hattie MacDaniel

U.S.C. Football Squad

Lancer Spy

(20th Century-Fox)

Spy Melodrama

It is a matter of record that war stories, as a general rule, have proved to be money makers. The lot of the straight spy story has not always been so favorable. Yet it seems that "Lancer Spy," which, although only a little actual war is concerned, is much of a war theme, as the

(Continued on page 44)

GREAT REVIEWS THAT FORECAST GREAT BUSINESS FOR YOU!

"GOING TO BE RECEIVED WITH ACCLAIM!"

"A fitting representative of the greatest production season picture business has ever known. It is going to be received with acclaim by theatre patrons. Throbbingly dramatic. Sanders achieves a memorable success." —*Daily Variety*

"RANKS HIGH AMONG THE BEST!"

"Rates high for any program. Ranks high among the best of its kind. Marks Gregory Ratoff as ace card in directorial pack. George Sanders steps forward and upward notably." —*Hollywood Reporter*

"ENDOWED WITH STRIKING VALUES!"

"Suspense-laden drama . . . endowed with such striking values as to bring it into the classification of first-class entertainment. Marks a long step forward for George Sanders." —*Motion Picture Daily*

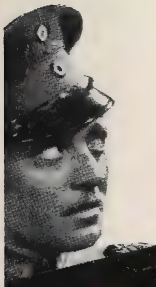
"GEORGE SANDERS WINS REAL CONQUEST!"

"Conveys an unusual tenseness, excitement and novelty. Remarkably telling portrayals. George Sanders wins a real conquest!" —*Los Angeles Times*

"ENGROSSING . . . ESPIONAGE WITH NEW TWIST!"

"An engrossing picture. Espionage with a new twist. Exacts the last ounce of suspense from each thrilling sequence. George Sanders turns in an excellent performance." —*Los Angeles Examiner*





'LANCER SPY'

with

DOLORES DEL RIO · GEORGE SANDERS
PETER LORRE · JOSEPH SCHILDKRAUT

and

VIRGINIA FIELD · SIG RUMANN · MAURICE MOSCOVICH · LIONEL ATWILL · LUTHER ADLER

Directed by Gregory Ratoff

Associate Producer, Samuel G. Engel · Screen play by Philip Dunne · From a novel by Marthe McKenna

Darryl F. Zanuck *in Charge of Production*

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

(Continued from page 42)

menace of war is implied, and is a 100 per cent novelly conceived and developed spy story, should be accepted with more than ordinary enthusiasm by the masses. There are incidents in the piece, in some characterizations, juxtapositions and action and accented dialogue, that may grate upon students of screen drama or those who insist that the line must be hewn to without deviation. But they are only incidents, and, inasmuch as nobody yet has succeeded in producing the perfect picture, they must be both accepted and discounted in proportion to the relationship which they bear to the film as a whole.

George Sanders plays a dual role. British Intelligence officers are amazed by the close resemblance which "Lieutenant Michael Bruce," British officer, bears to the captured German, "Von Rohbach." A daring plan is conceived. "Bruce" shall study "Von Rohbach" until no one can detect the difference. He is sent to Berlin and arrives at a time when German morale is at a low ebb, to be acclaimed a national hero.

Ensues thereupon a battle of wits, courage, deception, spying and counter spying. Interwoven, but never rising to a point where it dominates the basic premise, is a trace of romance involving the spy and "Daria," an agent of the German espionage service. A trap is laid for "Bruce" by "Hollen" and "Gruning," but the spy, who is feted everywhere, circumvents it. A second plot is hatched. This, too, fails. Meanwhile, as "Bruce" has insinuated his way into the most secret cirles to learn the plans of a great German offensive, his patron, "Von Meinhardi," dies. "Gruning" thereupon identifying himself as a French spy, it is their business to get the plans to Allied headquarters immediately. Disguising himself as "Von Meinhardi," "Bruce" escapes. The enemy plans known, "Bruce" returns to his wife and daughter and is commended by the government.

Previewed in the 20th Century-Fox studio projection room to a press audience. As is usual among such gatherings, there were differences of opinion, but the consensus was that the film should prove an above average attraction. While commending the work of Sanders, Dolores Del Rio, Peter Lorre, Sig Rumann, Joseph Schildkraut, Maurice Moscovitch and Fritz Feld as a whole, there seemed to be a belief that some of the characterizations had been overdrawn and that in certain sequences it would have been better had the action been seen rather than described.—G. M.

Produced and distributed by 20th Century-Fox. Samuel G. Engel, associate producer. Directed by Gregory Ratoff. Screenplay by Philip Dunne. From a story by Marthe McKenna. Louis Loeffler, film editor. Musical direction by Arthur Lange. Photographed by Barney McGill. P. C. A. Certificate No. 3440. Running time, 80 minutes, when seen in Hollywood. Release date, October 8, 1937. General audience classification.

CAST

Fraulein Daria Sunnell	Dolores Del Rio
Lieut. Michael Bruce	George Sanders
Major Siegfried Gruning	Peter Lorre
Joan Bruce	Virginia Field
Lieut.-Col. Gottfried Hollen	Sig Rumann
Prince Ferdi Zu Schwarzwald	Joseph Schildkraut
Schratt	Luther Adler
Colonel Fenwick	Lionel Atwill
General Von Meinhardi	Maurice Moscovitch
Dr. Aldrich	Holmes Herbert
Captain Neville	Lester Matthews
Fritz Mueller	Fritz Feld
Von Klingen	Carlos De Valdez
Elizabeth Bruce	Yvonne Severn

The Awful Truth

(Columbia)

Modern Comedy

It appears to be in the not altogether explainable nature of things that showmen are to receive under Columbia label at certain indefinitely stated intervals comedies of proportions and character not precisely paralleled in product from other sources. There was "It Happened One Night." Then there was "Mr. Deeds Goes to Town." Now there is "The Awful Truth." The second was not patterned after the first, nor is the third fashioned in the structural or thematic image of the second. Yet it would be a most extraordinary and illogical showman who would not manage to link the three titles together with this triumphant reassertion of Columbia's prime place in the currently overrun domain of the feature comedies.

Reaction of a by no means handpicked preview audience in Hollywood was of a kind and volume to warrant use of loud pedal and tympani in such a campaign. Comments of the press folk, professionals, and payees in attendance, coming on the echo of laughter and applause beyond the power of claque or sound crew to simulate, dealt with the two previous blue ribbon productions as standards to compare to but by no means with this year's entry. It is well within the bounds of showmanship license to let that sort of opinion leak out, even to underwrite it.

But all this is not to suggest that "The Awful Truth" requires any other picture's shoulders to stand on, either in advertising copy or as a production. It is an extraordinarily successful adaptation by Vina Delmar of a play by Arthur Richman which has its own substantial place among the footlight favorites. It stars Irene Dunne and Cary Grant in what may be set down with reasonable immunity from contradiction as their best performances to date, and it features Ralph Bellamy, Alexander Darcy and Cecil Cunningham in a cast in which Joyce Compton and Esther Dale are also to be quite emphatically noted. It is directed by Leo McCarey, and this would be a good time to start posting his name and that of associate producer Everett Riskin in the type size and prominence reserved for top ranking names in kind. Naturally it is obligatory to bill the picture as a comedy.

If the succession of feature comedies lately loosed upon the public in seeming concert by Hollywood analysts of the public mood have dulled the edge of comedy exploitation technique, probably the expedient is to label this one the best of the lot and stand by. No arguments encountered will be more important than as generative or oral publicity of definite box office negotiability.

As to scope, latitude and scale of exhibitor activity generally, it is a rather obvious suggestion that appropriations for the other box office successes be checked against the mean average ticket sales level, and the outlay for this one be stepped up proportionately.

In common with all good comedies, this picture resists synopsization. It's a story about two wealthy young married folk who get a 90-day interlocutory divorce decree while in a huff, but manage after amusing complications to invalidate it by mutual consent and cooperation, a split second before midnight of the 90th day.

It is no more properly the function of exploitation to tell the story than it is of this report. It may be pertinent, however, to indicate that the story, although lively, modern and dealing with adults and adult affairs, is as clean in this handling as some in general kind have been unclean in other handlings.

Previewed at the Pantages Theatre, Hollywood, to a response seeming to indicate beyond question that this is one of the year's outstanding productions.—W. R. W.

Produced and distributed by Columbia Pictures. Associate producer, Everett Riskin. Director, Leo McCarey. Story, Arthur Richmond. Screen play, Vina Delmar. Assistant director, William Mull. Photographer, Joseph Walker. Film editor, Al Clark. Sound engineer, Ed Bernds. Art directors, Stephen Goosson, Lionel Banks. Interior decorations, Babs Johnstone. Musical director, Morris Stoloff. Music, Ben Oakland. Lyrics, Milton Drake. Gowns, Kalloch. P.C.A. Certificate Number 3,602. Release date, October 21, 1937. Running time 89 minutes. General audience classification.

CAST

Lucy Warriner	Irene Dunne
Jerry Warriner	Cary Grant
Daniel Leeson	Ralph Bellamy
Armand Duvalle	Alexander D'Arcy
Aunt Patsy	Cecil Cunningham
Barbara Vance	Marguerite Churchill
Mrs. Leeson	Esther Dale
Toots Binswanger	Joyce Compton
Frank Randall	Robert Allen
Mr. Vance	Robert Warwick
Mrs. Vance	Mary Forbes
Lord Fabian	Claud Allister
Lady Fabian	Zita Moulton

Texas Trail

(Paramount-Sherman)

Hopalong Cassidy

Holding to the tradition of earlier numbers in the Hopalong Cassidy Series, "Texas Trail" is outdoor action adventure entertainment, maintaining the standard of production quality, story telling technique, and acting ability previously established. The film includes all basic elements expected in such screen entertainment; the thrill and excitement are contrasted with romance, comedy and human interest.

The film introduces several novel twists which make it somewhat different from other episodes in Hopalong's experiences, as the familiar trio of William Boyd, George Hayes and Russell Hayden again function.

The locale this time is Texas, the time being during the Spanish-American War. Soldiers in Cuba need horses. Hopalong and his pals are engaged to round them up. So doing, they encounter many adventures, some of which are dangerous and others comic.

As the action maintains an even, fast pace, the trio find themselves up against a mysterious rustling gang, but the three, with the assistance of Judith Allen and young Billy King, succeed in outwitting the rustler, played by Alexander Cross in the suspense-packed and exciting finale.

Previewed at the California Theatre in Huntington Park. Patrons of this theatre, who are afforded an advance look at practically all big pictures but seldom see a Hopalong, gave the film respectful attention, appreciative of its entertainment quality and the work of Boyd, Hayden and the others in the large cast. The crowd seemed particularly interested in George Hayes and juvenile Billy King. Reaction indicated the film should satisfy in its market.—G. M.

Distributed by Paramount. Produced by Harry Sherman. Director, Dave Selman. Photographer, Russell Harlan. Production manager, Ralph Ravenscroft. Original, Clarence E. Mulford. Screen play, Jack O'Donnell. Additional dialogue, Harrison Jacobs. P. C. A. Certificate No. 3714. Running time to be determined. Release date, November 26, 1937. General audience classification.

CAST

Hopalong Cassidy	William Boyd
Windy Halliday	George Hayes
Lucky Jenkins	Russell Hayden
Barbara Allen	Judith Allen
Black Jack Carson	Alexander Cross
Hawks	Robert Kortman
Boots	Billy King
Brad	Rafael Bennett
Major McCready	Karl Hackett
Shorty	Jack Rockwell
Jordan	Philo McCullough
Smokey	John Beach
Lieutenant	John Judd
Orderly	Ben Corbett
Courier	Clyde Kinney
Corporal	Leo MacMahon

Should Wives Work

(RKO Radio)

Quadrangle

Leon Errol evokes sympathy and amusement by his efforts to extricate himself from a series of circumstances which, if his boss discovers them, will cost him his job. His surprise and distress, expressed in his not entirely inimitable manner, touch off the laughs at the proper moments. To conceal from his boss the fact that his wife is working in the office as a secretary Errol enlists the aid of a co-worker and his wife. All five principals meet for an evening business conference, and the ensuing farce situation ends with Errol finding himself in bed with the boss. Running time 20 minutes.

Whispers in the Dark

(Paramount)

Bouncing Ball

A screen Song subject featuring the bouncing ball, this issue is only passably fair. Gus Arnheim and his band provide the music and June Robbins sings. The cartoon section of the reel is devoted to oddities.—Running time, 7 minutes.

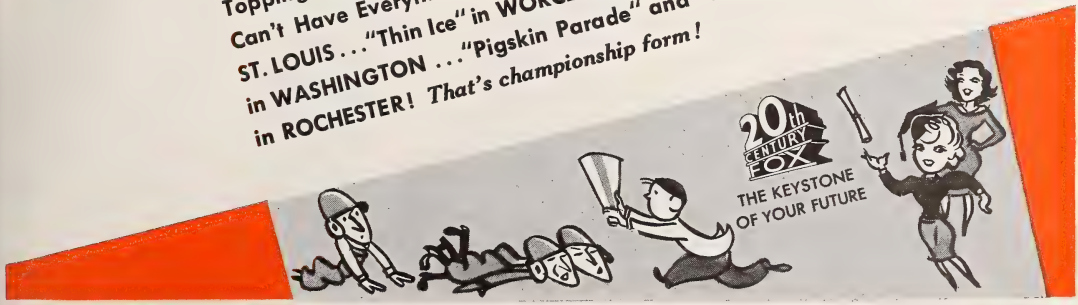
"LIFE BEGINS IN COLLEGE"



TERRIFIC FIRST WEEKS POINT TO HOLDOVERS EVERYWHERE

—AS RITZ BROTHERS PANIC CROWDS!

Topping "Thin Ice" in SAN FRANCISCO . . . "Pigskin Parade" and "You Can't Have Everything" in PHILADELPHIA . . . "Wake Up and Live" in ST. LOUIS . . . "Thin Ice" in WORCESTER . . . "You Can't Have Everything" in WASHINGTON . . . "Pigskin Parade" and "Wife, Doctor and Nurse" in ROCHESTER! *That's championship form!*



CHANCE GAMES' FATE IN TWO HIGH COURTS

Decisions Awaited This Month in Nebraska and Connecticut; Litigation Elsewhere

The fate of Bank Night in Nebraska and Connecticut now rests with the state's highest courts, but, while exhibitors in Nebraska are prohibited from using the game until a final decision is handed down, operators in some parts of the New England state are permitted, under an agreement with authorities, to conduct drawings pending a ruling.

The game, meanwhile, has continued to breed litigation at other points. In Milwaukee, Hugo Schranz, police inspector, issued an utlimatum to six exhibitors that they must discontinue operation of the game. At the same time, the city attorney's office indicated it was prepared to prosecute any who failed to comply with the edict.

A. I. and Bertha Latts, operators of the Royal Theatre, Ashland, Wis., are to face trial in municipal court on charges of promoting a lottery in connection with weekly chance game drawings at their house.

In the south, action against Bank Night has been instituted in New Orleans, Jacksonville and Tampa. In the Louisiana city the complaint came from Norman Maunz, pastor of the First Evangelical Church, but, despite the fact the courts have ruled chance games are lotteries, the district attorney's office has taken the stand that it will not consider any complaint unless it is signed by at least 25 "reputable citizens and voters."

The Jacksonville city council now has under consideration a bill which would prohibit all chance games on the theory that they are in violation of the state lottery laws.

The Hillsborough county grand jury struck the blow at Bank Night in Tampa by submitting a report stating:

"Bank Night is, through the congregation of crowds surrounding theatres, a menace to the public safety and an expense to the city police department and is further a form of amusement which justly should pay an extremely high license, if not prohibited. We recommend that the city and county officials take immediate steps to correct this condition."

Conviction Appealed

The test case in Connecticut was brought against Ernest Dorau, manager of the Palace, Middletown, and the superior court is expected to hand down its decision this month. Original hearing in the town court resulted in conviction on charges that Mr. Dorau had violated statutes on lotteries, club and gift enterprises. A fine of $13 was levied upon the defendant.

In Fairfield, New Haven and Litchfield counties permission has been granted to continue the games, but in Moosup, Windham county, John Hess, operator of the Moosup, was arrested when he attempted to give away several cash prizes from the funds accumulated under the former Sweepstakes system in his theatre. He has been placed under $250 bond.

Lifting of Writ Denied

Nebraska's decision also is expected to be rendered this month. W. P. Wright, attorney for the Motion Picture Exhibitors Association of Omaha, sought to have a temporary injunction against chance games lifted pending the outcome of the test case, but the supreme court denied his motion.

The test case is against the Beatrice, in Lincoln, and the lower court decision was handed down by Fred Messmore, who now is a supreme court judge. He held that any person who took the time to register or wait outside a theatre during a drawing was giving a consideration whether he purchased an admission ticket or not. Thus, he ruled, the state lottery law was violated.

Prosecution Dropped

Proponents of the games scored in Marion, Ohio, when Ralph E. Carhart, city solicitor, dropped further prosecution of George E. Planck, manager of the Palace, who was acquitted recently of operating a lottery in connection with Sweepstakes. Mr. Carhart acted upon a motion unanimously adopted by the city council.

Roy Heffner, Bank Night distributor in Boston, instituted suit against Harry Bloomberg and Meyer Gruber, of the B-G Film Company, charging them with infringement, unfair competition, violation of copyright, and with combination and conspiracy to injure or destroy Bank Night.

Edith Alper, Boston Office manager for Bank Night, and Hannah Brand, booker for Specialty Pictures, both Roy Heffner enterprises, resigned. Mrs. Roy Heffner took over Miss Alper's work and Louise Buckly succeeded Miss Brand.

At Estherville, Idaho, the Grand Theatre dropped one of its two weekly bank nights and at Watertown, Wis., the game was discontinued entirely.

Lists Gameless Theatres

The *New Yorker* started publication of a full page listing of first-run and "a selected number of neighborhood houses where patrons are not too much barassed by Bank Nights, Screeno or chinaware."

A unique action against chance games was started in South Bend by Mrs. Agrette Lecam, who charged drawings at two houses were "injurious and demoralizing" to her two children. She sought a permanent injunction against Paramount Publix and Publix Indiana Corporations.

Jack Warner Sails To Discuss British Production Plans

Jack L. Warner, vice-president in charge of production for Warner Brothers, sailed on the Normandie Friday to spend six weeks in Paris, Budapest, Vienna and London. "My trip" Mr. Warner said, "will be in the form of a vacation, but while I am in London I will discuss British production plans with Irving Asher."

From London Sam Morris, foreign sales executive, said the decision on major production in England was up to Jack Warner, as part of the general production policy of the company. It was an entirely separate problem from production at the Warner-First National studio at Teddington, which came into the foreign field under his control, he added.

Selznick to Talk With 'Everybody' On Distribution

David O. Selznick, producer, arrived in New York from the Coast this week and promptly checked all reports on his future distribution plans by announcing that he has "no idea what's going to happen." He added "I have a few definite things in mind and I will talk to everybody."

Among those with whom he will confer are George J. Schaefer, vice-president and general manager of United Artists, and John Hay Whitney, chairman of the Selznick International Board. Mr. Selznick's agreement with United Artists will end this winter with the release through UA of four pictures, two of which, "Tom Sawyer" and "Nothing Sacred," have been completed.

"I will get straightened out before I return to the coast in a month," Mr. Selznick said, but he declined to say whether the "everybody" with whom he will confer includes Nicholas M. Schenck, president of Metro-Goldwyn-Mayer.

Another conference affecting United Artists is scheduled to be held on the coast within the near future when Alexander Korda arrives from England with David Rose, vice president and financial adviser of Samuel Goldwyn, Inc. They will confer with Samuel Goldwyn on the consummation of a transaction whereby Mr. Goldwyn and Mr. Korda will purchase the interest of Charles Chaplin, Douglas Fairbanks and Mary Pickford in United Artists for $6,000,000.

Mr. Selznick on his trip to New York was accompanied by George Cukor, who will direct "Gone With the Wind," Myron Selznick and Bobbie Keon, production secretary of Selznick International.

In addition to conferring on distribution plans, the producer and Mr. Cukor will talk with Sidney Howard, playwright and writer, on a second draft for "Gone With the Wind."

Mr. Selznick also announced that he and Mr. Cukor will continue their search for a player to take the role of Scarlett O'Hara and, at the same time, denied that Paulette Goddard had been cast for the part.

At Philadelphia Tourney

New York was well represented at the Variety Club of Philadelphia-Philadelphia Exhibitor golf tournament at the Whitemarsh Country Club, Friday. They included: Wally Howes, Trans-Lux; Ed Kuykendall, president of the Motion Picture Theatre Owners of America; H. J. Hovey and E. M. Hartley, RCA Manufacturing Company; T. J. Sullivan and Ray Gallagher of Quigley Publications; Ed Finney, Grand National; Ben Grimm, RKO; Harold Rodner, Warners; Pete Sheridan, Electrical Research Products, Inc. A group of Washingtonians also were among the 100 golfers.

Lew Wertheimer has been named executive assistant to Joseph M. Schenck, chairman of the board of Twentieth Century-Fox.

"Double Wedding"-
Double Playing Time!



Laugh! Scream!
Leap with Joy!
The funniest yet
With Powell and Loy!



"Double Wedding"

Powell - Loy

FATTER BOX-OFFICE THAN THE "THIN MAN" SERIES!



Double Stars!
Double Fun!
Double Time!
Double Profits!

ALSO IN THE CAST:
Florence Rice • John Beal • Jessie Ralph • Edgar Kennedy
Screen play by Jo Swerling • Directed by Richard Thorpe
Produced by Joseph L. Mankiewicz • An M-G-M Picture

IN THE CUTTING ROOM

A Damsel in Distress

(RKO Radio)

Comedy Romance

Surveying this forthcoming production from the viewpoint of latent exploitation contents discloses much that is valuable and of interest. The title is meaningful. It is a terse synopsis. A girl—she happens to be a little British miss (the entire locale is England)—must get married. There are several candidates for her hand. None appeals to her. She resents efforts to have her declare for any one. A dashing singing-dancing American resolves her predicament.

All the action of the story follows a comedy premise.

The picture is Fred Astaire's first solo starring appearance. First with Joan Crawford and later with Ginger Rogers, Astaire heretofore has shared star billing. George Burns and Gracie Allen also will be in the show as friends and allies of Astaire. Astaire will be given ample opportunity to sing and dance as well as make love in the American way, which is sometimes difficult for Britishers to comprehend, while Burns and Allen naturally will be at the bottom of all comedy contrast.

Another bit of casting to be noted in the matter of new names is the fact that Joan Fontaine, whom RKO Radio considers the cream of its new crop of personalities, is the girl in the case. Further name value is represented by Constance Collier, Ray Noble, Montagu Love and Reginald Gardiner.

That P. G. Wodehouse is the author of the story completely establishes its comedy quality. That Pandro S. Berman is producing is evidence that the story will be given the benefit of quality backgrounds and settings. Such pictures as "Quality Street," "Annie Oakley," "Swing Time" and several Wheeler and Woolsey films attest George Stevens' ability as a director.

Release date: *Approximately November 25*, 1937.

Murder in Greenwich Village

(Columbia)

Murder Mystery

Inasmuch as it may be expected that the story trend of this production will follow the formula of melodramatic mystery through which is woven a thread of desired and repulsed romance, possible entertainment and commercial values depend to a great extent upon how differently the theme is expounded, quality of production technique and the names of the featured and support players. Additionally there are the past credits of those responsible for the production from the point of view of writing and directing.

A poor young man, a rich girl and a conniving business man are the ones principally involved. There's a murder. Suspicion points to the girl. The young man shields her. She, in turn, endeavors to assist him. Naturally, love, sometimes suspected, sometimes not, is born. The romance complicates the fundamental melodrama. But, just as always, the conniving business man is revealed as the culprit, and as the law of revenge takes precedence, for the moment, over the established code, for him the wages of sin is death.

Robert Shannon, recently credited with participation in "Racketeers in Exile" and "Moonlight Murder," wrote the original story. Michael L. Simmons, similarly a specialist in melodramatic material, did the screen play. Among Director Albert S. Rogell's many earlier credits are "Grand Jury" and Roaming Lady."

Richard Arlen and Fay Wray are listed as the principal performers and Leon Ames is the heavy. The cast also will present Raymond Walburn, Wyn Cahoon, Scott Colton, Thurston Hall, Marc Lawrence, Gene Morgan, George McKay and Barry Macollum.

Release date: *November* 4, 1937.

She Married an Artist

(Columbia)

Comedy Romance

The last two pictures in which John Boles has appeared, "Stella Dallas" and the comedy, "Fight for Your Lady," seem to have given him a new interest in things cinematic. Grace Bradley is favorably known to a great many theatre-goers. So are Helen Westley, Alexander D'Arcy and Franklin Pangborn. Jacqueline Wells is not exactly a novice. Albert Van Dekker and Marek Windheim are unfamiliar names. But listed before all others in the cast of characters is Hollywood's newest foreign importation, Luli Deste, whom Columbia caught more or less on the rebound from B. P. Schulberg.

The story chosen for her American debut is a comedy romance. It's about an old love that flames and results in marriage, but there are complications, all innocent yet contriving to add to the dramatic and comedy character of the premise. All ends well when the sparks of jealousy and mistrust are quenched.

As two or three in the cast are comparatively unknown, so also is the story's author, Avery Strakosch. None of our many files reveals him as having done anything previously in which Hollywood took an interest. On the other hand, the collaborators on the screen play, Gladys Lehman and Delmer Daves, are known quantities. Miss Lehman's long list of credits includes "Slave Ship," "Reunion," "Poor Little Rich Girl" and "A Message to Garcia." Daves was long associated with Warner Brothers. Recently the director, Marion Gering, has done "Thunder in the City," "Lady of Secrets," "Rose of the Rancho" and "Rumba."

Release date: *Late November*, 1937.

A Prescription for Romance

(Universal)

Comedy, Mystery, Romance

Such pictures as "Double Wedding," "Fight for Your Lady" and "The Perfect Specimen," revealing producers' belief that the theatre-going public is in a mood for comedy entertainment, Universal's contribution to the cycle of the moment has the earmarks of becoming a respectable character, situation, dialogue and action comedy.

For a primary motivation, in story, the mistaken identity premise is adapted. A crook flees America to Hungary. The pursuing detective, mistaken for him, is arrested. A rascally native contributes to the detective's embarrassment. A girl who wants to repay a debt to the embezzler further complicates the situation. But with the coming of romance, the story becomes a complicated chase, in which the various participants encounter many laughable experiences, with all ending happily for everyone but the crook.

Besides the character of the story and the production technique there is the marque value of the small cast featured. Probably the most important name is Mischa Auer. He is the scamp who succeeds in mixing up everything. Mr. Auer's adaptability to that type of role is recognized, "It's All Yours" having been the latest demonstration. The detective will be Kent Taylor, the girl Wendy Barrie, the scoundrel Henry Hunter, and the girl who isn't going to let him get away with anything is Dorothea Kent. Frank Jenks and William Lundigan also will have opportunities to contribute to the fun.

The story is an original by John Reinhardt and Robert Neville. James Mulhauser, Robert Shannon and Albert R. Perkins combined to develop the screen play. S. Sylvan Simon is the director.

Release date: *November* 4, 1937.

Danger Patrol

(RKO Radio)

Romance and Peril

Despite the possibility of interpreting it as such, this is not a prison, prison farm or road gang story. Actually it is romance in the shadow of death. The general locales are a Texas oil field, an explosives plant, an airport and aboard a plane bound for Mexico. Probably for the first time in screen history, the hazardous careers of men who make and handle nitro-glycerin are used as a story background.

Regardless of thematic quality and production technique, the primary showmanship potentialities of this forthcoming production are found in the acting, writing, producing and directing credits.

"Danger Patrol" is melodrama similar to "Without Orders" and "Flight from Glory." The fact that many producers have used "Flight from Glory" as a text book to be studied by writers, producers and directors, is significant of the regard which Hollywood has for that film.

This picture will be directed by Lew Landers, who was the director of the others mentioned. Although John Beal, currently in a comedy role in "Double Wedding," is starred, many players who were in both the pictures also will be seen in "Danger Patrol." Included are Sally Eilers, Solly Ward, who won much praise for his work in "Flight from Glory," Vinton Haworth and Paul Guilfoyle. Others are Harry Carey, now in "Annapolis Salute," Frank M. Thomas, Richard Lane, Ed Gargan, Lee Patrick, Walter Miller, Crawford Weaver and George Shelley.

Oddly, the melodramatic story was written by two women, Helen Vrelland and Hilda Vincent. The screen play was developed by two specialists in suspenseful material, Sy Bartlett, credited with participation in preparation of "Boulder Dam," "The Murder of Dr. Har-

(Continued on page 52)

HEADIN' YOUR WAY IN THE



TOP COMEDY OF THE YEAR!



"The AWFUL TRUTH"

A LEO McCAREY PRODUCTION
A COLUMBIA PICTURE

Williams Again Heads Tri-State; 3 Set Meetings

Reelection of R. X. Williams, Jr., as president, and criticism of Hollywood's "indiscriminate" intermingling of whites and Negroes in motion pictures highlighted the annual convention this week of the Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee, held at the Chisca Hotel in Memphis.

Annual state exhibitor conventions were set this week by Allied States of Michigan, for October 12th and 13th, at the Hotel Statler in Detroit; by Associated Theatre Owners of Indiana, for October 26th, at the Variety Club headquarters in Indianapolis, and by the Independent Theatre Owners of Ohio, for December 7th and 8th at Columbus, Ohio.

An October 12th meeting scheduled by the Independent Exhibitors, Inc., of Boston, will be held instead on October 19th.

Richey Successor Is Up

Appointment of a general manager to succeed H. M. Richey, who recently resigned to become director of public relations for Co-Operative Theatres of Michigan, will be among the most important matters discussed at the Allied of Michigan meeting.

Ray Branch, president of Allied four times and now chairman of its state affairs committee, issued a pre-convention statement in which he said:

"Allied of Michigan is far from being a passing organization, but rather than that it is much strengthened from the standpoint of its state personnel. I firmly believe by the time we hold our annual meeting we will have a greater number of members than we ever had before."

The discussion on the intermingling of races in films was started by W. H. Baker, Macon, Mississippi, vice-president of Tri-State. Ed Kuykendall, president of the Motion Picture Theatre Owners of America, promised to present the question to producers in the near future. Several members of the organization declared they were prepared to cancel films in which intermingling was shown.

Mr. Kuykendall, in an address to the convention, warned the exhibitors that should a special session of Congress be held this Fall it would probably consider measures which would affect the motion picture industry.

Speakers included O. C. Lam, Rome, Georgia, and L. C. Griffith, Oklahoma City, who are both MPTOA board members.

Y. D. Moore, McKenzie, Tennessee, was chosen secretary and treasurer. Others elected were W. H. Baker, J. F. Norman and W. F. Ruffin, vice-presidents, respectfully, of Mississippi, Arkansas and Tennessee; M. A. Lightman, chairman of the board of directors.

Arkansas directors: Henry Sanders, Little Rock; Cecil Cupp, Arkadelphia; L. F. Haven, Forrest City; W. L. Landers, Batesville; M. S. McCord, North Little Rock; Ray Morrow, Malvern and Sidney Wharton, Warren.

Mississippi directors: W. S. Tyson, Water Valley; W. A. Rush, Houston, and H. J. Williams, Grenada.

Tennessee directors: E. L. Drake, Jackson; Tom Ballas, Memphis, and Colonel Cecil Vogel, Memphis.

The recently organized Motion Picture Exhibitors Association at Fort Wayne, Indiana, has elected Harvey G. Cocks, of the Quimby Theatres, president; George Heliotes, vice-president, and A. H. Borkenstein, secretary-treasurer. On the board of directors are Pete Mallars, chairman, John Micu and the three officers.

CUTTING ROOM

(*Continued from page 49*)

rigan" and "The Big Brain," and J. Robert Bren, recently associated with "Hideaway," "Behind the Headlines" and "Without Orders."

The value of "Without Orders" and "Flight from Glory" should prove serviceable when it comes to publicizing this production.

Release date: November 25, 1937.

College Follies of 1938

(Columbia)

Topical Comedy

The production, to be sure, will have a story, but, in line with the present trend of picture making, it is quite likely that, as it slides from one comedy situation to another, the primary motivation will be occasionally ignored in the desire to create another laugh.

The story is about a motion picture college star who wins football games the way a motion picture football star does when he actually goes to college.

Albert S. Rogell is directing. Corey Ford thought up the original story, and comedy specialists Eugene Solow, Phillip Rapp and Richard Wormser combined to develop it into screen play form. Music and lyrics are credited to eight or nine composers and writers.

Some idea of what to expect of the film may be gained from an examination of the cast, among them Walter Connolly, Jimmy Durante, Raymond Walburn, The Three Stooges, Joan Perry, Charles Starrett, Gertrude Niesen, Virginia Dale, Hal LeRoy, Ernest Truex, Broderick Crawford, Chaz Chase, Romo Vincnet, Gene Morgan, Thurston Hall, Arthur Hoyt, Minerva Urecal, Charles Halton, Jeni LeGon and the Four Blackbirds and Johnny Green and his orchestra.

Al Rogell says the only thing he is trying to do is make the picture funny. A few looks at the film in work creates an impression that it should be funny.

Release date: Mid-November, 1937.

Having Wonderful Time

(RKO Radio)

Summer Camp Romance

This will be the picturization of a stage play of the same title now running in New York. It was adapted by Arthur Kober, author of the original play. In theme and treatment it is the story of a flirtation at a summer camp and the romance that ensues.

The plot is simple, human interest, comedy romance. As such, it claims a certain showmanship value and that value is accentuated when the casting is considered. The girl, Ginger Rogers, showed in "Stage Door" that she needs neither dancing shoes nor a dancing partner to claim a place in the screen sun. The boy is Douglas Fairbanks, Jr., returning to RKO-Radio for the first time since he was seen in "Morning Glory" with Katharine Hepburn. Presently he is in "The Prisoner of Zenda." The principal supporting roles are occupied by Peggy Conklin, last seen in "The Devis Is a Sissy," and a newcomer, Richard Skelton, vaudeville and radio celebrity. Among the many character players to be seen are Lucille Ball, Eve Arden, who was in "Stage Door," Donald Meek, Grady Sutton, Etienne Girardot, Harlan Briggs, whose presence indicates much comedy. Inez Courtney, Dean Jaggar, Juanita Quigley, Ann Miller, the star of "New Faces of 1937," Dorothy Moore and Margaret Seddon of "pixillated" renown. Pandro S. Berman, maker of "Stage Door" and many other top films, is producing, and Alfred Santell, who did "Breakfast for Two," "Winterset" and "Internes Can't Take Money," is directing.

Release date: December 16, 1937.

Four Communities Rule in Favor of Sunday Pictures

Theatre operators this week won the right to exhibit motion pictures on Sundays in four of eight localities where the question has been presented to legislative bodies. In three communities, moves to legalize showings were defeated while in the remaining city the matter is still pending.

A list of the cities and towns with a summary of the action taken in each one follows:

CAMBRIDGE, OHIO—Vigorously opposed by church and religious groups, an ordinance was tabled by the city council at its final reading. It had been passed by a four to three vote at two previous readings.

COLUMBUS, OHIO—A fight to force the closing of theatres along with other places of business on Sundays is threatened by the Retail Confectioners' Association.

GLASSBORO, N. J.—Legalization of Sunday motion pictures was defeated at a referendum.

GOLDSBORO, N. C.—The Board of Aldermen has ruled against the showing of pictures on Sundays.

HARTFORD—Theatres, which formerly opened at 5 P. M. on Sundays, will be permitted to open at 2 P. M. under a new regulation. The bill also permits vaudeville on Sundays.

HOGANSVILLE, GA. — Six residents of Hogansville have been denied an injunction against the operation of theatres on Sundays.

SEATTLE—B. Gray Warner, prosecuting attorney of King County, has refused to take action on the attempt by beer parlor operators to force theatres to close on Sundays.

WILLIMANTIC, CONN.—An ordinance similar to the one adopted in Hartford has been approved by the board of aldermen.

Monogram To Launch Eddie Golden Drive

A sales drive, to be known as the Eddie Golden Drive, will soon get under way at Monogram, with money prizes totaling $9,000 being awarded to quota filling exchanges. Monogram will donate $4,500 with each office contributing specified proportionate amounts whose total will also be $4,500. Offices which reach their quota will receive an equivalent to the sum they contributed to the pool. Branches reaching their quota will receive, in addition, varying amounts of the remaining funds, their awards being based on the position the branch holds at the end of the drive in respect to its quota.

John L. Franconi and Ed Blumenthal have acquired a half interest in the Monogram franchise for the Texas territory to be served out of Dallas.

Ambassador Pictures has appointed Charles Reed Jones as publicity and advertising head in the east. Maurice Conn, president, is in New York and plans to return to the Coast in two weeks.

TEN MILLION FOOTBALL FANS WILL BE KEEN TO JOIN THIS

COMMUNITY SING of COLLEGE FOOTBALL SONGS

with

DONALD GRAYSON · GENE MORGAN

HOT OFF 1,000 GRIDIRONS!

1. FIGHT FOR CALIFORNIA
2. ON, WISCONSIN
3. BETTY CO-ED
4. RAMBLIN' WRECK FROM GEORGIA TECH
5. SWEETHEART OF SIGMA CHI
6. MAINE STEIN SONG
7. FIGHT ON FOR OLD "S. C."
8. NOTRE DAME VICTORY MARCH





Book this timely release right now, while the country's football crazy! Pack 'em in with a collegiate sing night! Exploit it with the colorful one-sheet available!

Release No. 3 of the 2nd series of "Community Sings" presented by **COLUMBIA PICTURES**

IN THE COURTS

Paramount Suit Awaiting Court

The petition of the Paramount trustee for leave to settle for $2,150,000 cash the 1934 recovery action against former officers and directors of the company has been completed and is expected to be filed with Federal Judge Alfred C. Coxe in New York the latter part of this week.

The petition was prepared by Root, Clark, Buckner and Ballantine, trustee's attorneys, and is now being studied by attorneys for the numerous defendants in the action. Judge Coxe will set a date for a hearing on the petition and, if approval is granted thereafter, the trustee's suit, which has been taken off the New York Supreme court calendar, will be formally withdrawn.

Trust Case Denial Filed by Electrics

American Telephone and Telegraph, Western Electric and Electrical Research Products, Inc., filed joint denials in the United States District court in New York this week in answer to the $6,000,000 anti-trust suit of Stanley K. Oldden, as assignee of the Pacent Electric Company.

The plaintiff alleges that the violations involve the manufacture of sound film apparatus and parts. The defendants assert that more than six years have elapsed since the alleged act and claim that the statute of limitations bars the present action. Dismissal of the suit with costs is asked.

Bartholomew Contract Valid, California Court Rules

Upholding the validity of Metro-Goldwyn-Mayer's contract with Freddie Bartholomew, Judge Emmett Wilson of the Superior court of California, granted a temporary injunction restraining Bartholomew from working for any other studio. The writ is effective until trial of the studio's demand for a permanent injunction.

Colonel William Neblett, attorney for the child actor, announced that Freddie has been offered back to MGM at his former salary of $1,100 and that he already has returned to work, according to a United Press dispatch. However, the press service reported, at the studio it was said that if the actor has returned to work "he must be sleeping under a sound stage."

Hart Suit Shifted To Federal Court

The suit of William S. Hart and Mary Hart against United Artists for $185,000 which was started in the New York Supreme court has been shifted to the United States District court.

Mr. Hart's suit is based upon an alleged wrongful block booking by United Artists of his 1925 picture, "Tumbleweeds," with a dog picture "Wild Justice." Mr. Hart's picture is said to have cost $302,000 to produce and grossed $300,000, while "Wild Justice" cost $15,000 and grossed $100,000.

$2,808,505 Profit By GB in Year

by BRUCE ALLAN
in London

Gaumont British made a net profit of £561,707 ($2,808,505) from its theatres and investments last year, according to the company's annual report which was issued this week. The financial statement shows the profit was increased by a balance brought forward of £147,021 ($735,105) and the transfer from reserve of £435,278 ($2,176,390), making a total of £1,144,001 ($5,720,005) available. The annual meeting will be held October 15th.

Deductions include provision for production losses amounting to £766,809 ($3,834,045), which are reduced by £200,000 ($1,000,000) from a special reserve created last year; income tax, debenture sinking fund and interest reserve for amortization and depreciation plus the preference dividend paid last March, for a grand total of £1,112,047 ($5,560,235), making a net balance of £31,953 ($159,765), carried forward. The balance compares with £196,756 ($983,580) last year.

No dividend on the ordinary shares is provided for.

BOOK REVIEWS

MOVIE MERRY-GO-ROUND, by John Paddy Carstairs. London: Newnes. 240 pp. Price 7s, six-pence.

The title sets the tempo and the direction. Ostensibly intended to give motion picture fans who can read English (not necessarily the King's) some slight acquaintance with the technical mysteries of the medium which brings them their beloved screen personalities, this helter-skelter dissertation upon matters "filmic" (to use an adjective much favored by the author) tells at least something about every department of motion picture fabrication.

The author, according to a biographical note, has been a sort of jack-of-all-trades around studios both in his native England and in Hollywood, but he turns some affairs over to others whom he judges more expert; as, for example, costume designing to MGM's Adrian, art direction to Paramount's Hans Dreier, animated cartoons to Walt Disney, sound recording to Douglas Shearer.

Additionally from other minds than the author's are chapters in which Jessie Matthews tells how it feels to be a star, and Joan Crawford describes how a star lives. Also, for some reason, there is an elaborately statistical discussion of the "Decline of the German Film Trade," written by Ivor Montagu. And England's Madeleine Carroll, now of Hollywood, contributes a Foreword.

Incidentally, in referring to actual persons of the studios, which he does a great deal, Mr. Carstairs likes to add a word or two in friendly criticism, and in this some studio folk might have a curious interest. The criticism is never profound, however, and is almost always favorable.—*G. S.*

OBITUARIES

Clyde Armstrong Dead

Clyde Armstrong, veteran actor of stage and screen, died in his sleep this week in New York. He was 58.

Charles Werner

Funeral services were held September 26 for Charles Werner, 74, who, for many years prior to his retirement in 1925, was connected with the distribution end of the industry in St. Louis, Mo. At one time he was branch manager for the Metro Pictures Corporation.

William Hunt

William Franklin Hunt, 63, Elk City, Okla., theatre owner died in Polyclinic hospital in Oklahoma City September 24. For the past eight years Mr. Hunt had operated theatres in Elk City.

John J. Jacob

John J. Jacob, 49, president of the Andalus Theatre Company, which operates the Andalus, a suburban house of Cincinnati, died last week at the Good Samaritan Hospital there after a five weeks illness.

Lois Clark

Lois Frances Clark, actress, in private life Mrs. Roger Harding, died last Friday at a Brentwood, Long Island, hospital in her 75th year.

Harry Levey

Funeral services were held in Denver last week for Harry Levey, former Salt Lake City film salesman and branch manager, who died of a heart ailment in Los Angeles, while on a visit.

John O. Krause

John O. Krause of Loew's State, New Orleans, died September 29th of a heart attack. Fifty years old Mr. Krause had been with Loew's State for 12 years.

George Martin

George Dorsett Martin, 36, head of the Martin Motor company and a partner in the Dixie theatre, Aberdeen, N. C., died Monday, in Aberdeen.

Morris Golden

Funeral services were held Sunday for Morris Golden, father of Gilbert Golden of Warner Brothers advertising department, who died unexpectedly in New York on Friday.

Louis Weil

Louis Weil, 82, a former owner of the Broadmour theatre in Kansas City, Mo., and the Royal theatre in Sioux City, Ia., died September 27 in Kansas City.

150 Attend MPA Lunch

The new officers of Allied of New Jersey were guests Tuesday at the Motion Picture Associates' luncheon at the International Casino, New York. Approximately 150 exhibitors, salesmen and distribution executives attended the session.

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PANCHROMATIC NEGATIVE

ASKS $125,000 BOTTOM COST FOR BRITISH FILM

Lord Strabolgi Says He Opposes Discrimination but Would Aid Home Studios

by BRUCE ALLAN
in London

Lord Strabolgi, mouthpiece in the House of Lords of the policy of the British Films Advancement Council, gave an indication of the sort of Films Act which that organization would welcome when he was guest of honor at the London Cinema Luncheon Club's monthly gathering, at the Cafe Royal.

Emphasizing that he was speaking for himself alone, Lord Strabolgi nevertheless underlined the essential policy of the Council in asking for:

A minimum cost of £25,000 ($125,000) for Quota films, instead of the £15,000 suggested in the White Paper, in which the Government's provisional plans were stated.

Provision for "real" reciprocity with the motion picture industry in the United States.

The Advancement Council is generally understood to champion the policy, first put forward by Isidore Ostrer of Gaumont-British, of compelling U. S. companies to spend, on the purchase of British films for American distribution, a definite percentage of their receipts in the British market.

Opposes Discrimination

Lord Strabolgi did not definitely identify himself with this policy, saying generally that he and his friends did not want discrimination against American films, but that they did want a flourishing British production industry. He referred to the fact that an Anglo-American Trade Treaty was being negotiated, and expressed the hope that it might mean the end of "American isolationism." He also repeated the statement, frequently made by Mr. Ostrer in advocating his form of reciprocity, that the U. S. film companies draw nine to ten million pounds sterling yearly from England.

That the film industry was "the most international of all industries" also was emphasized by the speaker, who said, however, that he saw no signs of conscious propaganda in American pictures. "The fact that the industry is located in Hollywood does not make it American," he said, in urging the necessity of obtaining the same propaganda for things British as was secured for America and American goods by the worldwide distribution of American films.

Discussing the White Paper, Lord Strabolgi commented "with confidence" that the Shorts Quota would be found to be increased when the draft of the actual Films Bill was published.

He also said that, as a departmental measure, the bill would be liable to other alterations as a result of the debates on the various stages of its progress through the House of Commons and House of Lords.

This was particularly likely to happen, he suggested, in grand committee of the House of Commons, which would reflect on a smaller scale the different political views of the whole House.

That the Government had not yet decided whether to introduce the Bill in the House of Lords or the House of Commons first was a disclosure made by Lord Strabolgi. Whatever course was taken, it would be brought in early in November and would rank as one of the major measures of the new session, he added.

His chief criticisms of the Board of Trade proposals in the White Paper were:

The board had "fallen between two stools" in its decision for a minimum cost policy mitigated by a viewing clause.

An out-and-out viewing policy was impracticable. It would place on the shoulders of the viewing panel a "terrible responsibility" and ask them to perform a task practically impossible in view of the wide variations of public taste that are found in different areas and at different times.

The minimum cost of £15,000 was not high enough and should become £25,000.

There should be provision for "real" reciprocity, presumably on "Ostrer lines."

There was no discussion on Lord Strabogli's speech, which indicated a view obviously hostile to the official advocacy by the Cinematograph Exhibitors' Association of a viewing test, but J. F. X. Prendergast, the chairman, commented that reciprocity so far had been "a lovely dream," and expressed the hope that if Lord Strabogli and his friends succeeded in bringing it about it would not be "over the bodies of exhibitors."

Mr. Prendergast also made a plea for some attempt to restore the industry to "the commercial basis on which it was before the first Films Act."

A number of Members of Parliament were present, as guests of exhibitors.

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Loudon Attacks Plan

Norman Loudon, chairman and managing director of Sound City, Ltd., attacked various proposals in the White Paper announcement of Government Films Act plans, in his speech for the annual meeting of his company.

An advance copy of the speech revealed Mr. Loudon as objecting to the reciprocity plan on the ground that it should apply not only to £3 a foot film but to producers working on economical and efficient lines. He also objected to the minimum cost clause and to the suggestion that it be mitigated by the right of submitting films costing under £15,000 to a special viewing test.

In practice this will mean, he said, that no producer will be able to specialize in making films of entertainment value for £5,000, as such subjects could obtain quota value only if they satisfy "the whim of a panel of viewers."

Mr. Loudon also objected to the reduction of the exhibitor's quota to a figure (15 per cent) lower than the distributor's (20 per cent).

This expression of opinion is significant as undoubtedly representing, in general terms, the policy of all independent producing interests. It emphasizes the fact that trade opinion is by no means divided, in regard to the new Films Bill, on the lines of division of the various sections of the industry. On most of his points Mr. Loudon is closer to the CEA than to the Film Group, representing producers.

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Paramount's British Unit

The chief problem in Paramount's plan to produce a number of pictures in London for world release is to create effective organization of the unit in England, according to Mr. Adolph Zukor, president, who is visiting the chief studios and conferring with Mr. J. C. Graham and other Paramount executives.

Mr. Zukor said that Paramount planned to use English backgrounds and English material.

"Paramount's department for British production must be as efficient as Hollywood, to make pictures for world release, and that will take time," he said.

"Sunshine put Hollywood on the map, but sunshine is not needed these days, even for color. You can make films as easily, in a technical sense, in London as in Hollywood. What is missing is the centralized and highly organized industry background. We know how to make pictures in Hollywood with international appeal. How to make them in London is the problem we have to solve."

Color, said Mr. Zukor, must become less expensive before it could become universal. At present it costs too much and slowed up production, he added. The question the patron asked about any picture, he said, was not whether it was in color or in black and white, but if it told an interesting story.

England, he said, was full of talent and full of stories. The problem was to use them in a form acceptable in America. A major British picture was of no use unless it was usable in the States.

He declined to discuss at any length the pictures, for the British market only, which Paramount previously has made to meet Quota.

"All I know is that they are no good," he said.

Mr. Zukor plans to sail on the Normandie, Saturday, for New York.

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"Prestige Pictures"

The socalled "prestige pictures" now are being made in a form acceptable to the public, said Sam E. Morris, Warner vice-president in charge of foreign sales. Mr. Morris, here in connection with the taking over of Daly's theatre, dispelled rumors that the company planned theatre acquisition on a large scale, and added

FROM READERS

NORWAY'S TRIBUTE TO SONJA HENIE

The Norwegian miss, Sonja Henie, was home on vacation for two months. [Miss Henie arrived in New York last Thursday on her return to Hollywood.—Ed.]

During her stay she lived quietly and peacefully in her father's nice bungalow near Oslo. Her admirers in Oslo paid homage to her on her arrival, but since then she was seen only with her mother and brother shopping and little attention was paid to her.

On Monday, September 11th, however, the municipal cinemas of Oslo gave a special performance in their biggest cinema, Colosseum, and the 2,100 seats were taken a long time in advance. Outside the cinema thousands were standing to get a glimpse of her when entering and leaving the Colosseum, in spite of heavy rain.

Those who had been so lucky as to get a seat rose and clapped when she appeared in the entrance. When they were calm again, Sonja's latest film, "Thin Ice," was shown on the screen. The first time she was seen in the film the public started applauding, and each time she made marvelous figures on the ice or had a funny scene, rounds of applause nearly destroyed the ears of Miss Henie.

She was given lots of flowers and after the show the public cheered, whistled and stamped their feet to show Miss Henie their enthusiasm for her work on the screen.—Leif—Eric Bech, Bogstadon, 53 A, Oslo 30, Norway.

that settlement of the question of major production by Warner Brothers in England awaits the arrival of Jack Warner, now on his way to London. But if Mr. Morris was noncommittal on theatre and British production matters, he was definite, emphatic, on prestige pictures and conclusions drawn from the Warners' experiences in making them, such as "Midsummer Night's Dream," "The Green Pastures," "Pasteur" and "The Life of Emile Zola."

"We are satisfied," he said. "We feel that the industry owes the public a certain number of pictures of that type. We have made mistakes. We thought we were doing the right thing in making 'Midsummer Night's Dream.' We thought we had a great idea and we spent a year on research before we made it into a picture. We didn't make a profit, but we didn't lose anything on it. It wasn't accepted, and that's that. I have nothing to say on the point whether Shakespeare was responsible.

"Now with 'Pasteur' and 'The Life of Emile Zola' you have prestige pictures the public will accept. They are out of the ordinary films, worthy of the two years we put in on preliminary work, in England and France, for 'Zola' for instance.

"'The Green Pastures' did terrific business in U. S. and it was a big winner also in some foreign territories, especially in Scandinavia, South America, Poland and Austria. We are satisfied with our prestige pictures, taking them as a whole."

Pointing out that Warners' had scheduled "The Adventures of Robin Hood," "Gold Is Where You Find It" and "Valley of the Giants" for all-color production, Mr. Morris said they proposed to use color where it would make the most of the subject.

"There is nothing new to us in the color problem," he said. "We made 12 features in color before any other producer made one."

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Giannini, Deutsch on Board

Dr. A. H. Giannini and Oscar Deutsch, principal of the Odeon circuit, have been elected to the board of directors of United Artists, Ltd., in place of Arthur Kelly and Philip Guedalla.

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CEA'S Summer Meeting

The Summer Conference of the CEA will be held next year, at the end of June, in Bournemouth.

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Federation Bans "Doubling"

A ballot of members of the Variety Artistes Federation on the question of "doubling" or "turn working" in provincial towns has resulted in a vote of 943 against the practice and only 49 in favor.

"Doubling" is the practice of an act playing two or more theatres in the same area on the same date. Federation rules prohibit it out of London. The ballot was taken as part of the settlement of a dispute between the Federation and Union Cinemas, Ltd. Union claimed that variety was uneconomic unless doubling was permitted and, in a statement which went out with the voting papers, said that condonation of the practice by the VAF might make it possible for acts to be played in the whole of the 200 odd theatres in the Union circuit, instead of in only 20.

The result of the ballot will definitely discourage any tendency among exhibitors in general to introduce stage acts. It is unlikely to influence the policy of the big theatres, chiefly circuit houses, which already specialize in stage acts, and can afford to pay for them on a solus basis.

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Threaten Theatre Strike

A recent recommendation by the Council of the CEA to branches that they should recognize labor unions is likely to be tested by action on the part of the National Association of Theatrical Employees. The executive of the union has resolutions from eight branches in Lancashire requesting strike action against various circuit and independent theatres there. The Transport and General Workers Union also is in support.

A dispute between Union Cinemas, Ltd., and Association members is in negotiation, the Ministry of Labor intervening, after a strike threat, on the basis of recognition of the union by the theatre company.

The Scottish CEA is having a general conference with labor unions, and it seems likely that branches in general will adopt the Council suggestion.

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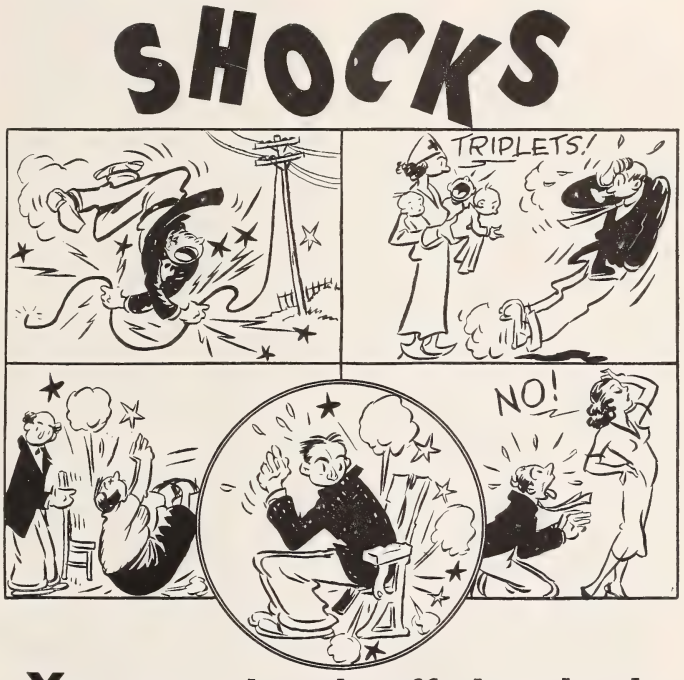
Oppose Alien "Infiltration"

The Trade Union Congress, meeting at Norwich, adopted the resolutions, put forward by the National Association of Theatrical and Kinematograph Employees, in favor of legislation establishing efficient British film production as a "national necessity," safeguarding British employees, and preventing "alien disparagement and infiltration" of British cultural standards. The Association of Cine Technicians is associated with the NATKE.

That half the cotton exports of England were needed to pay for imported films was a statement made by T. O'Brien, NATKE secretary, who also said that 80 per cent of the world trade in films was controlled by American companies. He urged the necessity of preventing "American domination" of the British production industry.

The White Paper, forecasting the Government's plan for the new Films Act, was declared inadequate by Mr. O'Brien and by G. Elvin, for the technicians.

There was opposition to the resolution, however. Secretary Bradfield of the Shop Assistants' Union praised American films which had attacked British imperialism and revolutionary Russian films.



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MGM BRITISH FILMS ON HOLLYWOOD PLAN

Other Arrivals Include Mayer with Plans for Quality Production in English Studios

The motion picture industry was well represented last Thursday when the *Normandie* nosed its way into its New York dock with a total of 1,485 sleepy passengers, most of them having been aroused at 5 A. M. for the 7 o'clock landing.

A host of delegates from large and small companies was on hand to greet the passengers. They included Louis B. Mayer, vice-president, in charge of production for Metro-Goldwyn-Mayer; Howard Strickling, head of studio publicity for MGM; Jack Buchanan, head of Jack Buchanan Productions, who is to appear in the Shubert stage show, "Between the Devil"; Danielle Darrieux, French actress who has been signed by Universal; Fernand Gravet, Warner Brothers star; Douglas Fairbanks, Jr., who will appear in RKO's screen version of "Having a Wonderful Time"; Sonja Henie, Twentieth Century-Fox star; Ramon Novarro, who is to make another picture for Republic, and Hedy Kiesler, who, wearing only a wave, appeared in an underwater scene in the Czechoslovak film, "Ecstasy," a few years ago, and now has been signed by MGM. (Pictures in the pictorial section.)

Mr. Mayer signed Miss Kiesler, who has taken the professional name, Hedy Lamarr, and 14-year-old Grisha Goluboff, violin prodigy, while on board the *Normandie*. During his visit to England and the Continent he had signed a director and two other players. The director is Reinhold Schunzel and the actors Lionel Royce and Greer Garson.

Mr. Mayer declined to discuss the labor situation on the Coast and offered no comments on formation of the new Italian producing company formed independently by Hal Roach and Mussolini's son, Vittorio.

No Set Budgets in England

However, he talked freely of MGM's British production plans and policies. Quality pictures will be the aim, he said.

"There will be no set production budgets," he continued. "That's the way we do it on the Coast and the same policy will prevail in England. Quality is first, cost is second."

The number of pictures to be produced will depend entirely upon how many quality productions can be made, he said, adding that the number may be anywhere from one to 50. "We'll make as many productions as we can make worthwhile pictures," he said.

Mr. Mayer, before leaving for the Coast, also scotched reports that his company was planning to purchase part of Gaumont British.

While indicating he would be pleased to have David O. Selznick, United Artists producer, associated with MGM, Mr. Mayer offered no definite word as to whether a contract was being considered. He said he understood Mr. Selznick was to visit New York this week to confer with United Artists executives and that there was no way of determining what might take place after that.

Even though other companies may launch into a program of color pictures, MGM will continue to produce in black and white, according to Mr. Mayer. He said he does not believe color can be termed practicable until it is definitely proven to increase revenue on its own. Instead of investing in color, Mr. Mayer said, MGM will put the money into stars and stories.

Among those who greeted Mr. Mayer, Mr. Strickling and Benny Thau, MGM production executive, were Al Lichtman, who is to leave for England in two weeks to further MGM's production plans, and Howard Dietz, Al Altman, Florence Browning, Harry Bernstein, Ernest Morrel, Mel Heyman and Milton Weiss.

The welcoming party for Miss Darrieux, who arrived with her husband, Henry De Coin, included J. Cheever Cowdin, president of Universal's board of directors; Charles R. Rogers, vice-president; Charles Ford, managing director of Universal's newsreel; Marc Lachman, head of studio publicity; Paul Gulick, publicity director.

Miss Darrieux explained that she had studied English for three months in preparation for appearing in American pictures. She is to appear in "The Rage of Paris." On Friday, the French actress was guest of honor at a cocktail party in the Hotel Pierre. More than 300 persons attended. Miss Darrieux' most recent picture was "Mayerling," in which she had the feminine lead opposite Charles Boyer. Miss Darrieux left for the Coast Tuesday.

Gravet Makes French Film

Mr. Gravet, who was accompanied by his wife, had just completed a role in "The Lie of Nini Patrona" for Solar Films in France. After four days in New York, he left for Hollywood to appear in "Food for Scandal" with Carole Lombard.

Mr. Fairbanks said he is not contemplating making any more pictures for Criterion Pictures, although, he added, the company continues active.

Mr. Novarro had discussed the possibility of making a picture in France, but said he had not decided whether to accept the French offer.

Miss Henie briefly reported she had done no skating during her vacation in Norway.

Miss Kiesler, or Miss Lamarr, greeted questions with the declaration:

"I have nothing to say. I have nothing to say about 'Ecstasy.'"

GB Sales Meeting Held in Chicago

The second regional sales meeting of GB Pictures was held in the Blackstone Hotel, Chicago, on Saturday with Clinton M. White, assistant to Arthur Lee, presiding. Plans for the new season were discussed and two pictures, "Dr. Syn" and "Non-Stop New York," were screened.

Others attending the meeting included Arthur Greenblatt, eastern division manager, A. H. Fischer and Max Mazur, Chicago; Harlan Starr, Detroit; Herman Booth, Cincinnati; Fred Wagoner, Indianapolis; Al Kent, St. Louis; Bill Marshall, Milwaukee; Fred Abelson, Minneapolis; Douglas Desch, Kansas City, and Bob Selig, Denver.

Irving Gumberg has returned to the managership of the GB exchange in New York. For several months Mr. Greenblatt doubled in the exchange and home office.

'Air Cleared', Says Universal's Rogers

Following the many and varied rumors heard the past few weeks on Broadway and Hollywood Boulevard, concerning management, finances, home office staff changes and whatnot, Charles R. Rogers, executive vice-president of Universal Pictures in charge of production, returned to the Universal City studios last Friday with the parting assertion that home office discussions "have cleared the air of all the misunderstandings that have hitherto existed." The meetings at Universal's headquarters in Radio City were attended by R. H. Cochrane, president; J. Cheever Cowdin, chairman of the board, and by Mr. Rogers.

A few hours previous to the release of Mr. Rogers' statement through the regular publicity channels of Universal, word came from the home office, through less formal sources, that numerous additional "personal changes" had taken place, in a reputed "wave of economy" in operations.

The number of workers let out was reported as approximating 150, but Mr. Cowdin tossed that figure aside with the wave of an arm and a "hooey."

Regardless, word was heard of the resignations of Sam Sedran, Universal purchasing agent for 22 years; J. Albert Hirsch, advertising manager, succeeded by Lew Pollock, who had served Mr. Hirsch as assistant; and George Cochrane, in charge of film tests in the east, among others. Additionally, some 144 workers in the domestic exchange system and a score or two at the California studios were reported to be at the point of dismissal.

Following Mr. Rogers to Hollywood, and departing on Saturday, was Mr. Cowdin, with Willard McKay, the company's general counsel. Mr. Cowdin and Mr. McKay will plane back to New York Friday.

With the home office personnel changes reputedly among the clerical forces for the most part, little time was lost by the workers in looking for an affiliation with unionism. Universal headquarters employees were persistently connected by report with the filing of an application for a charter with John L. Lewis' Committee for Industrial Organization. Anne Berenholz, in charge of motion picture unionization for the CIO's United Office and Professional Workers, refused to talk about the matter.

Another Broadway report concerning Universal this week was the reputed buying of an additional interest in the company by C. M. Woolf, managing director of National Film Distributors, Ltd., of London, which already is considerably interested in "U" financially.

N. L. Nathanson, of Famous Players Canadian Corporation, a circuit in the Dominion, previously had denied that he was to be a new factor in Universal. This week's report had it that Mr. Woolf might acquire Universal holdings through Mr. Nathanson.

Before leaving for Hollywood, however, Mr. Cowdin, while conceding that he had been in trans-Atlantic telephonic conversation with London, last Wednesday, explained that the call was only in connection with "exhibition of our product in England." Mr. Cowdin likewise denied that Universal was contemplating the distribution of ten British features on this market.

WHAT THE PICTURE DID FOR ME

Ambassador

DEVIL DIAMOND, THE: Frankie Darro, Kane Richmond—One swell action picture. Frankie is there with the goods. Running time, 6 reels. Played July 23-24.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

VALLEY OF TERROR: Kermit Maynard, Harlene Wood—What one of the Western fans said: "That was a punk Western"—and I somewhat agree with him. Running time, 6 reels. Played Sept. 17-18.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

Columbia

I PROMISE TO PAY: Chester Morris, Leo Carrillo, Helen Mack—A very thrilling and suspenseful racketeer drama. It is hard to believe that such a state of affairs existed, but the loan racket was fully exposed by the press so we know that it is based on fact and they made a mighty good all-around thrill drama out of this racket. This reminds one of "Marked Woman." One is based on the vice racket; this, on the loan racket. This was doubled with "The Hit Parade" and did a good average business.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

KILLER AT LARGE: Mary Brian, Russell Hardie —Made an excellent owl show, as our owl show patrons like murder mystery stories. Played Sept. 18.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

LOST HORIZON: Ronald Colman, Jane Wyatt—I had heard that this picture was a flop and that Capra and Columbia were having a scrap over it. However, I got the surprise of my life when we played it. I never had so many favorable comments on a picture. We had many people come the second time. The picture is a different type than Capra has ever made but it is the best to date. The rumors about the cutting having spoiled the picture are a lot of bunk because the picture runs very smoothly. The direction, acting, scenery and theme are all tops. Edward Everett Horton's comedy sequences brought the house down. Ronald Colman is the best ever, even topping his part in "Tale of Two Cities," and that is saying plenty. The picture will do plenty of business but don't let it slide without plenty of advertising. Running time, 115 minutes. Played Sept. 19-20-21.—J. E. Palmer, State Theatre, Presque Isle, Me. Town and country patronage.

MORE THAN A SECRETARY: Jean Arthur, George Brent, Lionel Stander—Was enjoyed by the few that saw it, but some way it did not have the drawing power here.—H. T. Nokes, Elite Theatre, Nixa, Mo. Rural patronage.

NORTH OF NOME: Jack Holt, Evelyn Venable—Just good enough to get by; no comments either way. —H. T. Nokes, Elite Theatre, Nixa, Mo. Rural patronage.

RACKETEERS IN EXILE: George Bancroft, Evelyn Venable—This story of the crook who adopts religion to further his racket and then becomes religious in earnest makes interesting drama and can be classed as above the average. This was doubled with "David Harum," and the combination did a better than average business.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

RECKLESS RANGER: Bob Allen, Louise Small—Just another Western. The same old "shoot 'em up." Will pass where Westerns are liked. Running time, 58 minutes. Played Sept. 8.—Fischer & Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

WESTBOUND MAIL: Charles Starrett, Rosalind Keith—The usual Saturday night action fans had no kick coming here. Played September 18.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

First National

CHEROKEE STRIP: Dick Foran, Jane Bryant—This is as good a Western as anyone has put out. The kid singer just about steals the show. Foran never sang better. Running time, 60 minutes. Played September 24-25.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

DANCE, CHARLIE, DANCE: Stuart Erwin, Jean Muir—A fair picture with Stuart Erwin as the country cousin full of wise cracks. Business fair. Running time, 65 minutes. Played September 15-16.—Walter Hollowell, State Theatre, McCrory, Ark. General patronage.

DANCE, CHARLIE, DANCE: Stuart Erwin, Jean Muir—A satire or burlesque never goes over with our patrons. Consequently, all I asked how they liked this said it was "not much," and some said "the poorest picture they ever saw." Played Sept. 17.—D. E. Fitton, Lyric Theatre, Harrison Ark. Small town patronage.

MR. DODD TAKES THE AIR: Kenny Baker, Jane Wyman—Very satisfactory program picture with some fine singing by Kenny Baker and plenty of comedy by Frank McHugh. Seemed to please. Running time, 80 minutes. Played September 25-26.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MR. DODD TAKES THE AIR: Kenny Baker, Jane Wyman—A very clever little picture. If the producer had a prominent female lead to play with Baker, this picture would have been a big grosser. As it is cast, the draw is very disappointing. Play it on a double feature to get by. Baker is a singer, not an actor. Running time, 70 minutes. Played September 26-28.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MR. DODD TAKES THE AIR: Kenny Baker, Jane Wyman—Good entertainment but had no drawing power. Everyone seemed to enjoy it, though. Running time, 86 minutes. Played Sept. 22-23.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

Gaumont British

BACKSTAGE: Anna Neagle, Arthur Tracy—Arthur Tracy's singing sure hit the spot with our patrons. This is a very good English picture, and as a musical it ranks high. If the English producer would eliminate some of those actors that play minor parts and somehow are unable to speak distinctly, they then would have a product that American exhibitors would be glad to play. Running time, 65 minutes. Played Sept. 17-18.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

YOU'RE IN THE ARMY NOW: Wallace Ford, Anna Lee—Here is one picture from the British studios that hit the spot. Excellent photography and A-1 sound, swell entertainment, and English dialect so far in the background as not to be noticed. It took well with our patrons. Running time, 70 minutes. Played Aug. 20-21.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

Metro-Goldwyn-Mayer

BETWEEN TWO WOMEN: Virginia Bruce, Franchot Tone—I made the mistake of playing this picture on a weekend. It's a swell show for a Sunday booking. —Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

CAPTAINS COURAGEOUS: Freddie Bartholomew, Spencer Tracy, Lionel Barrymore, Melvyn Douglas—This picture is swell. Spencer Tracy is fast becoming a favorite here. Good business the second day proved this picture pleased.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

DAY AT THE RACES, A: Marx Brothers—These comedians have a following and do us business. If the price had been right we would have enjoyed it a little better. They pack sure fire box office receipts.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DAY AT THE RACES, A: Marx Brothers, Allan Jones, Maureen O'Sullivan—This is the best picture the Marxes have made. People certainly like to hear these boys play the piano and harp. This picture could have stood a little more of them, I believe; otherwise just enough of the Marx's foolishness to put the picture over in grand shape. The business proved they are still very popular.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

GOOD EARTH: Paul Muni, Luise Rainer—This is a wonderful picture. Great acting and directing. Was rather heavy for the younger people, but the older ones enjoyed it greatly. As entertainment it's not so good, but it holds interest for its entire run. It's a little too realistic for this section where there's been much drought; people don't especially care to see more of it. Some of the scenes were excellent, especially the locust. This is one picture that my patrons will not forget. I thought it one of the best features I've ever seen, for acting and drama, and that was the opinion of the majority of my patrons. Running time, 138 minutes. Played Sept. 19-20-21.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

ROMEO AND JULIET: Norma Shearer, Leslie Howard, John Barrymore—I will be very much surprised if this is not classed with the ten best of 1937. A perfect cast, lavish settings, good photography and recording; in fact, everything but box office appeal for the small town. It appeals to the clubs and to those who like a high class entertainment, but, alas, there are not enough of them to pay expenses, and, as is usual with this type of picture, I took a loss. It is a picture any theatre can be proud to play, but about one a year is all I can afford. Now I am willing to "let the dead past bury its dead" and run some comedies until I take in enough to pay the rent again. Running time, 127 minutes. Played September 17-19.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SARATOGA: Clark Gable, Jean Harlow—A very fine picture to a very good business.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

VOICE OF BUGLE ANN, THE: Lionel Barrymore, Maureen O'Sullivan—A very fine dog story that should appeal to dog lovers. We tied up with a local Rod & Gun Club and enjoyed a nice business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Paramount

ARTISTS AND MODELS: Jack Benny—A grand musical show in every way. Jack Benny and Ben Blue are great. Business good. Played September 22-23.—Walter Hollowell, State Theatre, McCrory, Ark. General patronage.

ARTISTS AND MODELS: Jack Benny, Ida Lupino, Richard Arlen, Gail Patrick—Another one like this and Buck Benny won't ride again. Misses by a big margin of being a hit.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

ARTISTS AND MODELS: Jack Benny, Ida Lupino, Richard Arlen, Gail Patrick—Opening night the ticket buyers tried to push out the sides and both ends of theatre, and by the end of four days' run it fizzled out. It has the usual musical show numbers and the production ranks right up with the best, but it did not make 'em talk here and why I do not know.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

EXCLUSIVE: Fred MacMurray, Frances Farmer, Charlie Ruggles—Just a picture. Paramount seems to be lacking something in their pictures lately.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

EXCLUSIVE: Fred MacMurray, Frances Farmer, Charlie Ruggles—A swell little program picture. Would not do in this spot for more than two days. MacMurray is always good here. Miss Farmer's acting is very wooden. Running time, 73 minutes. Played

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to —

What the Picture Did for Me

MOTION PICTURE HERALD

Rockefeller Center, New York

September 22-23.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MOUNTAIN MUSIC: Bob Burns, Martha Raye—This picture went over fairly well. Rufe Davis really stole the honors. People would like to see more of him.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

WAIKIKI WEDDING: Bing Crosby, Bob Burns, Martha Raye, Shirley Ross—We ran into fine, cool weather and did a very nice business. There was additional interest in this attraction as a former Sodus woman has a pleasant acquaintance with Mr. Crosby. Played September 15-16.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

Republic

CAVALRY: Bob Steele, Frances Grant—This one was well received. Lot of Bob Steele fans here. Running time, 60 minutes. Played Sept. 3-4.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

HIT PARADE, THE: Frances Langford, Phil Regan, Louise Henry—They certainly tried to give us our money's worth, but they put too many ingredients in this, but as a whole there is enough in it to entertain the average theatregoer. This was doubled with "I Promise to Pay." This bill drew within $5, on a three-day showing, of another high-priced, top allocation picture. So, for my part, I have no reason to complain, and can put "The Hit Parade" among my money making pictures.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

JIM HANVEY, DETECTIVE: Guy Kibbee, Tom Brown—No better than the last half of a double bill. Slow and draggy. Too much dialogue and not enough action. Guy Kibbee has no draw in our town. Running time, 68 minutes. Played Sept. 4-5.—Fischer & Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

OLD CORRAL, THE: Gene Autry, Smiley Burnett—Here are the comments received while playing this one: "Gene Autry not so hot," "As cowboy he don't fit the saddle," "Singing he is A-1, but he acts as if he's cocksure of himself." All I have to say is he does the trick nevertheless at the box office. Running time, 56 minutes. Played Aug. 27-28.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

PUBLIC COWBOY NO. 1: Gene Autry—And they have the nerve to call "Public Cowboy No. 1" a special when it isn't even a good Saturday western. I am not writing this in any criticism of Autry as I realize he has done the best he could with what they gave him to work with. But if Republic doesn't improve these pictures they are going to ruin Autry. My business was off practically one-half for these three pictures, and for no other reason than they were poorly and cheaply made pictures. Running time, 57 minutes. Played June 27-29.—M. S. Porter, Orpheum Theatre, Nelsonville, Ohio. Small town and rural patronage.

RIDE RANGER, RIDE: Gene Autry, Smiley Burnette—A very good musical Western. As good as the rest of the Gene Autry pictures that we played, and they were all plenty good for the theatre. Packed house whenever we play a Gene Autry picture. Better than most specials. Running time, 60 minutes. Played Sept. 15.—Fischer & Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

ROOTIN' TOOTIN' RHYTHM: Gene Autry—Along with this picture I want to report on "Yodelin' Kid from Pine Ridge" and "Public Cowboy No. 1." These three are the poorest Autry pictures I have played. They are cheaply produced with practically no story, poor direction, and no appeal in any way. This isn't my opinion alone but is taken from remarks from patrons. Republic certainly has slipped on these Autry pictures since Nat Levine quit producing them.—M. S. Porter, Orpheum Theatre, Nelsonville, Ohio. Small town and rural patronage.

Twentieth Century - Fox

ANGEL'S HOLIDAY: Jane Withers, Robert Kent—A little better than average audience enjoyed Jane Withers. Played September 11.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

ANGEL'S HOLIDAY: Jane Withers, Robert Kent—Very good picture. I believe it is quite an improvement over her last picture. Good business.—Harold Smith, Dreamland Thaetre, Carson, Iowa. Rural patronage.

BANJO ON MY KNEE: Barbara Stanwyck, Joel McCrea—Best picture and best box office draw I have run this year.—H. T. Nokes, Elite Theatre, Nixa, Mo. Rural patronage.

CALIFORNIAN, THE: Ricardo Cortez, Marjorie Weaver—This is quite a bit better than the last few of these Harold Bell Wright series.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

CAN THIS BE DIXIE?: Jane Withers, Slim Summerville—Was liked very much by my patrons.—H. T. Nokes, Elite Theatre, Nixa, Mo. Rural patronage.

DAVID HARUM (RE-ISSUE): Will Rogers, Evelyn Venable—The reissues of Will Rogers' pictures still bring them in. While this did not do quite as well as some of the other reissues, it still did above average business, and "David Harum" is one of his best.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

LADY ESCAPES, THE: Gloria Stuart, Michael Whalen—Too foolish. Did not go over at all.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

LOVE IS NEWS: Loretta Young, Tyrone Power, Don Ameche—Excellent comedy and action picture that pleased the cash customers. Slim Summerville gives an unusually good performance. Running time, 78 minutes. Played September 15-16.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SEVENTH HEAVEN: Simone Simon, James Stewart—The ladies appreciated this fine love story, but the men did not show much interest. We got by, but did not get the business expected. Played September 22-23.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

SEVENTH HEAVEN: Simone Simon, James Stewart—I did not care for this one, as I do not like Simone Simon, but this is much her best performance, and James Stewart is very good. This one seemed to please everyone but me, and I don't count. Running time, 102 minutes. Played September 22-23.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

STOWAWAY: Shirley Temple, Robert Young, Alice Faye—Mighty good. Shirley is always a good B. O. bet here.—H. T. Nokes, Elite Theatre, Nixa, Mo. Rural patronage.

WAKE UP AND LIVE: Walter Winchel, Ben Bernie, Alice Faye—Good entertainment. All persons interviewed liked it. Played Sept. 15-16.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933

Of Motion Picture Herald, published weekly at New York, N. Y., for Oct. 1, 1937.

State of New York, } ss.:
County of New York, }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Theo. J. Sullivan, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Motion Picture Herald and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business managers are: Publisher and Editor-in-Chief, Martin Quigley, 1270 Sixth Avenue, N. Y. C.; Editor, Terry Ramsaye, 1270 Sixth Avenue, N. Y. C.; Managing Editor, Ernest A. Rovelstad, 1270 Sixth Avenue, N. Y. C.; Business Manager, Theo. J. Sullivan, 1270 Sixth Avenue, N. Y. C.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) Quigley Publishing Company, Inc., 1270 Sixth Avenue, N. Y. C.; Martin Quigley, 1270 Sixth Avenue, N. Y. C.; Colvin Brown, 1270 Sixth Avenue, N. Y. C.; Gertrude S. Quigley, 1270 Sixth Avenue, N. Y. C.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

THEO. J. SULLIVAN,
(Signature of Business Manager.)

Sworn to and subscribed before me this 27th day of September, 1937.

ANNA MILBERT,
[Seal.] Notary Public.
(My commission expires March 30, 1938.)

WEE WILLIE WINKIE: Shirley Temple, Victor McLaglen—Disappointed in this. Shirley is cute during her parts but the balance of the picture kills it and it did not do the business her previous pictures did. She does not dance, and has only one song. Played Sept. 19-20.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

WESTERN GOLD: Smith Ballew, Heather Angel—Very good. Ballew not much of an actor; has a good singing voice. Believe he would be better in "present time" pictures. Played Sept. 18.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

United Artists

ACCUSED: Douglas Fairbanks, Jr., Dolores Del Rio—We played this picture with the fight pictures and enjoyed many favorable comments. Much to our surprise, many told us it was the best picture they had seen in some time. I doubt if it would draw them in alone, but should be excellent for a double bill in any situation.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HISTORY IS MADE AT NIGHT: Charles Boyer, Jean Arthur—An excellent picture well played, and holding the interest throughout with a very nice ending, but did not draw. These pictures are just not a drawing card for a small town. Running time, 95 minutes. Played Sept. 11-12.—Fischer & Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

STAR IS BORN, A: Janet Gaynor, Fredric March, Adolphe Menjou, May Robson—An interesting story plus the glamour of Hollywood and color, which drew above average. This was doubled with Buck Jones in "Smoke Tree Range." Imagine having to double "A Star Is Born," but the double bill is so general here that no doubt "The Good Earth" and "Lost Horizon" will also be doubled here in Detroit. But to get back to our double bill, this combination did good business and Buck Jones did his share to bring in some extra customers.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Universal

LOVE IN A BUNGALOW: Kent Taylor, Nan Grey—Delightful comedy. Pleased the majority and that's hard to do these days.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

ROAD BACK, THE: Richard Cromwell—A sequel to "All Quiet" but a much better picture. A little heavy for women but they came anyway. Running time, 110 minutes. Played September 24-25.—Walter Hollowell, State Theatre, McCrory, Ark. General patronage.

SANDFLOW: Buck Jones, Lita Chevret—A fair Western. Buck has turned out better ones than this one. Running time, 64 minutes. Played Aug. 7-8.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Mich.

SMOKE TREE RANGE: Buck Jones, Muriel Evans—You can have your Gene Autrys, Ken Maynards or Tex Ritters, but give us Buck Jones for this situation. He usually starts out slow on the opening night but, boy, how he finishes. We always remember him, especially at the box office, outgrossing "Maytime," "San Francisco" and many other so called specials. It's Buck Jones that makes theatre business enjoyable for us here. Thanks for your autographed picture, Buck, which hangs over our drinking fountain, to be worshipped by your fans that are both numerous and profitable.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WEST BOUND LIMITED: Lyle Talbot, Polly Rowles—Just the type of show for Saturday night trade. Universal has some mighty nice pictures lately.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

WHEN LOVE IS YOUNG: Virginia Bruce, Kent Taylor—You make no mistake in booking this one; it is an excellent top program picture. Running time, 64 minutes. Played Aug. 7-8.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

Warner Brothers

BLAZING SIXES: Dick Foran, Helen Valkis—This, in the opinion of my patrons, was tops as a Western. More power to Foran. May we have more like this. Average attendance. Running time, 55 minutes. Played Sept. 17-18.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

POLO JOE: Joe E. Brown—My patrons enjoyed this feature. Plenty of laughs. Running time, 65 minutes. Played Sept. 9.—A. L. Dove, Bengough Theatre, Saskatchewan, Canada. Rural patronage.

SINGING MARINE, THE: Dick Powell, Doris Weston—Powell's best since "Shipmates Forever." One of the best of the year. Running time, 105 minutes. Played September 17-18 to good business.—Walter Hollowell, State Theatre, McCrory, Ark. General patronage.

SINGING MARINE, THE: Dick Powell—Just the tops in entertainment for my patrons. Play this one and get a treat for your customers. Running time, 12

(*Continued on page* 64, *column* 2)

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QUIGLEY BOOKSHOP
ROCKEFELLER CENTER NEW YORK

(*Continued from page 62*)

reels. Played Sept. 23.—A. L. Dove, Bengough Theatre, Saskatchewan, Canada. Rural patronage.

SLIM: Pat O'Brien, Henry Fonda—Pat O'Brien at his best with Henry Fonda giving excellent support. Business fair. Running time, 86 minutes. Played September 19-20.—Walter Hollowell, State Theatre, McCrory, Ark. General patronage.

THAT MAN'S HERE AGAIN: Hugh Herbert—Not so hot. Made up a show with poor shorts. May be good for double bill; won't stand alone. Running time, 52 minutes. Played Sept. 16.—A. L. Dove, Bengough Theatre, Saskatchewan, Canada. Rural patronage.

Short Features

Celebrity

MARY'S LITTLE LAMB: Comi-Color Cartoon—You should have heard the laughter produced by this one. It is a very good cartoon. The sound was perfect A-1. Running time, 8 minutes.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Mich.

Columbia

GOOFS & SADDLES: Three Stooges—Pretty fair, but not as good as some of the others. Running time, 18 minutes. Played Sept. 8.—Fischer & Bichler, Mattray Theatre, Strasburg, N. D.

MY LITTLE FELLER: Andy Clyde—A very good Andy Clyde comedy. Plenty of laughs. Running time, 18 minutes. Played Sept. 15.—Fischer & Bichler, Mattray Theatre, Strasburg, N. D.

SUPER SNOOPER, THE: El Brendel—Good slapstick comedy. Running time, 2 reels.—D. E. Fitton, Lyric Theatre, Harrison, Ark.

Educational

GIRLS AHOY! Buster West, Tom Patricola—A disappointment. Not the sort of thing this team should be doing.—L. A. Irwin, Palace Theatre, Penacook, N. H.

HOLDING THE BAG: Sisters of the Skillet—Better than their first, but still only a poor attempt at comedy.—L. A. Irwin, Palace Theare, Penacook, N. H.

Metro-Goldwyn-Mayer

BOSKO AND THE PIRATES: Harman-Ising—Another very good colored cartoon. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

DANCING ON THE CEILING: Tabloid Musicals—A very clever one-reel musical comedy from Metro, with some clever photography.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PICTURESQUE SOUTH AFRICA: FitzPatrick Travel Talks—This scenic grandeur was most ably described and photographed in the clever FitzPatrick manner.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Paramount

HULA HEAVEN: Eddie Peabody—If I could get shorts—all of them—as good as this Headliner, one of my big worries would be over. This one is tops, and pleased 100 per cent. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn.

POPEYE THE SAILOR MEETS SINBAD THE SAILOR: Popeye the Sailor Series—Good color, but did not bring extra business, like Paramount said it would. Running time, 2 reels.—Fischer & Bichler, Mattray Theatre, Strasburg, N. D.

PUDGY PICKS A FIGHT: Betty Boop Cartoons—This is a better Boop than had been given us for some time, but it still is not up to last year's standard. Running time, 8 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

RKO Radio

MARCH OF TIME: No. 1—Very interesting.—D. E. Fitton, Lyric Theatre, Harrison, Ark.

MARCH OF TIME: No. 13—This issue was about as poor as number twelve was good. This series of shorts is about the worst we must play in a small community.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

United Artists

MICKEY'S GRAND OPERA: Mickey Mouse Series—Nothing but a lot of noise. Mickey does not mean a thing to us. Running time, 7 minutes. Played Sept. 11-12.—Fischer & Bichler, Mattray Theatre, Strasburg, N. D.

MODERN INVENTIONS: Silly Symphonies—This is about the best of Disney cartoons. Enjoyed by adults as well as children. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Universal

NIGHT LIFE OF THE BUGS: Oswald—Fair cartoon, not as good as some. Running time, 7 minutes.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Mich.

Vitaphone

CAPTAIN BLUEBLOOD: Georgie Price—Not up to the average Broadway Brevity. Running time, two reels.—A. L. Dove, Bengough Theatre, Saskatchewan, Canada. Rural patronage.

CLYDE McCOY AND ORCHESTRA: Melody Master Series—After playing this short subject four times in three months, we feel very much converted to the fact that to date we have never played such a band act, and take the greatest pleasure of handing Warners a wagon load of bouquets for this one. It puts life in your theatre. Play it by all means.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HOME RUN ON THE KEYS: Babe Ruth—The producers tried to build something on Babe Ruth's name and did not get it over. Skip it. Running time, 7 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

IT'S ALL OVER NOW: Broadway Brevities—Just fair entertainment. Running time, 20 minutes.—A. L. Dove, Bengough Theatre, Saskatchewan, Canada. Rural patronage.

JIMMIE LUNCEFORD AND ORCHESTRA: Melody Master Series—A beautiful reel and a fine orchestra just spoiled by the music played for my patrons. What entertainment could have been given with good numbers. Too much screeching on brass. Running time, one reel.—A. L. Dove, Bengough Theatre, Saskatchewan, Canada. Rural patronage.

LAND OF THE MAGYAR: Colortour Adventure—The coloring in Vitagraph Colortour is about the worst on the market. Subject matter is good, but the colors spoil it for everyone. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LENNIE HAYTON AND ORCHESTRA: Melody Masters—Poorest of this series we ever had.—D. E. Fitton, Lyric Theatre, Harrison, Ark.

MEDIUM WELL DONE: Vitaphone Novelties—Just terrible. No entertainment value. Running time, one reel.—A. L. Dove, Bengough Theatre, Saskatchewan, Canada. Rural patronage.

NICKEL LOWDOWN: Big Time Vaudeville Reel—A dandy Vaudeville Reel. These shorts are very good for small town patronage where the people have a small chance to see stage vaudeville. Running time, 8 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

OKLAHOMA AS IS: Cal Tinney—A nice out-of-the-ordinary short. Running time, 7 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PORKY'S SUPER SERVICE: Looney Tunes—Porky's good here in anything. This was better than usual. Running time, 7 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn.

SWING FOR SALE: Hal LeRoy—A Broadway Brevity featuring Hal LeRoy with comedy and some fine dancing. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

VACATION SPOTS: Our Own United States Series—This short is very interesting, showing the highlights of many of the most popular vacation spots in America, with the last few minutes in color.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

VAUDE-FESTIVAL: Fritz and Jean Hubert—Very good vaudeville reel. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

VITAPHONE DIVERSIONS: Big Time Vaudeville Reel—Good. Had three very good acts and only one that lagged. Pleased. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn.

VITAPHONE DIVERSIONS: Big Time Vaudeville Reel—This series is unusually good and this one is no exception. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Miscellaneous

LOUIS-FARR FIGHT PICTURES: One of the best fight pictures yet. Business exceptional.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

FOR VILLAGE AND CITY

This being a right free country, there is no law reading a man can't sit down or stand up and give out what he thinks might or can be done to put over a picture, a holiday, a new season or suchforth in a town, city or otherwise. Showbusiness being what it is, little digging is necessary to discover that most everyone concerned with exhibition has an idea or two he feels could provide some extra nourishment for the box-office. However, a suggestion is one thing. The putting it over is something else again.

The motion picture industry is built on ideas. But only ideas that have established their worth at the ticket-window. And since the business flourishes best on a diet of other than the usual slants and angles, there exists a steady demand for additional pointers of proven value, a demand that hardly ever, if ever, is equalled by the supply.

Thus, the main reason for the Round Table pages.

Any lasting success this department has won to aid eager theatremen ceaselessly on the hunt for ways to do it better is due largely to one thing—we have never lost sight of the essential reason-for-being:

That the Round Table acts as a clearing house for ideas put over by the man in the field. Ideas put to work and found practical; ideas that have brought in returns and thus are reported here for the benefit of other readers.

It's nothing new. We have said the same thing before and are emphasizing "our platform" again today in referring to a communication from a reader who complains that exploitation ideas published here are often expensive and practicable only for the large city theatre. "Why not give the little fellow a break with inexpensive exploitation ideas that nevertheless put the picture across?" he asks.

* * *

Well, now let's see about that. From actual experience and from viewing the work of others, our personal opinion is, no absolute division has been clearly established that defines an idea as completely small or big town. True, a stunt particularly applicable to a larger spot may take more dollars. But even that necessarily does not mean some phase of its conception or execution cannot be adapted profitably by your ingenious showman in a smaller situation without hocking the washing machine to put it over.

In the presentation of these campaigns, your Round Table keeps in mind the limitations of other theatremen by assuming that the agile-minded small-towner will find something of merit in the big city exploitation that he can utilize, and inexpensively, for his own purposes.

The "little fellow" is represented in these pages. Theatremen in the lesser communities report their activities regularly and among these are far from costly exploitations smart enough to click as well in the larger spots.

The Round Table is as much the clearing-house for the activities of the manager in the village as it is for the box-office accomplishments of the theatreman in the biggest city.

▽ ▽ ▽

THOSE HUMAN-INTEREST ANGLES

For his date on Paramount's "Double or Nothing" at the Tri-States Omaha, in Omaha, Eddie Forester struck upon the happy publicity device of an honesty-test wherein he dropped 25 purses at random about town, each containing one dollar and the manager's name and address. Nothing more. To nine finders who returned the purses, Forester awarded two dollars for every one turned in, plus a pair of tickets to see the show.

Kept in touch with the goings-on from the beginning, and giving the stunt its editorial blessing, the Omaha *Bee-News* was all set for the finale. When all returns were in, the daily broke out with a full-column story topped by a four-column head and shots of some of the finders. All of which landed on the front page of the second news section in advance of the date with the picture title, stars and theatre projected prominently.

Theatremen who ponder ways and means to break into the news columns realize their chances are brighter in landing the story that emphasizes the human-interest angle. And especially is this so when the yarn can be tied to things that local folks do to make them newsworthy.

▽ ▽ ▽

It seems that the Government of Bombay forbids civic employees to accept passes. American theatremen so advised will no doubt be tempted to tell local pass-pests from "down-town" to: "Go to - - - Bombay."

A. Mike Fogel

Round Table In Pictures





ABOVE, left, is pictured presentation of a recent Quigley Awards Honorable Mention Certificate and above, the Warner Brothers exhibit in Winnipeg, Canada, in conjunction with that company's National Trade showings. The Awards ceremonies were held in honor of Happy Hasselo, manager of the Royal and Elite Theatre, Le Mars, Iowa, Mayor Hoorneman, shown at extreme left, turning over the Sheepskin to the pleased Hasselo. The Warner display on the premises of the T. Eaton Company, leading Winnipeg department store, was arranged by local branch manager Gordon Simmons.



Booking "Road Back" at the Paramount, for showing during the American Legion state convention held in Hot Springs, W. Clyde Smith arranged for wide cooperation from the Legionnaires to publicise the attraction. The campaign, found elsewhere in this issue, included stirring lobby display of war implements with uniformed men on guard.



For "Thin Ice" at the State, Harrisonburg, Va., Bill Smith created a winter lobby setting, evergreen trees sprayed with calcium, batting over carpet and turn-table sprinkled with crystal snowflakes. Cutout of Henie revolved on mirrored turn-table and theatre copy lettered on reverse side. Green spots on trees from left and right plus amber spot from direct front aided in effective lighting of this unusual setting.

SNOW stuff again, this time in Los Angeles and from the work shop of the ingenious W. C. "Rick" Ricord, Jr., for his lobby display on "I Met Him In Paris," at the Westlake Theatre. Against a back drop of snowy mountains, Rick created a tobaggan slide and sled on which were placed action cutouts of the three stars in the picture. For additional atmosphere, girl dressed in Claudette Colbert's skiing costume, with skiis was spotted in front of the exhibit.

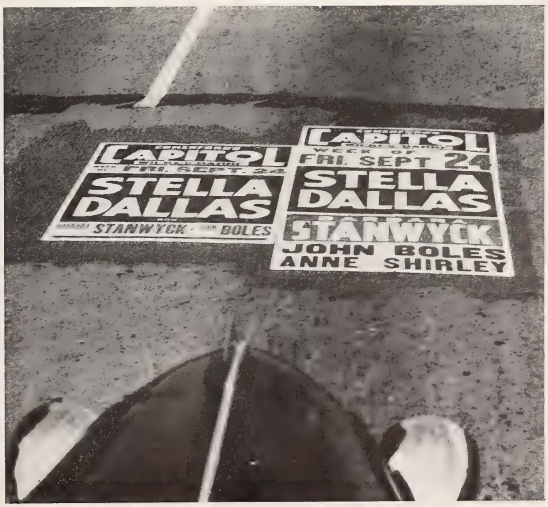


The Great Lakes Exposition in Cleveland proved a very fertile attention-hunting ground for the local theatremen in spotting ballys of one kind or another on the main thoroughfares of the Big Show. In this instance, it was Milt Harris, Cleveland Loew Theatres publicity director, who promoted one of the rickshaws used on the grounds for a gag on "Good Earth" with driver and passenger in Chinese costumes. Direct tiein was made with lettering on umbrella carried by girl.



Directly below is illustrated one of George Laby's distinctive art displays and below, right, some safety advertising by Al G. Cox. For the Paramount Theatre's eighth anniversary in Springfield, Mass., Laby erected a giant candle, 15 feet in height, atop which was a flasher light illuminating the entire lobby. The safety angle by Al Cox had to do with his date on "Stella Dallas" at the Capitol, Wilkes-Barre, Pa. To discourage motorists who have a tendency to take their eyes off the road to read billboards, Cox pasted three-sheets smack on the main roads leading ino the city.





QUICK REPORTS FROM THE FIELD

Temple Contest

The lassies of Maspeth, Long Island, were invited to participate in a Shirley Temple resemblance contest as part of Ed Siegal's "Wee Willie Winkie" campaign at the Maspeth Theatre. Each patron received a coupon good for five votes and the 20 children receiving the most votes modeled in a stage fashion show held two days ahead. Cooperating department store presented winner and runnersup with Temple dresses and Siegal further promoted a radio for the winner. Local photographer took photos of each entrant which were displayed in lobby.

Opening day parade was held in which 250 local cadets and their band marched to the theatre, where they gave a brief concert. Coloring contest was planted, for which promoted prizes were awarded and fan photos distributed. Another stunt was tieup with twelve local grocers who featured the Quaker Oats Shirley Temple displays in windows. Imprinted bookmarks were distributed in libraries, Kipling books prominently displayed, and announcements were made over p.a. system at Police Athletic League annual Field Day meet.

Radio

Before leaving the Capitol in Halifax for Loew's in Montreal, Howard Knevels on "Captains Courageous" promoted various merchants for tieins, stores devoting windows to slickers, sea voyages, nautical gear, etc. Radio station cooperated by putting on four-minute programs of lives of courageous captains in that sector. These were spotted three days ahead and on opening days at no cost, Howard digging up the material for the broadcast. Newspapers found this material worthy of page one stories and photos.

Serial Contest

Frank Boucher, Strand Theatre, Altoona, Pa., whooped things up among town youngsters when he started organizing his "Wild West Days" club around Universal's new chapter-play. Through tieup with local furniture store he arranged a contest whereby all those attending every episode would be eligible to win a bicycle.

Boucher distributed souvenirs and membership cards imprinted on back with the bicycle contest notice, and special throwaways were issued carrying large ad and special announcements of the souvenirs and prizes.

40-CENT TICKETS SELL FOR $2.50

With a resissue of "The Bat Whispers" on screen, special escape act on stage and weird audience gags, Manager Joe La Rose played to capacity recently on a midnight "ghost show" at the Eastown, Detroit. Demand for tickets was so great that patrons holding regular admissions had no trouble turning them over for as much as $2.50, it was reported.

The Legion

Booked in during the American Legion state convention in Hot Springs, Ark., W-Clyde Smith, Paramount Theatre, tied his "Road Back" date in with a preview night ahead of opening in honor of the officers; second private screening was held for Local Peace Movement Organization with guest comments used in newspaper layouts.

Through cooperation of Mayor Leo P. McLaughlin, street parade was held, Veterans' Week planned honoring all exservice men, and local merchants sponsored "Veterans' Week Road Back Sales." For his front Smith decorated it with flags of all nations with sandbags stacked along curb giving trench effect. Soldiers were stationed on guard. Lobby display of machine guns, army rifles, shells, relics, etc., surrounded by high line of sandbags loaned further atmosphere. Local columnist interviewed ex-service men on their experiences in the World War, running the stories in chapter form each day, copy being in on date.

Street ballys in addition to parade included bannered army truck, directional road markers placed in city and on highways. "Road Back" souvenir booklets were also distributed to patrons on opening day. (See photo in Round Table picture section.)

Newspaper Stuff

Manager E. D. Yarborough and publicist Leon Rosenmann at the RKO Capitol, Union City, N. J., for "Toast of New York," planted a two column newspaper story on the tactics of "Admiral" Jim Fisk at the famous "Battle of Jersey City." Local newspaper accounts of the "battle" printed on March 11, 1836, were quoted.

"Toast" beer pads were distributed to taverns, cards planted in busses and trolleys and decorated flags and champagne glass signs placed on all light standards within block of the theatre.

Early Bird Show

Special 7:30 a.m., screening of "Easy Living" was held for secretaries at the Palace Theatre, Lubbock, Tex., by Arlie Crites who in order to secure additional publicity worded his invitations so that it was necessary for the girls to secure the signed permission of their bosses to attend the show. Invitation letter also carried a postscript to all employers assuring them that by permitting their secretaries to see the picture, the management promised that the girls would return to work in a good humor.

Various merchants came through with co-op ads all of which carried some tiein with picture title, bumper strips and tire covers were used and Arlie planted a series of teaser ads in the classified section of local daily.

District Drive

Two weeks in advance of the opening of "Zola" at the Erlanger, Chicago, 30 Warner theatres in that territory ran special trailers announcing the engagement of the feature, giving the price schedule, and announcing that reservations could be made in advance at all the houses, cashiers' booths carried cards with this information.

Airplane carrying 36-foot banner was flown over Soldiers Field during local music festival, and also over the beaches and downtown Chicago.

Revival Week

To start off his Revival Week at the Orpheum Theatre, Clarksburg, West Va., Manager Joseph Feeney tied up with local newspaper, running contest in classified section, offering tickets to the ten folks who found their names scattered throughout the ads. Paper came through with stories plugging the week and Feeney built new fronts for each change of show in addition to dressing up his lobby for the event.

5000 Gifts

Al Rosen, managing director of Loew's State, New York City, for theatre's gala 17th anniversary celebration during the engagement of "Vogues of 1938" promoted 5,000 gifts for distribution to patrons. Certificates redeemable at the various shops cooperating as well as at the theatre were presented in envelopes to patrons at time of purchase of ticket admission.

Ace Exploitations Effect Tieins for '100 Men and Girl'

In Baltimore J. L. Schanberger, of Keith's, promoted the *News-Post* for two-week front page contest in which girls between the ages of 12 and 14 were invited to compete. The girl with the best singing voice was designated as the "Deanna Durbin of Baltimore." Fred arranged with local piano company and department store for a piano and Durbin dresses to be offered as prizes to winners; piano was kept on exhibition in lobby. So much interest was aroused that Shanberger reports the director of the Baltimore Civic Opera Company offered a season's free scholorship in vocal instructions as one of the grand prizes to the winner.

In Gloversville

Thousands of cards reading "You have a date to see Deanna Durbin," etc., were put out on "100 Men and a Girl" by Manager Glen Lazar and Thomas E. Jefferson, Schine Circuit publicity director, for the date at the Gloversville, N. Y. To point up the stunt, playing dates were attached to the cards by a string.

Imprinted napkins and paper bags were used, as were roto heralds, space on back of which was sold to local dealers to cover cost. Tieup windows were secured and taxis carried bumper strips and tire covers plugging the attraction.

To Reading, Pa.

Where tieup was arranged by Douglas George, Warner's district publicity manager, and Manager Dwight Van Meter, Astor Theatre, to stage a giant Deanna Durbin 'Twixteen fashion show in leading department store. Full page ads announced the show with layout and copy worked around large photo of the starlet. Colored fan photos were distributed and guest tickets were awarded to the first 25 who purchased the Deanna Durbin fashions displayed in store.

And At the Capital

Hardie Meakin, Keith's, Washington, D. C., grabbed plenty of newspaper space in papers by inviting all local orchestra leaders to see the picture as his guests. Anyone who had ever conducted a concert orchestra of 20 or more pieces was eligible to accept, news item explained that the leaders would derive the greatest enjoyment from the magnificent music played by Stokowski and his symphony orchestra.

Winding Up in Peoria

With City Manager Leonard C. Worley and Publicist E. G. FitzGibbons holding a prevue three weeks ahead to which officials of women's clubs, schools, merchants' critics and other locally prominent persons were invited. Advance lobby smash was made with blown-up reviews from other cities where the pictures had already been shown and with local reviews presented with photographs of the reviewers.

Tieups with local Buick automobile agancy landed generous ad in the papers, plus a parade of cars bannered with plugs for both car and picture featuring the line "Both give perfect performance." Directional arrows pointing toward the theatre and carrying picture billing were tacked around city. Maiden run of new train out of Chicago was tied into date by having print carried on it to Peoria. Stunt landed photo and story in news columns of local dailies, plus picture plugs.

"Tell Us What You Did"

Many Angles Covered For "Stella" Campaigns

Planted on the women's page of the local *Times Union* was a views-and-opinions contest on "Stella Dallas" used by Les Pollock, Loew's Rochester, Rochester, N. Y., asking readers to give their opinions on the question Should the husband or child have first call on a mother's time and affection? Contest broke for four days with cash prizes and tickets awarded. Postal Telegraph heralds were distributed with all messages, jumbo telegrams spotted in offices and local distributors of Screen Romance in which the picture novelization was included used cards on stands calling attention to the opening play dates included.

Two electrical transcriptions were spotted over WHEC and WSAY day ahead of opening and singing organist dedicated broadcast to mothers and mother songs. Two "men on the street" broadcasts were also effected with continual picture plugs throughout the program.

In Clearfield, Pa.

Miss Mae E. Shively at the Ritz planted editorials on mother love in daily and weekly local papers each containing excellent plugs for the picture. Special front was built with large cutout of Barbara Stanwyck above boxoffice, flanked on either side by scene stills. Heralds were mailed to all rural families, imprinted napkins bearing cut of Stanwyck, Boles and Shirley were distributed in leading hotels, restaurants, etc., book displays planted in leading stores and libraries, and bookmarks with theatre imprint were also used.

While at Norfolk

During the absence of Manager Allan Sparrow, assistant Charles Yerby took hold and distributed "lucky Friday the 13th" cards with bit of poetry ending with "Your lucky date is when you see," etc. Tieup was also arranged with drug store which in addition to the theatre distributed lucky numbered heralds, guest tickets going to those whose numbers were listed on lobby easel.

Various merchants' co-op ads were secured, local department store's beauty salon featuring a "Stanwyck Coiffure," ads carrying cut and picture mention. Yerby employed other reliable devices to round out an effective advance.

SHOWMEN'S LOBBY LAFFS



This cartoon was created by Milt Rosenfeld, club cartoonist.

CHILD: Stop crying Ma—Gable never left a woman flat.

WANTED!

Exhibitors to Cash in on These New Popcorn Machines . . .



These thoroughly new, up-to-date Popcorn Machines get all the nickels and dimes. They are improved big-capacity models with lights, color and motion that really get the business for you. All-electric, full cabinet size. Capacities: **$8.00 to $18.00 per hour.** Low down payments, easy terms.

Write for Catalog!

ADVANCE MFG. CO.
6332 St. Louis Ave., St. Louis, Mo.

Building Midweek Changes Without Use of Giveaways

"Home Movies" Plan Found Profitable for Small Town Operation

by TED STUMP
Elted Theatre, Absarokee, Mont.

We have always opposed so-called "Giveaways" in the theatre. After all, the primary business of a motion picture theatre is to present entertainment. In our opinion, it was a sign of weakness for the theatre operator to resort to the appeal of the gambling instinct in order to fill their theatres.

There is, of course, the necessity of building up one change a week in the average small town, especially if you are running three changes, for the Wednesday-Thursday change as a general rule is ofttimes rather skimpy when run on its own.

We have employed an inexpensive scheme which has built up our Wednesday-Thursday change to phenomenal proportions and it is being done strictly on an entertainment basis without giveaways of any kind. I am sure that this scheme would be successful in any small town and neighborhood theatre anywhere.

Newspaper Publicity Sought

It's "Home Movies." We purchased a Cine-Kodak Model "E" 16 mm. camera, which lists at $59.50 and a Keystone Model A81-750-watt projector which lists at $72.50. We then got the necessary newspaper publicity to build up interest. From then on it was easy. We took the 16 mm. camera wherever we went, making it a point to hit all the auction sales, Ladies' Aid meetings, birthday parties, etc.—in fact, everywhere there was apt to be a group of people. We attempted to get as many people in each scene as possible, for every one who had their picture taken, naturally, wanted to see how they looked, and so do the rest of their family, their relatives and friends. It's a natural.

We have packed them in each Wednesday and Thursday nights in unbelievable proportions. As the scheme progressed we, of course, scouted for funny and unusual subjects. We have taken pictures of bathing beauties, of babies, of bumper wheat crops, of native wild animals, of "old-timers" in the county, etc. And the only reason we don't play to bigger houses is because the house isn't big enough.

Since our "throw" here is only 68 feet, we project these pictures from the booth, making "cracks" through a microphone as it unreels. In larger houses, the projector can readily be set up in the aisle and the running commentary can be made with or without the aid of a mike. We run 300 feet each night, which amounts to $13.50 at list price for films, which item is small when you look at your gross. However, even this is cut down by buying in quantities from your local druggist, or by buying wholesale, which is rather easily done. Then, too, there are always some scenes meriting a repeat showing, some of them over and over again.

Here, at least, is our answer to maintaining a strictly entertainment policy, yet bolstering up an ordinarily weak change to our most profitable change. The camera and projector were paid for the very first time we showed the "Home Movies." We can not see how this scheme can fail in any situation with proper publicity and ballyhoo. We have stressed the angle "Look Out! The movie camera will get you when you least expect it." Of course, if we *do* catch some one unawares, we always tell them *after* we took the picture so that they will come to see themselves.

Each week we list in the paper the people who are in the particular reel to be shown that week and every last one of them attends the show and brings all their friends with them. We heartily recommend this to every exhibitor.

"Tell Us What You Did"

Santa Bows In For "New Faces"

Novelty approach by Great States city manager Ed Crabtree, Fischer Theatre, Danville, Ill., ushered in "New Faces," the theatreman covering all office buildings and downtown stores with memorandum slips reading "Good morning, new faces, and also the old, are always welcome at the Fischer," etc., copy appearing over Ed's signature. Good part of his tri-weekly broadcast which originates from lobby of theatre was devoted to the date.

With the thermometer hovering around 90, Crabtree sent Santa Claus out on the streets with back copy to the effect that he came early to see the film. City-wide stenciling campaign was sponsored with line "We welcome new faces," and local store ran cooperative ad on theatre pages plugging "New Faces" both from the angle of seeing the picture and their creating "new faces" with cosmetics.

"Tell Us What You Did"

Temple Contest Put On By Syracuse Schine-men

Highlight of campaign put on by City Manager Gus Lampe's and Manager Jay Golden's Schine's Keith, Syracuse, N. Y., for "Wee Willie Winkie" was cooperation with the Municipal Recreation Commission to conduct a contest in the 27 municipal parks for the purpose of selecting a Shirley Temple. After first preliminary contests in the various parks, semi-finals were held in 11 key parks with five finalists presented on the stage opening day, judges selecting the winner. Department store cooperated by presenting outfits to winner and runnerups.

Picture was given elaborate Hollywood opening which was broadcast over WSYR, entire front lighted and Scotch band providing appropriate music. Three days ahead two native Scotch lassies in costume paraded city distributing special heralds and stores carried tieup ads plugging the Temple dresses and film.

Halloween Plans Include Contests And Safety Tieins

Sentiment in favor of safe-and-sane Halloween observance found general last year becomes more widespread in 1937 as theatremen are arranging to cooperate extensively with local police and other civic heads to discourage children from damaging property and causing personal injuries, as has been reported. Special shows for the youngsters to hold them in line are on tap, as are the various Halloween contests celebrated since time immemorial to entertain the adults as well as the juveniles.

Since interested theatremen have in their files detailed accounts of Round Table slants and ideas to celebrate the occasion, the following briefly outlines various of the tieins and contests found effective in the past, many of which will be again employed on October 31st.

There have been instances related of special shows put on in cooperation with local police departments at lower prices to children. In connection civic authorities have taken newspaper space to call the show to the attention of adults, parents being asked to cooperate. For further buildup police authorities visited schools to announce the event. Special shows have been uniformly successful in every case bringing higher grosses than usual and with few complaints of property damage.

Pledge Cards Issued

The Halloween show tied in with a pledge of good conduct signed by the children is another idea that will again command attention. Pledge cards are printed by the theatre, signed by children and when countersigned by police chief are good for admission at special matinees show. Children pledge that they will keep the true spirit of Halloween; that they will not deface, destroy or damage property; that they will not cause injury by blocking sidewalks or streets. To make it more impressive, copy on pledge cards appoints juvenile signer to act as officer in the protection of local property.

Contests on the stage of course are to be featured with the children competing for prizes. Among most favored in the past is the apple ducking with large tub with water, children on knees behind tub facing audience, vying to get apples out of tub with their teeth and without aid of hands. Balloon gag is another natural, with youngsters in straight line, hands behind backs, balloons inserted in mouths. First one breaking balloons by blowing it up is winner.

Cracker Eating and Costume Parties

Cracker eating contest has small box of unopened crackers in front of each contestant, winner being first one to eat all his crackers and whistle "Turkey in the Straw." Blackberry and raspberry pie eating slant is another laugh provoker, pastry to be eaten without aid of hands.

Costume parties for youngsters and adults will also be repeated, as will the usual lobby decorations, such as pumpkins, witches, cats, autumn shrubbery and other of the old time standbys.

MEET UP WITH SOME MEMBERS



CARL BECHDEL
(above)
Liberty Theatre
Donora, Pa.

ALFREDO ESCAMILLA
(below)
Rio Theatre
San Diego, Texas





JACK HAZLETT
(above)
Dickinson Theatre
Junction City, Kan.

EARL HORNE
(below)
Radford Theatre
East Radford, Va.





H. C. MAIN
(above)
Grand Theatre
Sudbury, Ontario

PEACE PARKHURST
(below)
Brandon Theatre
Brandon, Vt.





WALTER BENNETT
Empress Theatre
Vernon, B. C.

JIM FRAILEY
Keystone Theatre
Williamsport, Pa.





C. L. HOLLISTER
Babcock Theatre
Wellsville, N. Y.

R. D. LEATHERMAN
Rialto Theatre
Denison, Tex.





VIC MORELLI
Strand Theatre
New Britain, Conn.

WILLIAM REDMOND
Rose-Uptown Theatre
Glendive, Mont.





JAMES DAVIS
Assistant Manager
Olympia Theatre
Chelsea, Mass.

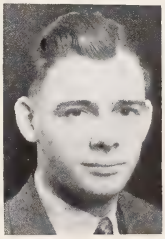
VICTOR GEISEL
Orpheum Theatre
Green Bay, Wis.





DANIEL HARRIS
Assistant Manager
Loew's Kameo
Brooklyn, N. Y.

AL LIVERMORE
Cameo Theatre
Sydney, Australia





JOHN NEWKIRK
Granada Theatre
Cleveland, Ohio

LEO SHUPPERT
Paramount Theatre
Cushing, Okla.





GEORGE ELLIS
City Manager
Ameican & State
East Liverpool, O.

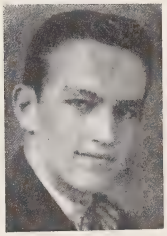
C. H. GIBSON
Gibson Theatre
Greenville, Mich.





RAY HAY
Tower Theatre
Houston, Tex.

GENE LUTES
Capitol Theatre
Frankfort, Ky.





DON OLIPHANT
Roxy Theatre
Hayfield, Minn.

FRED TERRANOVA
Uptown Theatre
West Lynn, Mass.



personalities

LEW PRESTON
general manager Interboro Circuit, Brooklyn, is now a country gentleman domiciled in his new estate at Green Acres in Valley Stream, L. I.

▽

WALLY ALLEN
has been transferred from Schine's Athena, Athens, Ohio, to their house in Lexington, Ky.

▽

EUGENE BRASSIL
is managing the reopened Capitol Theatre, New Britain, Conn. Replacing him as assistant at the Roger Sherman, New Haven, is IRVING HILLMAN.

▽

C. A. MATTHEWS
is skipper of the Orpheum Theatre, Memphis, Tenn.

▽

RIDLEY GREEN
is managing the Mecca Theatre, Chase City, Va.

▽

O. J. MACRIS
is now managing the Strand Theatre, Elmira, N. Y.

▽

JOHN A. CROVO
has taken over the Harris Hall, Dixon, Wyoming.

▽

ED KOEGEL
formerly of West Frankfurt, Mo., is now managing the Orpheum at Cape Girardeau.

▽

MIKE LEHMAN
is now managing the Uptown in Wichita, Kan., and AL McCLURE is at the Midland, Hutchinson, Kan., with his assistant, MAURICE EBY, becoming the manager of the Strand, there. PAUL HILTNER goes to the Palace in the same town.

▽

VERNE FLETCHER
is now managing the Babcock Theatre, Billings, Mont.

▽

J. T. PITTMAN
has taken over the Crystal, at Hagerman, New Mexico.

▽

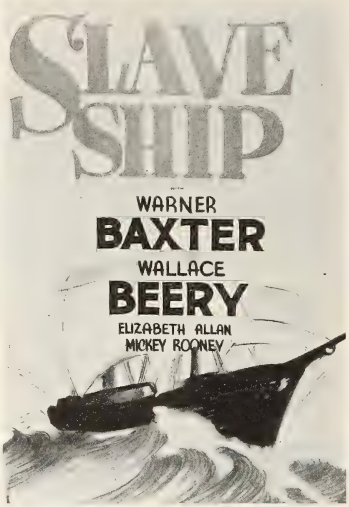
BOB SUITS
manager of the Loew house in Reading, Pa., has been promoted to city managership of the Loew operation in Evansville, Ind., and is succeeded in Reading by GEORGE R. PETERS, former assistant at the Capital, Washington. The vacated Capitol post is being filled by BROCK WHITLOCK, who comes from Richmond. The Richmond post goes to CHARLES YEARBY, transferred from Norfolk, where he was assistant to Allan Sparrow.

▽

EDGAR DOOB
has been named assistant manager of the Loew Theatre, Norfolk, Va.

▽

JAMES SKELLY
of the Madison Theatre, Madison, Ohio, has been transferred to become assistant at the Ohio, Canton, Ohio, succeeding BENNY PADWA, who goes to the Strand in Akron in the same capacity.



Measuring 28" by 44", this "Slave Ship" poster was created by Bob Ewing, Mars Theatre, Lafayette, Ind., and done in pastel crayon directly on compo board.

Birthday Greetings

Don Bloxham	Victor F. Morelli
E. J. Bresendine	E. L. Mosteller
Joe Buse	Edward Murtagh
John Calman	Mark Oringer
William Carmichael	Mrs. Ruth D. Ornstein
Michael J. Carroll	John E. Palmer
Charles O. Clark	Howard L. Parker
Orville W. Crouch	Gunvantlal M. Patel
Charles D. Crowley	Alex C. Patterson
Raymond L. Daniels	Robert Patterson
James E. Darby	Leonard Pearce
John J. Deeson	William L. Perley
C. W. Doctor	J. H. Phillips
Robert Dunnuck	S. J. Poppay
Kenneth A. Grimes	Arthur A. Quinn
Thomas Di Lorenzo	Ernest C. Rogers
G. G. Fryberg	Ashton C. Rudd
Walter B. Garver	Norman Schwartz
Alfred Gorton	Joseph W. Shuck
Edward V. Harris	E. E. Seff
Raymond Hasselo	Harry S. Schulman
Sidney C. Hoffman	Joseph Sirkin
Harris L. Humphries	Clarence A. Smith
Leon Jarodsky	Cresson E. Smith, Jr.
Bill Johnson	John Stanfill
Carl E. Jones	Herman Starr
John Judge	Tony Stern
U. B. Kantharia	Rader S. Stewart
Howard W. Kelley	Louis Sylvester
William Kohler	John W. Terry
Sol Krim	Jack Tiernan
Jim Landers	Bert H. Todd
Harold Lucas	G. N. Turner
James J. Lundsford	E. K. Vollette
Emmett H. Lyons	K. E. Ward
Frank Mangham	Fred Weimar
John A. Matthews	Walter Woodman

HARRY VAN NOY
of the Paramount Theatre, Anderson, Ind., here for the American Legion convention, dropped in to say hello.

▽

WARREN BAILEY
is the new manager of the Grand Theatre, Macon, Ga., succeeding HARVEY WHALEY, who resigned to accept a position in a large Savannah department store. LEN TRUESDEL has been appointed assistant.

▽

EDWARD COFFEY
has been made manager of the Gem Theatre in Colusa and the Williams in Williams, Cal.

▽

WILLIAM NOVAK
has been appointed manager of the Metropolitan, Regina, Can., succeeding LARRY GRABURN, who goes to the Capitol in Halifax.

▽

WILLIAM POPHAM
resigned as manager of the Starland, College and Lyceum Theatres, Winnipeg, to become manager of the Playhouse Theatre there.

▽

CARL W. SCOTT
treasurer of Loew's, Indianapolis, Ind., has been promoted to assistant at Loew's in Canton. JOE HOLLERAN of Loew's Penn, Pittsburgh, succeeds him.

▽

PAT O'BRIEN
has been made manager of the Filmarte, Baltimore, Md.

▽

AL MAYES
is now advertising man at the Palace Theatre, Graham, Tex. Mayes also reports his recent marriage to Miss Beverly Watson on August 26th.

▽

WAYNE SWEENEY
in addition to the La Porte, La Porte, Ind., is now managing the Cozy Theatre there.

▽

JERRY LYNCH
has been appointed manager of the Strand, Holyoke, Mass., succeeding WALTON B. HOWE.

▽

PERCY POLLARD
has been appointed assistant at the Capitol, Richmond, succeeding JOE MULLINS, promoted to manager of the new Bellevue.

▽

LESTER STEPNER
has been named manager of the La Salle, Chicago.

▽

RANDOLPH HALL
of Dallas, Tex., has purchased the Aztec Theatre, Van Alstyne, Tex., from W. R. HOLCOMBE.

▽

BERTRAND SARGENT
has been appointed assistant at the Ritz, Bartow, Fla., succeeding LUKIE BALLIETT, resigned.

▽

HERMAN WEINBERG
has resigned as director of publicity of the 55th Street Playhouse.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are produtcion numbers. Dagger symbol indicates picture is of the 1937-38 season.

ADVANCE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Squadron "B"	Margaret Morris-Bill Edwards	Sept.	15,'37†	

Coming

Dawn to Dusk	Margaret Morris-Bill Edwards	Nov.	1,'37†	

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything for a Thrill	Frankie Darro-Kane Richmond	June	15,'37	
Devil Diamond, The	Kane Richmond-Frankie Darro	Jan.	15,'37	
Fighting Texan, The	Kermit Maynard-Elaine Shepard	June	22,'37	
Galloping Dynamite	Kermit Maynard-Ariane Allen	Dec.	30,'36	
Headline Crasher	Frankie Darro-Kane Richmond	Dec.	25,'36	
Racing Blood	Frankie Darro-Kane Richmond	Nov.	15,'36	
Sing While You're Able	Pinky Tomlin	Mar.	20,'37	66
Thanks for Listening	Pinky Tomlin	July	12,'37	
Tough to Handle	Frankie Darro-Kane Richmond	Mar.	24,'37	
Valley of Terror	Kermit Maynard-Harlene Wood	Jan.	20,'37	
Whistling Bullets	Kermit Maynard-Harlene Wood	May	3,'37	
Wild Horse Roundup	Kermit Maynard-Dickie Jones	Nov.	20,'36	
With Love and Kisses	Pinky Tomlin-Toby Wing	Dec.	20,'36	

Coming

Fighting Cadet	Frankie Darro			
Roaring Six Guns	Kermit Maynard-Mary Hayes			
Rough Riding Rhythm	Kermit Maynard-Beryl Wallace			
Swing, Brother, Swing	Pinky Tomlin-Paula Stone			
Young Dynamite	Frankie Darro			

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

For Love of You	F. Foresta-Riscoe and Wayne		60	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Red Lights Ahead	Andy Clyde-Lucille Gleason	Dec.	29,'36	

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Come Closer, Folks	James Dunn-Marian Marsh	Nov.	7,'36	61
Counsel for Crime	Otto Kruger-Jacqueline Wells	Sept.	14,'37†	62
(See "The Man Behind the Law," "In the Cutting Room," June 12,'37.)				
Counterfeit Lady (G)	Ralph Bellamy-Joan Perry	Dec.	31,'36	60. Jan. 23,'37
Cowboy Star, The	Charles Starrett-Iris Shunn	Nov.	20,'36	56
(See "In the Cutting Room," Oct. 10,'36.)				
Criminals of the Air	Rosalind Keith-Chas. Quigley	Apr.	30,'37	61
(See "Honeymoon Pilot," "In the Cutting Room," Mar. 27,'37.)				
Dangerous Adventure, A	Don Terry-Rosalind Keith	Aug.	1,'37	59
Devil Is Driving, The (G)	Richard Dix-Joan Perry	June	25,'37	68. July 24,'37
(Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84.)				
Devil's Playground (A)	Dolores Del Rio-Richard Dix	Jan.	24,'37	74. Feb. 27,'37
Fight to the Finish, A	Don Terry-Rosalind Keith	June	30,'37	59
(See "Taxi War," "In the Cutting Room," May 1,'37.)				
Find the Witness (G)	Rosalind Keith-Chas. Quigley	Jan.	8,'37	57. Mar. 6,'37
Frame Up, The	Paul Kelly-Jacqueline Wells	May	1,'37	59
(See "Right Guy," "In the Cutting Room," May 1,'37.)				
Game That Kills, The	Chas. Quigley-Rita Hayworth	Sept.	21,'37†	56
Girls Can Play	Chas. Quigley-Jacqueline Wells	June	21,'37	60
I Promise to Pay (G)	Leo Carrillo-Chester Marris	Apr.	21,'37	65. Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 64.)				
It Can't Last Forever (G)	Betty Furness-Ralph Bellamy	July	15,'37	68. Aug. 14,'37
It Happened in Hollywood	Richard Dix-Fay Wray	Sept.	7,'37†	67
(See "Once a Hero," "In the Cutting Room," Apr. 17,'37.)				
It's All Yours (G)	Francis Lederer-M. Carroll	Sept.	1,'37†	80. Aug. 7,'37
Lady from Nowhere	Mary Astor-Charles Quigley	Nov.	21,'36	60
Law of the Ranger	Bob Allen-Elaine Shepard	Feb.	26,'37	57
League of Frightened Men (G)	Walter Connolly-Irene Hervey	May	25,'37	65. July 24,'37
Legion of Terror (G)	Marguerite Churchill-B. Cabot	Nov.	1,'36	60. Nov. 7,'36
Let's Get Married (G)	Ralph Bellamy-Ida Lupino	Mar.	25,'37	69. May 29,'37
Lost Horizon (A)	Ronald Colman-Jane Wyatt	Sept.	1,'37†	118. Feb. 27,'37
(Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92; July 31,'37, p. 80; Aug. 28,'37, pp. 96, 100.)				
More Than a Secretary (G)	Jean Arthur-George Brent	Dec.	24,'36	77. Dec. 28,'36
Motor Madness	Rosalind Keith-Allen Brook	Apr.	5,'37	62
(See "Speed Mad," "In the Cutting Room," Feb. 20,'37.)				
One Man Justice	Chas. Starrett-Barbara Weeks	July	1,'37	59
Outlaws of the Orient	Jack Holt-Mae Clarke	Aug.	20,'37†	61
Parole Racket (G)	Paul Kelly-Rosalind Keith	Mar.	4,'37	62. Apr. 10,'37
Pennies from Heaven (G)	Bing Crosby-Madge Evans	Nov.	25,'36	83. Dec. 18,'36
(Exploitation: Dec. 5,'36, p. 79; Feb. 8,'37, p. 72; Mar. 27,'37, pp. 81, 82; Apr. 3,'37, p. 86; May 15,'37, p. 96.)				
Racketeers in Exile (G)	George Bancroft-Evelyn Venable	Mar.	31,'37	67. Apr. 3,'37
Rangers Step In, The	Bob Allen-Eleanor Stewart	Aug.	8,'37†	58
Reckless Ranger	Bob Allen-Louise Small	May	30,'37	56
Rio Grande Ranger	Bob Allen-Iris Meredith	Dec.	11,'36	54
(See "In the Cuting Room," Nov. 7,'36.)				
Roaring Timber (G)	Jack Holt-Grace Bradley	July	4,'37	65. Aug. 28,'37
Speed to Spare	Dorothy Wilson-Chas. Quigley	May	4,'37	60
(See "Racing Luck," "In the Cutting Room," Feb. 13,'37.)				
Theodora Goes Wild (G)	Irene Dunne-Melvyn Douglas	Nov.	12,'36	95. Nov. 14,'36
(Exploitation: Jan. 23,'37, p. 81.)				
Thunder in the City (G)	Edw. G. Robinson-Luli Deste	Apr.	25,'37	76. Feb. 13,'37
Trapped	Charles Starrett-Peggy Stratford	Mar.	5,'37	55
Trouble in Morocco (G)	Jack Holt-Mae Clarke	Mar.	22,'37	62. Mar. 20,'37
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct.	15,'36	69
Two Fisted Sheriff	Chas. Starrett-Barbara Weeks	June	15,'37	59
Two Gun Law	Chas. Starrett-Peggy Stratford	Apr.	7,'37	56
Venus Makes Trouble	James Dunn-Patricia Ellis	May	14,'37	58
(See "In the Cutting Room," Apr. 3,'37.)				
Westbound Mail	Chas. Starrett-Rosalind Keith	Jan.	22,'37	54
When You're in Love (G)	Grace Moore-Cary Grant	Feb.	27,'37	104. Feb. 20,'37
Woman in Distress (G)	May Robson-Irene Hervey	Jan.	17,'37	68. Feb. 13,'37
Women of Glamour (G)	Melvyn Douglas-Virginia Bruce	Jan.	28,'37	72. Mar. 20,'37
(Exploitation: Feb. 27,'37, p. 81.)				

Coming

Absent Without Leave	Dolly Haas			
All American Sweetheart	Scott Colton-Patricia Farr			
(See "In the Cutting Room," Sept. 18,'37.)				
American Legion, The	Don Terry-Mary Russell			
Awful Truth, The	Irene Dunne-Cary Grant	Oct.	21,'37†	
(See "In the Cutting Room," July 17,'37.)				
Carnival Lady	Chas. Quigley-Rita Hayworth			
College Follies of 1938	Jimmy Durante-Joan Perry	Nov.	30,'37†	
Forgotten Women	Wyn Cahoon-Scott Colton			
Hollywood Round-up	Buck Jones	Nov.	8,'37†	
I'll Take Romance	Grace Moore-M. Douglas	Nov.	11,'37†	
(See "In the Cutting Room," July 24,'37.)				
Life Begins with Love	Jean Parker-D. Montgomery	Oct.	14,'37†	
(See "In the Cutting Room," July 31,'37.)				
Murder in Greenwich Village	Fay Wray-Richard Arlen	Oct.	15,'37†	
(See "Park Avenue Dame," "In the Cutting Room," Aug. 14,'37.)				
Night Before, The	Mary Astor-Richard Arlen			
Old Wyoming Trail, The	Chas. Starrett-Barbara Weeks	Nov.	15,'37†	
Paid to Dance	Don Terry-Jacqueline Wells	Nov.	4,'37†	
She Married an Artist	John Boles-Luli Deste	Nov.	25,'37†	
Trapped by G-Men	Jack Holt-Wynne Gibson	Oct.	27,'37†	65
There's Always a Woman	Loretta Young-Randolph Scott			

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battle of Greed (G)	Tom Keene-Gwynne Shipman	Jan.	18,'37	65. Jan. 9,'37
Drums of Destiny (G)	Tom Keene-Edna Lawrence	June	12,'37	*60. June 19,'37
Law Commands, The	Tom Keene-Lorraine Hayes	May	12,'37	60
Old Louisiana (G)	Tom Keene-Rita Cansino	Mar.	1,'37	64. Mar. 20,'37
Raw Timber	Tom Keene-Peggy Keys	July	6,'37	63
Under Strange Flags	Tom Keene-Luana Walters	Apr.	12,'37	64

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blame It on Love	Szeleczky-Basthy	Sept.	6,'37†	78
Blue Danube Romance	Zita Perczel	Jan.	20,'37	85
Dreams of Love	Frank Taray	Jan.	3,'37	103
(English titles)				
Friendly Expression	Radey-Szoke	Nov.	1,'36	65
Hungarian Village	Travelogue	Dec.	25,'36	20
(English titles)				
I Married for Love	Kabos-Radal	Sept.	15,'37†	84
Man of Gold	Maria Egri-F. Kiss	Apr.	12,'37	92
Man Under the Bridge	Csortes-Lazar	Nov.	15,'36	82
Once a Week	Kabos-Perczel	Sept.	10,'37†	74
Salary $200 Monthly	Javor-Felop	Dec.	31,'36	82
Scotchman in Hungary	Radey-Oresl	Apr.	12,'37	95
Sister Mary	Szorenyi-Sved	Mar.	28,'37	91
Sons of the Steppes	Kiss-Komcar	Dec.	26,'36	85
Storm on the Pusta	Kiss-Komcar	Apr.	5,'37	78
Three Spinsters	Emile Markus-Rajnay	Dec.	1,'36	84
Tomi	Pecsi-Adam	Sept.	11,'37†	81
Vicki (Country Ball)	Javor-Rose Barsony	Sept.	25,'37†	87

Coming

My Daughter Is Different	Turay-Kabos	Oct.	20,'37†	88
Tempest in a Charda	Javor-Lazar	Oct.	20,'37†	90
Texas Mammy	Fedak	Oct.	25,'37†	89
Yellow Roses	Kabos	Oct.	30,'37†	90

(THE RELEASE CHART--CONT'D)

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back in Circulation (A) 266	Joan Blondell-Pat O'Brien	Sept.	25,'37†	82. Aug. 7,'37
Case of the Stuttering Bishop, The. 176	Donald Woods-Ann Dvorak	June	5,'37	70.
Cherokee Strip 178	Dick Foran-Jane Bryan	May	15,'37	55.
Confession (A) 158	Kay Francis-Ian Hunter	Aug.	28,'37	*85. July 24,'37
Dance, Charlie, Dance (G) 165	Stuart Erwin-Jean Muir	Aug.	14,'37	64. May 1,'37
Dragerman Courage (G) 168	Jean Muir-Barton MacLane	May	15,'37	58. Aug. 29,'36
Empty Holsters 179	Dick Foran-Patricia Walthall	July	10,'37	
Ever Since Eve (G) 162	Marion Davies-R. Montgomery	July	17,'37	79. June 26,'37
Gold Diggers of 1937 (G) 151. Dick Powell-Joan Blondell (Exploitation: Jan. 2,'37, p. 100; Jan. 9,'37, p. 71; Feb. 13,'37, p. 86; Mar. 6,'37, p. 90.)		Dec.	26,'36	101. Dec. 12,'36
Green Light (G) 154 (Exploitation: Mar. 27,'37, pp. 78, 81; Apr. 3,'37, p. 89; May 1,'37, p. 79; May 22,'37, p. 90; May 29,'37, p. 67; June 12,'37, p. 94; July 3,'37, p. 68.)	Errol Flynn-Anita Louise	Feb.	20,'37	85. Jan. 9,'37
Guns of Pecos 960	Dick Foran-Anne Nagel	Jan.	2,'37	65.
Her Husband's Secretary (A) 173	Jean Muir-Warren Hull	Mar.	20,'37	61. Mar. 6,'37
Love Is on the Air 269	Ronald Reagan-June Travis	Oct.	2,'37†	61.
Marked Woman (A) 156	Bette Davis-H. Bogart	Apr.	10,'37	96. Mar. 6,'37
Men in Exile 174 (See "In the Cutting Room," Nov. 21,'36.)	Richard Purcell-June Travis	Apr.	4,'37	
Mountain Justice (A) 161	Josephine Hutchinson-G. Brent	Apr.	24,'37	82. May 22,'37
Mr. Dodd Takes the Air (G) 159	Kenny Baker-Jane Wyman	Aug.	21,'37	*80. July 31,'37
Once a Doctor (G) 171	Donald Woods-Jean Muir	Jan.	23,'37	65. Mar. 6,'37
Penrod and Sam (G) 172	Billy Mauch-Henry Watson	Feb.	28,'37	64. Jan. 16,'37
Prairie Thunder 180	Dick Foran-Ellen Clancy	Sept.	11,'37	
Prince and the Pauper, The (G) 152 (Exploitation: May 29,'37, p. 66; June 26,'37, p. 121; July 3,'37, p. 68.)	Mauch Twins-Errol Flynn	May	8,'37	120. Apr. 17,'37
San Quentin (G) 163	Pat O'Brien-Humphrey Bogart	Aug.	7,'37	70. Apr. 3,'37
Sing Me a Love Song (G) 160. James Melton-Patricia Ellis (Exploitation: Dec. 26,'36, p. 70.)		Jan.	9,'37	79. Oct. 17,'36
Stolen Holiday (G) 157	Kay Francis-Ian Hunter	Feb.	6,'37	80. Dec. 26,'36
Talent Scout (G) 166	Donald Woods-Jeanne Madden	July	24,'37	62. June 12,'37
That Certain Woman (A) 254. Bette Davis-Henry Fonda (Exploitation: Sept. 25,'37, p. 69.)		Sept.	18,'37†	*94. Aug. 7,'37
That Man's Here Again (G) 175	Mary Maguire-Tom Brown	Apr.	17,'37	58. Mar. 27,'37
They Won't Forget (A) 265 (See production article, "The Deep South," May 8,'37, p. 16.)	Gloria Dickson-Claude Rains	Oct.	9,'37†	95. June 19,'37
Three Men on a Horse (G) 151. Frank McHugh-Joan Blondell (Exploitation: Dec. 12,'36, p. 81; Dec. 19,'36, p. 89; Dec. 26,'36, p. 70; Jan. 2,'37, p. 106; Jan. 9,'37, p. 71; Mar. 13,'37, p. 80; May 1,'37, p. 83.)		Nov.	21,'36	85. Dec. 5,'36

Coming

Accidents Will Happen	Ronald Reagan-Gloria Blondell		
Adventurous Blonde, The (G)	Glenda Farrell-Barton MacLane	Nov.	13,'37† *65. Sept. 11,'37
Alcatraz Island 264	John Litel-Ann Sheridan	Nov.	6,'37†
Gold Is Where You Find It	George Brent-O. de Havilland		
Hollywood Hotel	Dick Powell-Frances Langford		
It's Love I'm After (G) 207	Leslie Howard-Bette Davis	Nov.	20,'37† *87. July 31,'37
Larger Than Life	Frank McHugh-Ann Sheridan		
Over the Goal 272	William Hopper-June Travis	Oct.	16,'37†
Perfect Specimen, The (G) 257	Errol Flynn-Joan Blondell	Oct.	23,'37† 88. Oct. 2,'37
Sergeant Murphy	Ronald Reagan-Mary Maguire		
Shi the Octopus	Hugh Herbert-Marcia Ralston	Dec.	11,'37†
She Loved a Fireman	Dick Foran-Ann Sheridan	Dec.	18,'37†
Submarine D-1 258	Pat O'Brien-George Brent	Nov.	27,'37†
This Woman Is Dangerous	Kay Francis-Pat O'Brien		
West of Shanghai (G) 164 (Reviewed under the title, "War Lord.")	Boris Karloff-Beverly Roberts		*65. July 17,'37

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Astero	Miss Kyvell	Feb.	21,'37	90.
Far from the Crowd	Mary Tsagonis	Apr.	7,'37	82.
Ftohea Toy Mpeam	Vasoula Manoildoy	Sept.	5,'37†	90.

Coming

Kaitourgea Zoe	Rita Karmen	Nov.	7,'37† 115.
Reborn	Elene Papadake	Dec.	5,'37† 90.
True Love	Sophea Damogioy	Oct.	3,'37† 85.

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Backstage 3614	Anna Neagle-Arthur Tracy	Mar.	15,'37	65.
Everybody Dance (G) 3613	Ernest Truex-C. Courtneidge	Feb.	15,'37	70. Sept. 12,'36
Gangway (G)	Jessie Matthews-Nat Pendleton	Sept.	1,'37†	88. Aug. 28,'37
Head Over Heels In Love (G) 3604 (Exploitation: Feb. 27,'37, p. 84; Mar. 13,'37, p. 78.)	Jessie Matthews-Louis Borrell	Feb.	20,'37	81. Feb. 13,'37
King Solomon's Mines (G) 3618 (See production article, May 22,'37, p. 16.)	Cedric Hardwicke-Roland Young	Aug.	26,'37	76. July 3,'37
Love in Exile (A) 3623	Clive Brook-Helen Vinson	Nov.	15,'36	63. May 30,'36
Man of Affairs (G) 3606 (Reviewed under the title, "His Lordship.") (Exploitation: Mar. 6,'37, p. 88.)	George Arliss-Rene Ray	Jan.	20,'37	71. Nov. 28,'36
River of Unrest (G) 3621 (Reviewed under the title, "Ourselves Alone.")	John Lodge-John Loder	Jan.	15,'37	69. May 18,'36
Silent Barriers (G) 3608 (See "The Great Barrier," production article, Feb. 6,'37, p. 10; exploitation: Apr. 3,'37, p. 65; May 1,'37, p. 81; June 26,'37, p. 121; July 17,'37, p. 90; July 24,'37, pp. 79, 81; Aug. 7,'37, p. 94; Sept. 4,'37, p. 96.)	Richard Arlen-Lilli Palmer	Apr.	29,'37	83. Feb. 27,'37
Strangers On a Honeymoon (G) 3615	C. Cummings-Noah Berry	Dec.	15,'36	67. Jan. 9,'37
Talk of the Devil (G) 3607	Ricardo Cortez-Sally Eilers	June	1,'37	76. May 22,'37
Tenth Man, The (G) 3622	John Lodge-Antoinette Cellier	May	15,'37	65. Aug. 29,'36
Two of Us 3619	Jack Hulbert-Gina Malo	July	10,'37	64.
Where There's a Will 3624	Will Hay	July	26,'37	74.
Woman Alone, The (G) 3601 (Reviewed under the title, "Sabotage.")	Sylvia Sidney-John Loder	Jan.	12,'37	76. Jan. 2,'37
You're in the Army Now (G) 3620 (Reviewed under the title, "O. H. M. S.")	Wallace Ford-Anna Lee	Mar.	1,'37	73. Feb. 20,'37

Coming

Bank Holiday	John Lodge-Margaret Lockwood		
Dr. Syn (G)	Geo. Arliss-Margaret Lockwood	Oct.	15,'37† 81. Sept. 18, 37
Girl Was Young, The	Nova Pilbeam		
Look Out for Love	Anna Neagle-T. Carminati		
Non Stop New York (G)	Anna Lee-Desmond Tester	Nov.	1,'37† 72. Oct. 2,'37
Sailing Along	Jessie Matthews-Jack Whiting		
Show Goes On, The	Anna Neagle-T. Carminati		

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Days (G) 147	Tex Ritter-Eleanor Stewart	Jan.	30,'37	52. Feb. 13,'37
Bank Alarm 139	Conrad Nagel-Eleanor Hunt	June	25,'37	63.
Boots of Destiny 204	Ken Maynard-Claire Dodd	Sept.	3,'37†	56.
Captain Calamity 128	George Houston-Movita	Nov.	29,'36	60.
Damaged Goods 175	Pedro de Cordoba	Aug.	21,'37	60. July 10,'37
Forever Yours (G) 155	Benjamino Gigli	May	15,'37	70½. June 12,'37
Girl Loves Boy 124	Eric Linden-Cecilia Parker	Mar.	27,'37	77.
Girl Said No, The (G) 201	Robt. Armstrong-Irene Hervey	Sept.	3,'37†	76½. May 29,'37
Gold Racket, The (G) 138	Conrad Nagel-Eleanor Hunt	Apr.	10,'37	65½. May 1,'37
Great Guy (G) 101 (Exploitation: Jan. 16,'37, p. 74; Jan. 23,'37, p. 78; Feb. 6,'37, p. 85; Feb. 27,'37, p. 81; May 22,'37, p. 88.)	James Cagney-Mae Clarke	Jan.	2,'37	73. Dec. 19,'36
Hats Off (G) 108	Mae Clarke-John Payne	Dec.	6,'37	66½. Jan. 2,'37
Headin' for the Rio Grande (G) 146	Tex Ritter-Eleanor Stewart	Dec.	20,'36	61. Dec. 12,'36
Hideout in the Alps 199 (Reviewed under the title, "Dusty Ermine.")	Jane Baxter-Anthony Bushell	July	23,'37	75. Oct. 10,'36
Hittin' the Trail 149	Tex Ritter-Jerry Bergh	Apr.	3,'37	58.
Juggernaut (A) 154	Boris Karloff-Joan Wyndham	Apr.	30,'37	64. Oct. 17,'36
Killers of the Sea (G) 135	Capt. Wallace Casewell	May	8,'37	49. May 15,'37
Love Takes Flight (G) 206	Bruce Cabot-Beatrice Roberts	Sept.	17,'37†	71. Aug. 7,'37
Man in the Mirror, The (A) 112	E. E. Horton-Genevieve Tobin	Apr.	24,'37	71½. Jan. 16,'37
Mystery of the Hooded Horsemen 151	Tex Ritter-Iris Meredith	Aug.	6,'37	60.
Navy Spy 137	Conrad Nagel-Eleanor Hunt	Mar.	13,'37	56.
Renfrew of the Royal Mounted 212	Jimmy Newell-Carol Hughes	Oct.	8,'37†	
Riders of the Rockies 150	Tex Ritter-Louise Stanley	July	2,'37	60.
Romance and Riches (G) 153 (Reviewed under the title, "The Amazing Quest.")	Cary Grant-Mary Brian	Feb.	27,'37	58½. Aug. 28,'36
Scotland Yard Commands (G) 152	Clive Brook-V. Hopper	Jan.	23,'37	61. Feb. 20,'37
Shadow Strikes, The (G) 202	Rod La Rocque-Lynn Anders	Sept.	10,'37†	61. July 17,'37
Sing, Cowboy, Sing (G) 145	Tex Ritter-Louise Stanley	May	22,'37	59. June 5,'37
Small Town Boy, The 205	Stuart Erwin-Joyce Compton	Sept.	24,'37†	61.
Something to Sing About (G) 210	James Cagney-E. Daw	Sept.	30,'37†	*90. Sept. 4,'37
Song of the Gringo (G) 144	Tex Ritter-Jean Woodbury	Nov.	22,'36	62. Nov. 14,'36
Sweetheart of the Navy 123	Eric Linden-Cecilia Parker	June	18,'37	61.
Trailing Trouble 208	Ken Maynard	Sept.	24,'37†	
Trouble in Texas (G) 148	Tex Ritter	Mar.	6,'37	63. Mar. 13,'37
Two Who Dared (A) 113 (Reviewed under the title, "A Woman Alone.")	Anna Sten-Henry Wilcoxon	May	8,'37	73. June 6,'36
23½ Hours Leave (G) 103 (See "in the Cutting Room," Sept. 25,'37.)	James Ellison-Terry Walker	Mar.	20,'37	72½. Mar. 6,'37
We're in the Legion Now (G) 129 (Reviewed under the title, "Rest Cure.")	Reginald Denny-Esther Ralston	Jan.	16,'37	55½. Feb. 15,'36
Yellow Cargo (G) 136	Conrad Nagel-Eleanor Hunt	Nov.	8,'36	63. Nov. 14,'36

Coming

Death Takes a Cruise			
Gorgeous	Anna Sten		
Here's Flash Casey 211	Eric Linden-Boots Mallory	Oct.	22,'37†
Honolulu Honeymoon			
King of the Sierras 207	Rex-Shiek	Nov.	26,'37†
Law of the Golden West	Tex Ritter		
Love Me Again	Anna Sten		
Love Runs Into Money			
Mr. Boggs Buys a Barrel (See "in the Cutting Room," Sept. 25,'37.)	Stuart Erwin-Helen Chandler	Nov.	12,'37†
Murder at the Rancho	Ken Maynard		
Orchid Girl	Anna Sten		
Painter in the Sky			
Photo Finish	Conrad Nagel-Eleanor Hunt		
Snow Covered Wagons			
Spy of Napoleon (G)	R. Barthelmess-D. Haas		98. Oct. 10,'36
Stars and Stripes			
Swing It Sailor (See "He Wanted to Marry," "In the Cutting Room," Sept. 25,'37.)	Wallace Ford-Isabel Jewell	Nov.	5,'37†
Tex Rides with the Boy Scouts 214	Tex Ritter	Oct.	29,'37†
Wallaby Jim of the Islands 213	Geo. Houston-Ruth Coleman	Oct.	15,'37†

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker-Geneva Mitchell	Mar.	1,'37	63.

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Oil Raider, The	Buster Crabbe	Nov.	1,'36	
White Ivory	Jack Mulhall	Dec.	1,'36....69	

Coming

Early Bird, The....Richard Hayward
Irish and Proud of It....Richard Hayward

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Calling All Cars	Jack LaRue-Lillian Miles	Feb.	10,'37....62	Jan. 26,'35
Fire Trap, The	Norman Foster-Evalyn Knapp	Jan.	10,'37....58	Dec. 7,'35
Inyaah	Borneo Expedition	Nov.	15,'36†...70	
Phantom of Santa Fe	Nina Quartaro-Norman Kerry	Aug.	1,'37†...75	
Rescue Squad	Ralph Forbes-Sheila Terry	Feb.	10,'37....82	
Uncle from America	Czech Film	Dec.	15,'36....90	
Voice of India	Hoefler Expedition	Oct.	1,'37†...70	
Wedding of Palo, The (G)	Rasmussen's Eskimo Drama	Mar.	1,'37....85	Mar. 20,'37

Coming

Ada Don't Do That....Polish Film
Business in Distress....Czech Film
I Give My Heart (A)....Gitta Alpar....85. Nov. 16,'35
Invitation to the Waltz (G)....Lilian Harvey....80. Nov. 16,'35
Kathleen Mavourneen....Sally O'Neil-Irish Cast
Maid of the Mountains, The (G)....Harry Welchman....80. Apr. 22,'33
Song of the Lark....Czech Film
Student's Romance, The (G)....Patric Knowles....78. Aug. 10,'35

HUNGARIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Honor	Gy Kabos	Sept.	11,'37†...9	rls.
Bride from Torocke	Paul Javor	Oct.	1,'37†...10	rls.
Exception Granted	Imre Raday-Klari Telnay	June	11,'37....9	rls.
Extra, Extra!	Gy Kabos	Feb.	20,'37....8	Rls.
Honeymoon On Cut-Rate	Paul Javor-I. Agai	Feb.	6,'37....8	rls.
It Happened in Budapest	Gy Kabos-Zita Perczel	Sept.	21,'37†...9	rls.
Pay, Madame	Paul Javor	May	30,'37....8	rls.

Coming

All Men Are Wild....Paul Javor....Oct. 21,'37†...9 rls.
Anniversary....Imre Raday-Ida Turay....Dec. 10,'37†...10 rls.
Eighty Miles an Hour....Gy Kabos-M. Erdely....Nov. 19,'37†...8 rls.
Hotel Springtime....Gy Kabos-Anna Tokes....Nov. 30,'37†...10 rls.
I Picked You for My Husband....Paul Javor....Nov. 4,'37†...9 rls.
Sport of Love, The....Gy Kabos-Ida Turray....Dec. 24,'37†...8 rls.
Two Prisoners....Paul Javor....Oct. 12,'37†...10 rls.

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Dec.	1,'36....80	June 6,'36
Dead March, The (A)	Boake Carter	Sept.	15,'37†...73	Sept. 11,'37
High Hat	Frank Luther-Dorothy Dare	Jan.	1,'37....90	
Rich Relations	Ralph Forbes-Frances Grant	Feb.	1,'37....90	
She Shall Have Music	Jack Hylton-June Clyde	Nov.	1,'36....90	Dec. 1,'35
With Pleasure, Madame	Conrad Nagel-Marta Labarr	Apr.	15,'37....90	

Coming

Back from Reno
Beauty Racket
Deerslayer
Honor Among Women
I Demand Payment....Betty Burgess-Jack LaRue
Night of Crime
Sky Girl

INVINCIBLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ellis Island	Donald Cook-Peggy Shannon	Nov.	5,'36....96	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Thin Man (G) 713 (Exploitation: Jan. 9,'37, p. 71; Feb. 6,'37, p. 72; Feb. 13,'37, p. 86; May 1,'37, p. 80; June 5,'37, p. 64.)	William Powell-Myrna Loy	Dec.	25,'36....112	Dec. 12,'36
April Romance (G) 706	Richard Tauber	Nov.	20,'36....82	Feb. 13,'37
Bad Guy (G) 743	Bruce Cabot-Virginia Grey	Aug.	27,'37....69	Aug. 28,'37
Between Two Women (G) 737	Virginia Bruce-Franchot Tone	July	9,'37....89	July 3,'37
Big City (A) 801	Spencer Tracy-Luise Rainer	Sept.	3,'37†...80	Sept. 4,'37
Born to Dance (G) 709 (Exploitation: Jan. 2,'37, p. 108; Jan. 23,'37, p. 80; Mar. 20,'37, p. 77.)	Eleanor Powell-James Stewart	Nov.	27,'36....108	Nov. 21,'36
Bride Wore Red, The (G) 804	Joan Crawford-Franchot Tone	Oct.	8,'37†...100	Oct. 2,'37
Broadway Melody of 1938 (G) 739	Eleanor Powell-Robt. Taylor	Aug.	20,'37....110	Aug. 21,'37
Camille (A) 639 (See production article, Dec. 24,'36, p. 16; exploitation: Jan. 8,'37, p. 107; Mar. 13,'37, p. 78; Mar. 27,'37, p. 78.)	Greta Garbo-Robert Taylor	Jan.	1,'37....108	Dec. 19,'36
Captains Courageous (G) 717 (See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 31,'37, p. 62; Aug. 7,'37, pp. 91, 92; Aug. 21,'37, pp. 76, 78; Aug. 28,'37, p. 97; Sept. 4,'37, pp. 95, 97; Oct. 2,'37, p. 77.)	F. Bartholomew-Spencer Tracy	June	25,'37....116	Apr. 3,'37
Dangerous Number (G) 718	Robert Young-Ann Sothern	Jan.	22,'37....71	Feb. 6,'37
Day at the Races, A (G) 730 (See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 10,'37, p. 86; July 17,'37, p. 89; Apr. 7,'37, p. 91.)	Marx Brothers-Allan Jones	June	11,'37....111	June 19,'37
Emperor's Candlesticks, The (G) 733	William Powell-Luise Rainer	July	2,'37....89	July 3,'37
Espionage (G) 723	Edmund Lowe-Madge Evans	Feb.	26,'37....67	Mar. 6,'37
Family Affair, A (G) 632	Lionel Barrymore-Cecilia Parker	Mar.	12,'37....69	Mar. 20,'37
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec.	11,'36....72	Oct. 31,'36
Good Earth, The (A) 741 (See production article, July 11,'36, p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 60; May 1,'37, p. 83; May 15,'37, pp. 96, 99; June 12,'37, p. 94; July 10,'37, p. 87; Aug. 7,'37, pp. 90, 92; Sept. 18,'37, pp. 82, 85; Oct. 2,'37, p. 76.)	Paul Muni-Luise Rainer	Aug.	6,'37....139	Feb. 6,'37
Good Old Soak (G) 728 (Exploitation: May 29,'37, p. 67; June 26,'37, p. 121.)	Wallace Beery-Betty Furness	Apr.	23,'37....76	Apr. 24,'37
Heil Divers (re-issue) (G)	Clark Gable-Wallace Beery	June	4,'37....109	Dec. 26,'31
Last of Mrs. Cheyney, The 719 (See production article, Feb. 27,'37, p. 85; exploitation: Feb. 27,'37, p. 85; Apr. 3,'37, p. 64; Apr. 17,'37, p. 78; May 22,'37, p. 89; June 5,'37, pp. 68, 69; July 24,'37, p. 80.)	Joan Crawford-William Powell	Feb.	19,'37....98	Feb. 27,'37
London By Night (G) 740	George Murphy-Rita Johnson	July	30,'37....69	July 24,'37
Madame X (A) 806	Gladys George-Warren William	Oct.	1,'37†...72	Oct. 2,'37
Mad Holiday (G) 706	Elissa Landi-Edmund Lowe	Nov.	13,'36....71	Nov. 14,'36
Mama Steps Out (G) 721	Guy Kibbee-Alice Brady	Feb.	5,'37....65	Feb. 8,'37
Manhattan Melodrama (re-issue) (G)	C. Gable-M. Loy-W. Powell	July	2,'37....90	Apr. 28,'34
Man of the People (G) 716	Joseph Calleia-Florence Rice	Jan.	29,'37....81	Jan. 30,'37
Married Before Breakfast (G) 736	Robt. Young-Florence Rice	June	18,'37....70	June 26,'37
Maytime (G) 720 (Musical analysis: Mar. 27,'37, p. 15; exploitation: Feb. 27,'37, p. 85; Apr. 3,'37, p. 64; Apr. 17,'37, p. 78; May 22,'37, p. 89; June 5,'37, pp. 68, 69; July 24,'37, p. 80.)	J. MacDonald-Nelson Eddy	Mar.	20,'37....132	Mar. 13,'37
My Dear Miss Aldrich (G) 803 (See production article, Mar. 28,'36, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 30,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 84; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70; June 26,'37, pp. 118, 119, 123; July 3,'37, pp. 69, 70; July 17,'37, p. 91; July 24,'37, p. 80; July 31,'37, p. 80.)	Edna May Oliver-W. Pidgeon	Sept.	17,'37†...73	Sept. 11,'37
Naughty Marietta (re-issue) (G)	Jeanette MacDonald-N. Eddy	Aug.	6,'37....105	Mar. 2,'35
Night Must Fall (A) 727	Robt. Montgomery-R. Russell	Apr.	30,'37....117	Apr. 10,'37
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr.	23,'37....67	Feb. 6,'37
Parnell (G) 722 (See production article, Feb. 13,'37, p. 16.)	Clark Gable-Myrna Loy	June	4,'37....119	June 12,'37
Personal Property (G) 725 (Exploitation: May 1,'37, p. 79; June 12,'37, p. 93.)	Jean Harlow-Robert Taylor	Mar.	19,'37....84	Mar. 20,'37
Pick a Star (G) 735	Jack Haley-Patsy Kelly	May	21,'37....70	Apr. 24,'37
Romeo and Juliet (G) 1100 (See production article, Mar. 28,'36, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 30,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 84; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70; June 26,'37, pp. 118, 119, 123; July 3,'37, pp. 69, 70; July 17,'37, p. 91; July 24,'37, p. 80; July 31,'37, p. 80.)	Norma Shearer-Leslie Howard	Apr.	16,'37....127	July 18,'36
Saratoga (G) 742 (Exploitation: Aug. 28,'37, p. 98.)	Clark Gable-Jean Harlow	July	23,'37....94	July 24,'37
Sinner Take All (A) 712	Bruce Cabot-Margaret Lindsay	Dec.	18,'36....74	Dec. 18,'36
Song of the City (G) 724	Dean Jeffries-Margaret Lindsay	Apr.	2,'37....69	Mar. 27,'37
Tarzan Escapes (G) 711 (Exploitation: Nov. 28,'36, p. 96; Dec. 26,'36, p. 75; Feb. 6,'37, p. 72; Feb. 20,'37, p. 85.)	J. Weissmuller-M. O'Sullivan	Nov.	8,'36....89	Nov. 7,'36
They Gave Him a Gun (A) 731	S. Tracy-G. George-F. Tone	May	14,'37....94	May 15,'37
Thirteenth Chair, The (G) 732	Madge Evans-Henry Daniell	May	7,'37....66	May 8,'37
Topper (G) 738 (Exploitation: Aug. 21,'37, p. 75; Sept. 4,'37, pp. 95, 97; Oct. 2,'37, pp. 76, 77.)	Constance Bennett-Cary Grant	July	16,'37....97	July 17,'37
Trader Horn (re-issue) (G)	Harry Carey-Edwina Booth	May	reissue....120	Jan. 24,'31
Under Cover of Night (G) 715	Edmund Lowe-Florence Rice	Jan.	8,'37....72	Jan. 9,'37
Way Out West (G) 734	Laurel and Hardy	Apr.	16,'37....64	Jan. 2,'37
Women Men Marry, The (A) 802	J. Hutchinson-George Murphy	Sept.	10,'37†...61	Sept. 11,'37

Coming

Bad Man of Brimstone....Wallace Beery-V. Bruce....Nov. 19,'37†
Conquest 805....Greta Garbo-Charles Boyer....Oct. 22,'37†
(See "In the Cutting Room," Sept. 11,'37.)
Double Wedding (G) 807....William Powell-Myrna Loy....Oct. 15,'37†...87 Sept. 25,'37
Firefly, The (G)....Jeanette MacDonald-Allan Jones....Nov. 5,'37†...138 July 24,'37
Four Marys, The....Myrna Loy-Franchot Tone
Last Gangster, The....E. G. Robinson-Rose Stradner....Nov. 12,'37†
Live, Love and Learn 808....Robt. Montgomery-R. Russell....Oct. 29,'37†
(See "In the Cutting Room," Sept. 25,'37.)
Mannequin....Joan Crawford-Spencer Tracy....Dec. 17,'37†
Navy, Blue and Gold....Lionel Barrymore-Robt. Young....Dec. 3,'37†
Rosalie....Eleanor Powell-Nelson Eddy....Dec. 31,'37†
Thoroughbreds Don't Cry....Mickey Rooney-Sophie Tucker....Nov. 26,'37†
Ugly Duckling....Allan Jones-Judy Garland

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Atlantic Flight (G)	Dick Merrill-Paula Stone	Aug.	25,'37†...*60	Sept. 25,'37
Blazing Barriers	Edw. Arnold, Jr.-F. McKinney	July	4,'37†...65	
Bride for Henry, A (G)	Anne Nagel-Neil Hamilton	Sept.	29,'37†...58	Oct. 2,'37
Federal Bullets	Terry Walker-Milburn Stone	Oct.	6,'37†	
God's Country and the Man	Tom Keene	Sept.	2,'37†...56	
Hoosier Schoolboy (G)	Mickey Rooney-Anne Nagel	July	7,'37†...62	July 3,'37
Legion of Missing Men	Ralph Forbes	July	28,'37†...62	
Outer Gate	Ralph Morgan-Kay Linaker	Aug.	4,'37†...62	
Paradise Isle (G)	Warren Hull-Movita	July	21,'37†...73	Aug. 14,'37
(Exploitation: Sept. 18,'37, p. 83.)				
Riders of the Dawn (G)	Jack Randall-Peggy Keys	July	14,'37†...55	Aug. 21,'37
Shadows of the Orient (G)	Regis Toomey-Esther Ralston	Aug.	18,'37†...65	Feb. 15,'36
Stars Over Arizona (G)	Jack Randall-Kathleen Eliot	Sept.	22,'37†...*65	Sept. 25,'37
Thirteenth Man	Weldon Heyburn-I. Courtney	June	30,'37†...70	

Coming

Boy of the Streets....Jackie Cooper....Nov. 10,'37†
Code of the Range....Tim McCoy
County Fair, The
Danger Valley....Jack Randall....Nov. 3,'37†
Land of the Sky Blue Water....Movita
Luck of Roaring Camp....Owen Davis, Jr.-Jean Woodbury....Nov. 17,'37†
Marines Are Here, The
Numbered Woman....Oct. 20,'37†
Romance of the Limberlost....Milburn Stone
Telephone Operator
Where Trails Divide....Tom Keene....Oct. 13,'37†

(THE RELEASE CHART--CONT'D)

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along Came Love (G) 3616	Irene Hervey-Chas. Starrett	Nov.	6,36	66. Feb. 20,'37
Artists and Models (G) 3702 (Exploitation: Sept. 18,'37, p. 83.)	Jack Benny-Gail Patrick	Aug.	13,'37†	97. Aug. 7,'37
Blonde Trouble 3701	Johnny Downs-E. Whitney	Aug.	6,'37†	67. Aug. 7,'37
Borderland (G) 3668	William Boyd-Jimmy Ellison	Feb.	26,'37	82. Feb. 13,'37
Bulldog Drummond Comes Back (G)	J. Barrymore-Louise Campbell	Sept.	24,'37†	*58. Sept. 11,'37
Bulldog Drummond Escapes (G) 3626	Ray Milland-Heather Angel	Jan.	22,'37	65. Mar. 13,'37
Champagne Waltz (G) 3628 (Exploitation: Jan. 16,'37, pp. 79, 80; July 3,'37, p. 70; July 10,'37, p. 87.)	Gladys Swarthout-F. MacMurray	Jan.	29,'37	85. Dec. 12,'36
Clarence 3632 (See "In the Cutting Room," Dec. 26,'36.)	Roscoe Karns-Charlotte Wynters	Feb.	12,'37	
Crime Nobody Saw, The (G) 3635	Lew Ayres-Ruth Coleman	Mar.	12,'37	60. Apr. 17,'37
Doctor's Diary, A (G) 3627	John Trent-Helen Burgess	Jan.	15,'37	77. Jan. 30,'37
Double Or Nothing (G) 3707	Bing Crosby-Martha Raye	Sept.	17,'37†	95. Aug. 21,'37
Easy Living (G) 3652	Jean Arthur-Edw. Arnold	July	30,'37	88. July 10,'37
Easy to Take 3617 (See "In the Cutting Room," Oct. 3,'36.)	Marsha Hunt-John Howard	Nov.	6,'36	67
Exclusive (G) 3653	F. MacMurray-Frances Farmer	July	30,'37	85. July 31,'37
Forlorn River (G) 3650	June Martel-Larry Crabbe	July	2,'37	56. July 3,'37
Girl from Scotland Yard 3638	Karen Morley-Robert Baldwin	Apr.	2,'37	61
Go West, Young Man (A) 3618 (Exploitation: Dec. 26,'36, p. 72; Jan. 2,'37, p. 106; Jan. 30,'37, p. 84.)	Mae West, Randolph Scott	Nov.	13, 36	80. Nov. 14,'36
Great Gambini, The (G) 3648	Akim Tamiroff-Marian Marsh	June	25,'37	70. July 24,'37
Her Husband Lies (A) 3636	Ricardo Cortez-Gail Patrick	Mar.	19,'37	76. Mar. 20,'37
Hideaway Girl (G) 3619	Martha Raye-Robt. Cummings	Nov.	20,'36	72. Nov. 14,'36
High, Wide and Handsome (G) 3710	Irene Dunne-Randolph Scott	Oct.	1,'37†	142. July 24,'37
Hills of Old Wyoming (G) 3669	William Boyd-George Hayes	Apr.	16,'37	79. Apr. 17,'37
Hopalong Cassidy Returns (G) 3666	William Boyd-Evelyn Brent	Oct.	23,'36	75. Aug. 22,'36
Hopalong Rides Again (G) 3753	William Boyd-George Hayes	Sept.	3,'37†	65. Aug. 21,'37
Hotel Haywire (G) 3645	Lee Carrillo-Mary Carlisle	June	4,'37	66 May 22,'37
I Met Him in Paris (G) 3644	Claudette Colbert-M. Douglas	May	28,'37	86. May 29,'37
Internes Can't Take Money (A) 3639 (Exploitation: Aug. 28,'37, p. 98.)	Barbara Stanwyck-Joel McCrea	Apr.	9,'37	79. Apr. 17,'37
John Meade's Woman (A) 3630	Edw. Arnold-Francine Larrimore	Feb.	26,'37	87. Feb. 27,'37
Jungle Princess, The (G) 3620	Ray Milland-Dorothy Lamour	Nov.	27,'36	84. Nov. 28,'36
King of Gamblers (A) 3640	Lloyw Nolan-Claire Trevor	Apr.	23,'37	78. Apr. 24,'37
Last Train from Madrid (G) 3646	Lew Ayres-Dorothy Lamour	June	11,'37	77. June 12,'37
Let's Make a Million (G) 3622	Edward Everett Horton	Dec.	18,'36	80. Feb. 27,'37
Maid of Salem (G) 3634 (Exploitation: Mar. 20,'37, p. 76; Apr. 24,'37, p. 92; May 22,'37, p. 89.)	C. Colbert-Fred MacMurray	Feb.	19,'37	86. Jan. 30,'37
Make Way for Tomorrow (G) 3641 (Exploitation: July 24,'37, p. 80; July 31,'37, p. 82; Sept. 11,'37, p. 84; Sept. 25,'37, pp. 69, 70.)	Beulah Bondi-Victor Moore	Apr.	30,'37	92. May 1,'37
Midnight Madonna (G) 3649	Warren William-Mady Correll	July	2,'37	65. June 12,'37
Mind Your Own Business (G) 3625	Charles Ruggles-Alice Brady	Jan.	8,'37	75. Dec. 19,'36
Mountain Music (G) 3647 (Exploitation: July 17,'37, p. 89; July 24,'37, pp. 79, 81; Aug. 7,'37, pp. 90, 92; Sept. 4,'37, p. 95; Sept. 18,'37, p. 86.)	Bob Burns-Martha Raye	June	18,'37	77. June 19,'37
Murder Goes to College (G) 3633	Roscoe Karns-Marsha Hunt	Mar.	5,'37	71. Mar. 6,'37
Night of Mystery, A (A) 3643	Roscoe Karns-Ruth Coleman	May	21,'37	75. May 22,'37
North of the Rio Grande (G) 3670	William Boyd-George Hayes	June	25,'37	70. June 26,'37
On Such a Night (A)	Karen Morley-Grant Richards	Aug.	20,'37†	73. Aug. 21,'37
Outcast (G) 3629	Warren William-Karen Morley	Feb.	5,'37	79. Feb. 6,'37
Partners in Crime 3711	Lynne Overman-Roscoe Karns	Oct.	8,'37†	62
Plainsman, The (G) 3624 (Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 66; Apr. 24,'37, p. 93; May 29,'37, p. 68; Aug. 21,'37, p. 75.)	Gary Cooper-Jean Arthur	Jan.	1,'37	113. Nov. 28,'36
Rustlers' Valley (G) 3671	William Boyd-George Hayes	July	23,'37	60. July 10,'37
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec.	27,'36	73. Dec. 21,'35
She Asked for It (G)	Wm. Gargan-Orien Heyward	Sept.	17,'37†	68. Sept. 4,'37
She's No Lady (G)	Ann Dvorak-John Trent	Aug.	20,'37†	62. Aug. 7,'37
Sophie Lang Goes West (G) 3706	Gert. Michael-Larry Crabbe	Sept.	10,'37†	*60. Sept. 4,'37
Souls at Sea (G) (See production article, Jan. 30,'37, p. 16.)	Gary Cooper-George Raft	Sept.	3,'37†	92. Aug. 14,'37
Swing High, Swing Low (G) 3634 (Exploitation: May 29,'37, p. 67.)	Carole Lombard-F. MacMurray	Mar.	12,'37	97. Mar. 20,'37
Trail Dust (G) 3667	William Boyd-Jimmy Ellison	Dec.	11,'36	77. Jan. 2,'37
Turn Off the Moon (G) 3642	Chas. Ruggles-Eleanore Whitney	May	14,'37	80. May 29,'37
Valiant is the Word for Carrie (A) 3611 (Exploitation: Jan. 16,'37, p. 76; Feb. 13,'37, p. 86.)	Gladys George-Arline Judge	Oct.	2,'36	109. Sept. 26,'36
Waikiki Wedding (G) 3637 (Exploitation: May 1,'37, p. 81; May 15,'37, p. 89; June 5,'37, p. 67; June 12,'37, pp. 92, 93; July 3,'37, p. 70; July 10,'37, p. 80; July 17,'37, p. 91; July 31,'37, p. 83; Aug. 28,'37, p. 98; Sept. 11,'37, p. 83; Sept. 18,'37, p. 86.)	Bing Crosby-Shirley Ross	Mar.	26,'37	89. Apr. 3,'37
Wedding Present (G) 3613 (Exploitation: Dec. 5,'36, p. 76.)	Joan Bennett-Cary Grant	Oct.	16,'36	81. Oct. 8,'36
Wild Money 3651	Edward Everett Horton	July	9,'37	69

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel (A)	Marlene Dietrich-H. Marshall	Oct.	29,'37†	98. Sept. 25,'37
Barrier, The (See production article, Sept. 18,'37, p. 14.)	Jimmy Ellison-Jean Parker	Nov.	12,'37†	
Big Broadcast of 1938	W. C. Fields-Martha Raye			
Blossoms of Broadway (See production article Sept. 25,'37, p. 16.)	Edward Arnold-Shirley Ross	Nov.	19,'37†	
Born to the West	John Wayne-Marsha Hunt			
Buccaneer, The	Fredric March-Franciska Gaal			
City Hall Scandal	Lynne Overman-J. Barrymore	Nov.	19,'37†	
Daughter of Shanghai	Anna May Wong-Chas. Bickford			
Ebb Tide (A)	Oscar Homolka-Frances Farmer	Oct.	26,'37†	94. Oct. 2,'37
Every Day's A Holiday	Mae West-Edmund Lowe			
Hold 'Em Navy	Lew Ayres-Mary Carlisle	Nov.	5,'37†	
Love on Toast	Stella Ardler-John Payne			
Texas Trail	William Boyd-George Hayes	Nov.	26,'37†	
This Way, Please (G) (See "In the Cutting Room," Sept. 18,'37.)	C. (Buddy) Rogers-Betty Grable	Oct.	15,'37†	63. Sept. 18,'37
Thrill of a Lifetime	Eleanore Whitney-Johnny Downs			
Thunder Trail (G)	Gilbert Roland-Marsha Hunt	Oct.	22,'37†	*56. Oct. 2,'37
True Confession	C. Lombard-Fred MacMurray			
Wells Fargo	Joel McCrea-Frances Dee			
Yellow Nightingale	Gladys Swarthout-John Boles			
You and Me	Sylvia Sidney-George Raft	Oct.	22,'37†	

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Rogue	Bobby Nelson-Donald Reed	Jan.	3,'37†	
El Justiciero	Ernesto Guillen	Jan.	3,'37†	
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb.	19,'37†	
Masked Devil, The	Bobby Nelson-Donald Reed	Apr.	4,'37†	

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush Valley	Bob Custer	Nov.	1,'36	56
Santa Fe Rides	Bob Custer	Feb.	25,'37	58
Silver Trail	Rin-Tin-Tin, Jr.-Rex Lease	Feb.	28,'37	56
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov.	6,'36	56

Coming

Title	Star
Apache Trail	Bob Custer
Frontier Fury	Bob Custer
Outlaw River	Rin-Tin-Tin, Jr.
Prairie Terror	Bob Custer
Thundering Stampede	Bob Custer

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cappy Ricks, The (G) 6027	Walter Brennan-Mary Brian	May	24,'37	56. June 5,'37
All Over Town (G) 6020	Olsen and Johnson	Sept.	8,'37	*60. Aug. 28,'37
Arizona Gunfighter 7121	Bob Steele-Jean Carmen	Sept.	20,'37†	
Bar Z Bad Men 6323	Johnny Mack Brown-L. January	Jan.	20,'37	51
Beware of Ladies (G) 6011	Donald Cook-Judith Allen	Dec.	21,'36	61. Feb. 13,'37
Big Show, The 6301 (See "In the Cutting Room," Oct. 24,'36.)	Gene Autry-Smiley Burnette	Nov.	16,'36	70
Bill Cracks Down (G) 6028	Grant Withers-Beatrice Roberts	Mar.	22,'37	59. Mar. 27,'37
Boothill Brigade 6328	Johnny Mack Brown-C. Rochelle	Aug.	2,'37	53
Boots and Saddles 7106	Gene Autry-Judith Allen	Oct.	4,'37	
Border Phantom 6333	Bob Steele-Harley Wood	Dec.	28,'36	58
Bulldog Drummond at Bay (G) 6025 (See "In the Cutting Room," Feb. 13,'37.)	John Lodge-Dorothy Mackaill	July	31,'37	62. July 31,'37
Circus Girl 6014 (See "In the Cutting Room," Feb. 13,'37.)	June Travis-Bob Livingston	Mar.	1,'37	62
Come On, Cowboys (G) 6317	Bob Livingston-Ray Corrigan	May	24,'37	57. May 29,'37
Dangerous Holiday (G) 6026	Ra Hould-Hedda Hopper	June	7,'37	57. July 31,'37
Doomed at Sundown 6337	Bob Steele-Lorraine Hayes	June	7,'37	53
Escape by Night (G) 7015	Wm. Hall-Anne Nagel	Sept.	20,'37†	64. Sept. 4,'37
Gambling Terror, The 6324	Johnny Mack Brown-I. Meredith	Feb.	15,'37	53
Ghost Town Gold 6312	Bob Livingston-Ray Corrigan	Oct.	26,'36	55
Git Along Little Dogies (G) 6302	Gene Autry-Judith Allen	Mar.	22,'37	62. Apr. 3,'37
Gun Lords of Stirrup Basin 6336	Bob Steele-Louise Stanley	May	10,'37	53
Gun Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov.	19,'36	49
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	May	5,'37	56
Guns in the Dark 6326	Johnny Mack Brown-C. Rochelle	Apr.	14,'37	56
Happy-Go-Lucky (G) 6013	Phil Regan-Evelyn Venable	Dec.	14,'36	68. Dec. 12,'36
Heart of the Rockies 7111	Bob Livingston-Ray Corrigan	Sept.	6,'37†	56
Hit Parade, The (G) 6002 (Exploitation: July 10,'37, p. 86.)	Frances Langford-Phil Regan	Apr.	26,'37	83. Apr. 10,'37
Hit the Saddle 6315	Bob Livingston-Ray Corrigan	Mar.	3,'37	57
It Could Happen to You 6016 (See "In the Cutting Room," May 15,'37.)	Alan Baxter-Andrea Leeds	June	28,'37	64
Jim Hanvey, Detective 6005	Guy Kibbee-Tom Brown	Apr.	5,'37	67. Mar. 27,'37
Join the Marines (G) 6003	June Travis-Paul Kelly	Jan.	25,'37	67. Feb. 6,'37
Larceny on the Air (G) 6030	Graee Bradley-Bob Livingston	Jan.	11,'37	60. Jan. 18,'37
Lawless Land 6322	Johnny Mack Brown-L. Stanley	Nov.	23,'36	55
Law Man Is Born, A 6327	Johnny Mack Brown-I. Meredith	June	21,'37	61
Lightnin' Crandall 6335	Bob Steele-Lois January	Mar.	24,'37	60
Man Betrayed, A (G) 6012	Eddie Nugent-Kay Hughes	Dec.	28,'36	56. Jan. 16,'37
Meet the Boy Friend (G) 6018	Carol Hughes-David Carlyle	July	12,'37	63. July 31,'37
Michael O'Halloran (Spec.) (See "In the Cutting Room," Apr. 10,'37.)	Wynne Gibson-Warren Hull	May	15,'37	67
Navy Blues (G) 6015	Mary Brian-Dick Purcell	Apr.	19,'37	68. May 1,'37
Old Corral, The 6305 (See "In the Cutting Room," Nov. 7,'36.)	Gene Autry-Smiley Burnette	Dec.	21,'36	56
Paradise Express (G) 6029	Grant Withers-Dorothy Appleby	Feb.	22,'37	58. Mar. 13,'37
Public Cowboy No. 1 7105	Gene Autry-Ann Rutherford	Aug.	23,'37†	59

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Range Defenders (G) 6318	Bob Livingston-Ray Corrigan	June	30,'37	56 July 24,'37
Red Rope, The 6338	Bob Steele-Lois January	July	19,'37	60
Rhythm in the Clouds (G) 6017	Warren Hull-Patricia Ellis	June	21,'37	62 July 3,'37
Riders of the Whistling Skull 6314	Bob Livingston-Ray Corrigan	Jan.	4,'37	55
Roarin' Lead 6313 (See "In the Cutting Room," Nov. 7,'36.)	Bob Livingston-Ray Corrigan	Dec.	9,'36	53
Rootin' Tootin Rhythm (G) 6307	Gene Autry-Armida	May	12,'37	60 May 8,'37
Round-up Time in Texas 6306	Gene Autry-Smiley Burnette	Feb.	28,'37	58
Sea Racketeers (G) 6019	Weldon Heyburn-Jeanne Madden	Aug.	16,'37	64 Aug. 14,'37
Sheik Steps Out, The (G) 6006	Ramon Novarro-Lola Lane	Sept.	6,'37	*66 July 31,'37
Trail of Vengeance 6325	Johnny Mack Brown-I. Meredith	Mar.	29,'37	54
Trusted Outlaw, The 6334	Bob Steele-Lois January	Feb.	1,'37	52
Two Wise Maids (G) 6004	Alison Skipworth-Polly Moran	Feb.	15,'37	68 Feb. 6,'37
Yodelin' Kid from Pine Ridge (G) 6308	Gene Autry-Betty Bronson	June	14,'37	60 June 26,'37
Youth on Parole 6022 (See "In the Cutting Room," Sept. 11,'37.)	Gordon Oliver-Marian Marsh	Oct.	4,'37	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Colorado Kid 7123	Bob Steele-Marian Weldon			
Duke Comes Back, The	Allan Lane-Heather Angel			
Manhattan Merry-Go-Round	Phil Regan-Ann Dvorak			
Portia on Trial 6001 (See "In the Cutting Room," Sept. 25,'37.)	Frieda Inescort-Walter Abel	Oct.	18,'37	
Ridin' the Lone Trail	Bob Steele-Claire Rochelle	Nov.	1,'37†	
Springtime In the Rockies	Gene Autry-Polly Rowles	Nov.	15,'37†	
Trigger Trio 7112	Ray Corrigan-Max Terhune	Oct.	18,'37†	
Wrong Road, The (G) 7016	Richard Cromwell-Helen Mack	Oct.	11,'37†	*60 Sept. 25,'37

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annapolis Salute (G) 802	James Ellison-Marsha Hunt	Sept.	10,'37†	*60 Aug. 21,'37
Behind the Headlines (G) 727	Lee Tracy-Diana Gibson	May	14,'37	58 June 12,'37
Big Shot, The (G) 733	Guy Kibbee-Cora Witherspoon	July	23,'37	60 July 31,'37
Border Cafe (G) 730	John Beal-Armida	June	4,'37	67 May 29,'37
China Passage (G) 718	Constance Worth-V. Haworth	Mar.	12,'37	65 Apr. 24,'37
Criminal Lawyer (G) 713 (Exploitation: Feb. 27,'37, p. 81.)	Lee Tracy-Margot Grahame	Jan.	29,'37	72 Apr. 10,'37
Don't Tell the Wife (G) 720	Guy Kibbee-Una Merkel	Mar.	5,'37	62 Feb. 27,'37
Flight from Glory (G)	Chester Morris-Whitney Bourne	Aug.	20,'37	*60 Aug. 14,'37
Forty Naughty Girls (G) 803	James Gleason-Zasu Pitts	Sept.	24,'37†	*63 Sept. 4,'37
Hideaway (G)	Fred Stone-Marjorie Lord	Aug.	13,'37	*60 July 31,'37
Hollywood Cowboy (G) 733	George O'Brien-Cecilia Parker	May	28,'37	64 July 31,'37
Life of the Party, The (G) 801	Gene Raymond-Harriet Hilliard	Sept.	3,'37†	*79 Aug. 28,'37
Make a Wish (G) 745	Bobby Breen-Basil Rathbone	Aug.	27,'37	*70 Sept. 4,'37
Man Who Found Himself, The (G) 722	John Beal-Joan Fontaine	Apr.	2,'37	67 Mar. 13,'37
Meet the Missus (G) 729	Victor Moore-Helen Broderick	June	4,'37	60 May 29,'37
Music for Madame (G) 804	Nino Martini-Joan Fontaine	Oct.	8,'37†	*75 Sept. 18,'37
New Faces of 1937 (G) 732	Joe Penner-Harriet Hilliard	July	2,'37	100 July 10,'37
Night Waitress (G) 711	Margot Grahame-Gordon Jones	Dec.	18,'36	57 Jan. 2,'37
On Again—Off Again (G) 725	Wheeler and Woolsey	July	9,'37	68 July 17,'37
Outcasts of Poker Flat, The (G) 710	Preston Foster-Jean Muir	Apr.	16,'37	68 Mar. 20,'37
Park Avenue Logger (G) 787	George O'Brien-Beatrice Roberts	Feb.	26,'37	65 Jan. 30,'37
Plot Thickens, The (G) 641	James Gleason-Zasu Pitts	Dec.	11,'36	69 Nov. 21,'36
Plough and the Stars, The (G) 640 (See production article, Aug. 22,'36, p. 16.)	Barbara Stanwyck-P. Foster	Jan.	15,'37	67 Jan. 2,'37
Quality Street (G) 709	Kath. Hepburn-Franchot Tone	Mar.	26,'37	84 Mar. 30,'37
Racing Lady (G) 707	Ann Dvorak-Smith Ballew	Jan.	29,'37	59 Dec. 12,'36
Riding On Air (G) 771	Joe E. Brown-Florence Rice	June	18,'37	71 June 12,'37
Saturday's Heroes (G) 805	Van Heflin-Marian Marsh	Oct.	8,'37†	*59 Sept. 18,'37
Sea Devils (G) 714 (Reviewed under the title, "Michael Stregoff.")	Victor McLaglen-Preston Foster	Feb.	19,'37	88 Feb. 20,'37
Shall We Dance (G) 724 (Exploitation: June 19,'37, p. 85; July 31,'37, p. 80.)	Fred Astaire-Ginger Rogers	May	7,'37	116 May 8,'37
Soldier and the Lady, The (A) 717 (Reviewed under the title, "Michael Strogoff.") (Exploitation: Mar. 13,'37, p. 79.)	Anton Walbrook-Eliz. Allan	Apr.	9,'37	85 Feb. 27,'37
Stage Door (G) 806 (See production article, Aug. 14,'37, p. 16.)	Kath. Hepburn-Ginger Rogers	Oct.	8,'37†	*90 Sept. 18,'37
Super Sleuth (G) 734	Jack Oakie-Ann Sothern	July	16,'37	70 July 17,'37
That Girl from Paris (G) 712 (Exploitation: Feb. 27,'37, p. 84; Apr. 24,'37, p. 90.)	Lily Pons-Gene Raymond	Jan.	22,'37	105 Dec. 19,'36
There Goes My Girl (G) 728	Ann Sothern-Gene Raymond	May	21,'37	74 June 5,'37
They Wanted to Marry (G) 715 (Exploitation: Aug. 28,'37, p. 86; Sept. 4,'37, p. 96; Sept. 25,'37, p. 68.)	Gordon Jones-Betty Furness	Feb.	5,'37	60 Dec. 26,'36
Toast of New York (G) 719	Edward Arnold-Frances Farmer	July	30,'37	109 July 17,'37
Too Many Wives (G) 723	Anne Shirley-John Morley	Apr.	9,'37	61 Apr. 17,'37
Wanted: Jane Turner 643 (See "General Delivery," "In the Cutting Room," Oct. 3,'36.)	Gloria Stuart-Lee Tracy	Dec.	4,'36	67
We're on the Jury (G) 716	Helen Broderick-Victor Moore	Feb.	12,'37	71 Jan. 23,'37
We Who Are About to Die (G) 639	Preston Foster-Ann Dvorak	Jan.	6,'37	82 Oct. 17,'36
When's Your Birthday? (G) 770	Joe E. Brown-Marian Marsh	Feb.	19,'37	77 Feb. 20,'37
Windjammer 783 (See "In the Cutting Room," May 29,'37.)	George O'Brien-Constance Worth	Aug.	6,'37	58
Woman I Love, The (G) 721	Paul Muni-Miriam Hopkins	Apr.	23,'37	88 Apr. 24,'37
Woman Rebels, A (A) 642	Kath. Hepburn-H. Marshall	Nov.	8,'36	88 Oct. 31,'36
You Can't Beat Love (G) 731	Preston Foster-Joan Fontaine	June	25,'37	62 June 5,'37
You Can't Buy Luck (G) 726	Vinton Haworth-Helen Mack	Apr.	30,'37	61 May 1,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Breakfast for Two 737	Barbara Stanwyck-H. Marshall	Oct.	22,'37†	
Bringing Up Baby	Kath. Hepburn-Cary Grant			
Damsel in Distress, A	Fred Astaire-Joan Fontaine			
Danger Patrol	John Beal-Sally Eilers			
Fight for Your Lady (G)	John Boles-Ida Lupino		*67 Oct.	2,'37
Fit for a King (G)	Joe E. Brown-Helen Mack	Oct.	15,'37†	73 Sept. 4,'37
Having Wonderful Time	Ginger Rogers-D. Fairbanks, Jr.			
High Flyers	Wheeler and Woolsey			
Hitting a New High	Lily Pons-John Howard			
Living on Love	James Dunn-Whitney Bourne			
She's Got That Swing	Gene Raymond-Ann Sothern			
Taking the Town	Fred Stone-Dorothy Vaughan			
There Goes the Groom (G) 807	Burgess Meredith-Ann Sothern	Oct.	29,'37†	*60 Oct. 2,'37
Victoria the Great (G) 861	Anna Neagle-Anton Walbrook	Oct.	22,'37†	113 Sept. 25,'37
Women Have a Way	Miriam Hopkins-Ray Milland			

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Heroes of the Alamo (G)	Earl Hodgins	Sunset	Aug.	19,'37	*75 Aug. 7,'37
Melody of the Plains (G)	Fred Scott	Spectrum	Apr.	15,'37	*55 Apr. 10,'37
Singing Buckaroo, The (See "In the Cutting Room," Nov. 21,'36.)	Fred Scott	Spectrum	Jan.	15,'37	
Three Legionnaires (G)	Robt. Armstrong	General	June	15,'37	*60 Mar. 27,'37
What Price Vengeance? (G)	Lyle Talbot	Rialto	June	1,'37	57 June 12,'37
Zamboanga (G)	Native Cast				*65 July 17,'37

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel's Holiday (G) 754	Jane Withers-Robert Kent	June	4,'37	71 May 8,'37
As You Like It (G) 711 (See production article, June 13,'36, p. 16; exploitation: Jan. 23,'37, p. 79.)	Elis. Bergner-Laurence Olivier	Jan.	8,'37	96 Sept. 19,'36
Big Business (G) 759	Jed Prouty-Spring Byington	June	18,'37	61 Apr. 17,'37
Borneo	Mr. & Mrs. Martin Johnson	Sept.	10,'37†	75½
Born Reckless (G) 758	Rochelle Hudson-Brian Donlevy	July	9,'37	58 June 26,'37
Cafe Metropole (G) 750 (Exploitation: June 19,'37, p. 84.)	Loretta Young-Tyrone Power	May	7,'37	83 May 8,'37
Californian, The (G) 753	Ricardo Cortez-Marjorie Weaver	July	16,'37	58 July 10,'37
Charlie Chan at the Olympics 752 (See "In the Cutting Room," Mar. 6,'37.)	Warner Oland-Kath. DeMille	May	21,'37	71
Charlie Chan at the Opera (G) 730	Warner Oland-Boris Karloff	Jan.	8,'37	68 Nov. 29,'36
Crack-Up (G) 727	Peter Lorre-Brian Donlevy	Jan.	15,'37	70 Jan. 16,'37
David Harum (G) 769 (re-issue)	Will Rogers-Evelyn Venable	May	14,'37	85 Mar. 3,'34
Doctor Bull (G) 768 (re-issue)	Will Rogers-Marian Nixon	Feb.	5,'37	79 Oct. 14,'36
Fair Warning (G) 740	Betty Furness-John Payne	Mar.	5,'37	68 Jan. 23,'37
Fifty Roads to Town (G) 748 (Exploitation: May 8,'37, p. 70.)	Don Ameche-Ann Sothern	Apr.	16,'37	81 Apr. 3,'37
Great Hospital Mystery, The 751 (Reviewed under the title, "Dead Yesterday.")	Sally Blane-Thomas Beck	May	14,'37	59 Mar. 6,'37
Handy Andy (G) 871 (re-issue)	Will Rogers	Aug.	13,'37†	81 May 5,'34
Holy Terror, The (G) 734	Jane Withers-Anthony Martin	Feb.	5,'37	67 Jan. 9,'37
Hot Water (G)	Jed Prouty-Spring Byington	Sept.	24,'37†	58 July 17,'37
It Happened Out West 745	Paul Kelly-Judith Allen	May	7,'37	56
King George VI Coronation 870	Technicolor Special	July	15,'37†	28
Lady Escapes, The (G) 747	Gloria Stuart-Michael Whalen	July	23,'37	63 June 5,'37
Lancer Spy 809 (See "In the Cutting Room," July 17,'37.)	Peter Lorre-Delores Del Rio	Oct.	8,'37†	84
Laughing at Trouble 724 (See "Glory," "In the Cutting Room," Oct. 17,'36.)	Jane Darwell-Lois Wilson	Dec.	11,'36	67
Life Begins in College (G) 810	Ritz Bros.-Gloria Stuart	Oct.	1,'37†	94 Oct. 2,'37
Lloyds of London (G) 735 (Exploitation: Nov. 21,'36, p. 108; Mar. 6,'37, p. 89; Mar. 27,'37, pp. 79, 82; Apr. 3,'37, pp. 65, 71; May 8,'37, p. 74; July 31,'37, p. 80.)	F. Bartholomew-M. Carroll	Jan.	29,'37	117 Nov. 26,'36
Love Is News (G) 729 (Exploitation: Apr. 24,'37, p. 90.)	Loretta Young-Tyrone Power	Feb.	26,'37	78 Feb. 27,'37
Love Under Fire (G) 803	Loretta Young-Don Ameche	Aug.	20,'37†	75 Aug. 14,'37
Midnight Taxi (G) 744	Brian Donlevy-Frances Drake	Apr.	2,'37	73 Mar. 27,'37
Nancy Steele Is Missing (G) 738 (Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82; June 19,'37, p. 84.)	Victor McLaglen-Peter Lorre	Mar.	12,'37	84 Mar. 20,'37
Off to the Races (G) 736	Jed Prouty-Shirley Deane	Feb.	19,'37	57 Jan. 16,'37
On the Avenue (G) 732 (Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82; June 19,'37, p. 84.)	Dick Powell-Madeleine Carroll	Feb.	12,'37	89 Feb. 13,'37
One in a Million (G) 722 (Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82.)	Sonja Henie-Adolphe Menjou	Jan.	1,'37	94 Dec. 26,'36
One Mile from Heaven (G) 802	Claire Trevor-Sally Blane	Aug.	13,'37†	68 July 24,'37
Roll Along Cowboy 812	Smith Bellew-Cecilia Parker	Oct.	8,'37†	
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan.	15,'37	57 Feb. 13,'37
Seventh Heaven (G) 742 (Exploitation: June 5,'37, p. 64.)	Simone Simon-James Stewart	Mar.	26,'37	102 Mar. 27,'37
She Had to Eat (G) 757	Rochelle Hudson-Jack Haley	June	11,'37	74 Aug. 7,'37
Sing and Be Happy 756 (See "In the Cutting Room," May 1,'37.)	Anthony Martin-Dixie Dunbar	June	25,'37	64
Slave Ship (G) 748 (See production article, Mar. 13,'37, p. 16.)	Wallace Beery-Warner Baxter	July	2,'37	92 June 19,'37
Step Lively, Jeeves (G) 739	Arthur Treacher-Patricia Ellis	Apr.	9,'37	69 Jan. 30,'37
That I May Live (G) 755	Rochelle Hudson-Robert Kent	Apr.	30,'37	70 Mar. 6,'37
Thin Ice (G) 805	Sonja Henie-Tyrone Power	Sept.	3,'37†	78 Aug. 28,'37

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Think Fast, Mr. Moto (G) 804	Peter Lorre-Virginia Field	Aug. 27,'37	66.	Apr. 17,'37
This Is My Affair (G) 721	Barbara Stanwyck-Robt. Taylor	May 28,'37	99.	
Time Out for Romance (G) 741	Claire Trevor-Michael Whalen	Mar. 19,'37	72.	Feb. 20,'37
Under the Red Robe (G) 743	Conrad Veidt-Annabella	May 21,'37	82.	June 12,'37
Under Your Spell (G) 720	Lawrence Tibbett-Wendy Barrie	Nov. 6,'36	63.	Nov. 14,'36
Wake Up and Live (G) 749 (Exploitation: July 3,'37, p. 69; July 10,'37, pp. 85, 86.)	Walter Winchell-Ben Bernie	Apr. 23,'37	91.	Apr. 17,'37
Wee Willie Winkie (G) 760 (Exploitation: July 10,'37, p. 88; Aug. 7,'37, p. 92; Sept. 4,'37, pp. 94, 97.)	Shirley Temple-V. McLaglen	July 30,'37	99.	July 3,'37
Western Gold (G) 761	Smith Bellew-Heather Angel	Aug. 27,'37	*56.	Sept. 11,'37
White Hunter (G) 719 (Exploitation: Feb. 27,'37, p. 81.)	Warner Baxter-June Lang	Nov. 27,'36	65.	Dec. 5,'36
Wife, Doctor and Nurse (G)	Loretta Young-Warner Baxter	Sept. 17,'37	85.	Sept. 11,'37
Wild and Wooly (G)	Jane Withers-Walter Brennan	Sept. 10,'37	64.	July 24,'37
Wings of the Morning (G) 737	Annabella-Henry Fonda	Feb. 19,'37	87.	Mar. 20,'37
Woman-Wise (G) 733	Rochelle Hudson-Michael Whalen	Jan. 22,'37	70.	Feb. 13,'37
You Can't Have Everything (G) 801	Alice Faye-Don Ameche	Aug. 3,'37	99.	July 31,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ali Baba Goes to Town 815 (See "In the Cutting Room," Aug. 14,'37.)	Eddie Cantor-June Lang	Oct. 29,'37†		
Borrowing Trouble	Jed Prouty-Spring Byington			
Charlie Chan at Monte Carlo	Warner Oland-Keye Luke			
Charlie Chan on Broadway (G) 811	Warner Oland-Joan Marsh	Oct. 22,'37†	68.	Aug. 7,'37
Danger—Love at Work (G) 808	Ann Sothern-Jack Haley	Nov. 5,'37†	81.	Oct. 2,'37
Dangerously Yours (G) 817	Cesar Romero-Phyllis Brooks	Nov. 12,'37†	62.	Sept. 25,'37
45 Fathers (See "In the Cutting Room," Sept. 11,'37.)	Jane Withers-Thomas Beck	Dec. 10,'37†		
Heidi 816 (See "In the Cutting Room," July 24,'37.)	Shirley Temple-Jean Hersholt	Oct. 15,'37†		
In Old Chicago (See production article, Sept. 4,'37, p. 48.)	Tyrone Power-Alice Faye	Jan. 15,'38†		
Judge Priest (reissue) 872	Will Rogers-Anita Louise	Nov. 12,'37†	79.	Sept. 28,'34
Look Out, Mr. Moto 819 (See "In the Cutting Room," Sept. 11,'37.)	Peter Lorre-Rochelle Hudson	Nov. 26,'37†		
Love and Hisses	Walter Winchell-Ben Bernie	Oct. 31,'37†		
Second Honeymoon 818	Loretta Young-Tyrone Power	Nov. 19,'37†		
Shanghai Deadline	Cesar Romero-June Lang	Dec. 3,'37†		
Tarzan's Revenge	Glenn Morris	Dec. 3,'37†		

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Come and Get It (A) (Exploitation: Nov. 14,'36, p. 90; Nov. 21,'36, p. 109; Nov. 28,'36, p. 99; Dec. 5,'36, pp. 83, 84; Dec. 19,'36, p. 94; Jan. 30,'37, p. 82; Feb. 13,'37, p. 89; May 1,'37, p. 82.)	Edward Arnold-Frances Farmer	Nov. 6,'36	99.	Nov. 7,'36
Dark Journey (G)	Vivien Leigh-Conrad Veidt	July 2,'37	82.	Mar. 6,'37
Dead End (G) (Exploitation: Sept. 18,'37, p. 86; Sept. 25,'37, p. 71.)	Sylvia Sidney-Joel McCrea	Aug. 27,'37	93.	Aug. 7,'37
Dreaming Lips (A)	Elis. Bergner-Raymond Massey	May 28,'37	78.	Mar. 6,'37
Elephant Boy (G) (Exploitation: June 12,'37, p. 96; July 31,'37, p. 82; Aug. 21,'37, p. 75; Oct. 2,'37, p. 77.)	Native Cast	Apr. 23,'37	80.	Mar. 13,'37
Farewell Again (G)	Leslie Banks-Flora Robson	Oct. 8,'37†	83.	May 22,'37
52nd Street (See "In the Cutting Room," July 17,'37.)	Ian Hunter-Pat Paterson	Oct. 1,'37†		
Fire Over England (G) (Exploitation: Mar. 27,'37, p. 79.)	Laurence Olivier-Flora Robsen	Mar. 5,'37	89.	Jan. 16,'37
Garden of Allah, The (A) (See production article, June 6,'36, p. 14; exploitation: Nov. 21,'36, p. 109; Jan. 30,'37, p. 85; Feb. 6,'37, pp. 76, 77; Feb. 20,'37, p. 80; Mar. 13,'37, p. 83; Apr. 3,'37, pp. 67, 68, 69.)	Marlene Dietrich-Charles Boyer	Nov. 20,'36	78.	Nov. 7,'36
History Is Made at Night (G) (Exploitation: Mar. 27,'37, p. 84; Apr. 3,'37, pp. 64, 71; Apr. 10,'37, pp. 91, 92; Apr. 17,'37, p. 82; Apr. 24,'37, pp. 91, 92; May 1,'37, p. 83; May 8,'37, p. 72; May 22,'37, pp. 89, 90; June 12,'37, p. 93.)	Charles Boyer-Jean Arthur	Apr. 2,'37	97.	Mar. 13,'37
Knight Without Armor (G) (Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84.)	Marlene Dietrich-Robt. Donat	July 23,'37†	107.	June 19,'37
Love from a Stranger (A)	Ann Harding-Basil Rathbone	May 14,'37	87.	Feb. 13,'37
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner	Feb. 19,'37	82.	Aug. 22,'36
Men Are Not Gods (A)	Miriam Hopkins-Gert. Lawrence	Jan. 22,'37	82.	Jan. 2,'37
Prisoner of Zenda (G)	Ronald Colman-M. Carroll	Sept. 3,'37†	101.	Sept. 4,'37
Star Is Born, A (G) (See production article, Feb. 27,'37, p. 16; exploitation: May 22,'37, p. 86; May 29,'37, pp. 67, 69; June 5,'37, pp. 64, 67, 70; June 19,'37, p. 84; June 26,'37, pp. 120, 121, 122; July 10,'37, p. 87; July 17,'37, p. 91; July 31,'37, p. 80; Aug. 28,'37, p. 97; Sept. 4,'37, p. 96.)	Janet Gaynor-Fredric March	Apr. 30,'37	111.	May 1,'37
Stella Dallas (A) (Exploitation: July 31,'37, p. 81; Sept. 25,'37, pp. 69, 70; Oct. 2,'37, p. 74.)	Barbara Stanwyck-John Boles	Aug. 6,'37†	111.	July 31,'37
Walt Disney's Academy Award Revue	Five Award Winners	June 18,'37†	44.	
Walter Wanger's Vogues of 1938 (G) (Exploitation: Aug. 21,'37, p. 74; Sept. 11,'37, p. 82.)	Warner Baxter-Joan Bennett	Sept. 17,'37†	108.	Aug. 7,'37
When Thief Meets Thief (A) (Reviewed under the title, "Jump for Glory.")	D. Fairbanks, Jr.-V. Hobson	June 4,'37	87.	May 8,'37
Woman Chases Man (G) (See production article, Apr. 17,'37, p. 12; exploitation: June 12,'37, p. 92; July 3,'37, p. 88; Sept. 11,'37, p. 83.)	Miriam Hopkins-Joel McCrea	May 7,'37	71.	May 1,'37
You Only Live Once (A) (Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71; June 26,'37, p. 123; July 10,'37, p. 87; Aug. 21,'37, p. 74.)	Sylvia Sidney-Henry Fonda	Jan. 29,'37	86.	Jan. 30,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Action for Slander (A)	Clive Brook-Ann Todd	Dec. 10,'37†	80.	Aug. 14,'37
Adventures of Marco Polo	Gary Cooper-Sigrid Gurie	Nov. 12,'37†		
Adventures of Tom Sawyer	Tommy Kelly-Walter Brennan	Oct. 29,'37†		
Divorce of Lady X, The (See production article, Aug. 7,'37, p. 16.)	Merle Oberon-Laurence Olivier	Oct. 15,'37†		
Goldwyn Follies, The	Phil Baker-Ritz Bros.	Dec. 25,'37†		
Hurricane, The (See production article, Aug. 7,'37, p. 16.)	Dorothy Lamour-Jon Hall	Nov. 10,'37†		
I Met My Love Again (See "In the Cutting Room," Sept. 18,'37.)	Joan Bennett-Henry Fonda	Oct. 29,'37†		
Mutiny in the Mountains	Vivien Leigh-Paul Lucas	Nov. 5,'37†		
Nothing Sacred (See production article, Aug. 21,'37, p. 16.)	Carole Lombard-Fredric March	Nov. 19,'37†		
Squealer, The (Reviewed under the title, "The Squeaker.")	Edmund Lowe-Ann Todd	Jan. 14,'38†	77.	Sept. 11,'37
Stand-In (See "In the Cutting Room," Sept. 11,'37.)	Leslie Howard-Joan Blondell	Oct. 15,'37†		
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison	Nov. 12,'37†	86.	June 12,'37

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Armored Car (G) 1004	Robert Wilcox-Judith Barrett	June 20,'37	64.	Aug. 14,'37
As Good as Married (G) 1012	John Boles-Doris Nolan	May 9,'37	81.	May 1,'37
Behind the Mike	Wm. Gargan-Judith Barrett	Sept. 26,'37†	68.	
Black Aces 2050	Buck Jones-Kay Linaker	Sept. 5,'37†	58.	
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov. 1,'36	64.	
Breezing Home (G) 1033	Binnie Barnes-Wm. Gargan	Jan. 31,'37	64.	Mar. 27,'37
California Straight Ahead (G) 1030	John Wayne-Louise Latimer	May 2,'37	67.	Apr. 3,'37
Carnival Queen	Dorothea Kent-Robert Wilcox	Oct. 3,'37†	66.	
Conflict (G) 1036	John Wayne-Jean Rogers	Nov. 29,'36	61.	Dec. 5,'36
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20,'36	62.	Oct. 24,'36
Four Days' Wonder (G) 1019	Jeanne Dante-Kenneth Howell	Jan. 3,'37	60.	Jan. 23,'37
Girl Overboard (G) 1021	Gloria Stuart-Walter Pidgeon	Feb. 28,'37	58.	May 29,'37
I Cover the War (G) 1016	John Wayne-Gwen Doze	July 4,'37	68.	July 10,'37
Lady Fights Back, The 2025	Irene Hervey-Kent Taylor	Sept. 19,'37†	63.	
Left Handed Law (G) 1045	Buck Jones	Apr. 18,'37	63.	May 1,'37
Let Them Live (G) 1035	Nan Grey-John Howard	Apr. 25,'37	73.	Apr. 24,'37
Love in a Bungalow (G) 1009	Kent Taylor-Nan Grey	June 27,'37	66.	July 10,'37
Love Letters of a Star (A) 1028	Henry Hunter-Polly Rowles	Nov. 8,'36	66.	Nov. 14,'36
Man in Blue, The (G) 1020	Robert Wilcox-Nan Grey	May 30,'37	67.	May 22,'37
Man Who Cried Wolf, The (G) 2023	Tom Brown-Barbara Read	Aug. 29,'37†	68.	Sept. 4,'37
Mighty Treve, The (G) 1034	Noah Beery, Jr.-Barbara Read	Jan. 17,'37	69.	Apr. 10,'37
Mysterious Crossing (G) 1025	James Dunn-Jean Rogers	Dec. 27,'36	56.	Feb. 13,'37
Night Key (G) 1024 (Exploitation: May 22,'37, p. 87.)	Boris Karloff-Jean Rogers	May 2,'37	67.	Apr. 24,'37
Oh, Doctor! (G) 1013 (Exploitation: May 22,'37, p. 87.)	Edward Everett Horton	May 16,'37	67.	Apr. 24,'37
100 Men and a Girl (G) 2001 (See Musical Analysis, Sept. 18,'37, p. 29; exploitation: Sept. 25,'37, p. 68; Oct. 2,'37, p. 76.)	Deanna Durbin-Adolphe Menjou	Sept. 12,'37†	84.	Sept. 11,'37
Reported Missing (G)	Wm. Gargan-Jean Rogers	Aug. 15,'37	63.	Aug. 7,'37
Road Back, The (G) 1005 (See production article, Apr. 24,'37, p. 16; exploitation: July 31,'37, p. 80; Sept. 18,'37, p. 83.)	Richard Cromwell-John King	Aug. 1,'37	103	June 26,'37
Sandflow (G) 1044	Buck Jones-Lita Chevret	Feb. 14,'37	58.	Feb. 6,'37
She's Dangerous 1031	Cesar Romero-Tala Birell	Jan. 24,'37	68.	
Smoke Tree Range 1046	Buck Jones-Muriel Evans	June 6,'37	59.	
Three Smart Girls (G) 1029 (Exploitation: Feb. 6,'37, pp. 73, 74; Mar. 13,'37, pp. 78, 82; Mar. 20,'37, pp. 78, 82; Apr. 3,'37, pp. 66, 67; Apr. 10,'37, p. 94; Apr. 17,'37, pp. 78, 80, 82; Apr. 24,'37, p. 94, May 1,'37, p. 82; May 15,'37, pp. 96, 99.)	Deanna Durbin-Ray Milland	Dec. 20,'36	84.	Jan. 30,'37
Top of the Town (G) 1007 (See production article, Jan. 23,'37, p. 16; exploitation: Apr. 24,'37, p. 91; May 1,'37, p. 79; May 22,'37, pp. 86, 87; June 5,'37, p. 70; June 12,'37, p. 92; June 19,'37, pp. 82, 85.)	George Murphy-Doris Nolan	Apr. 16,'37	86.	Apr. 3,'37
We Have Our Moments (G) 1017	Sally Eilers-James Dunn	Mar. 28,'37	67.	Apr. 3,'37
West Bound Limited 1008	Lyle Talbot-Polly Rowles	July 11,'37	66.	
When Love Is Young (G) 1018	Virginia Bruce-Kent Taylor	Apr. 4,'37	76.	Apr. 24,'37
Wildcatter, The 1015	Scott Colton-Jean Rogers	June 6,'37	58.	
Wings Over Honolulu (G) 1011	Wendy Barrie-Ray Milland	May 23,'37	78.	May 15,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure's End	John Wayne-Diana Gibson	Dec. 12,'37†		
Boss of Lonely Valley (See "In the Cutting Room," Sept. 11,'37.)	Buck Jones	Nov. 14,'37†	59.	
Courage of the West	Bob Baker-Lois January			
Girl with Ideas, A	Wendy Barrie-Walter Pidgeon	Nov. 7,'37†		
Idol of the Crowds (G) 2037	John Wayne-Sheila Bromley	Oct. 10,'37†	62½.	Oct. 2,'37
Law for Tombstone 2051	Buck Jones-Muriel Evans	Oct. 10,'37†	59.	
Merry-Go-Round of 1938 (See "In the Cutting Room," Aug. 14,'37.)	Bert Lahr-Alice Brady	Nov. 14,'37†		
Prescription for Romance	Wendy Barry-Kent Taylor	Dec. 5,'37†		
Renegade Rangers	Bob Burns-Joan Barclay			
Some Blondes Are Dangerous	Noah Beery, Jr.-Dorothea Kent	Nov. 28,'37†		
Sudden Bill Dorn (See "In the Cutting Room," July 3,'37.	Buck Jones-Evelyn Brent	Dec. 19,'37†	59.	
That's My Story	Claudia Morgan-Wm. Lundigan	Oct. 31,'37†	62.	
Trouble at Midnight	N. Beery, Jr.-Catharine Hughes	Oct. 17,'37†	68.	
Westland Case, The (G)	Preston Foster-Carol Hughes	Oct. 31,'37†	63.	Oct. 2,'37
You're a Sweetheart (See "A Young Man's Fancy," "In the Cutting Room," Sept. 25,'37.)	Alice Faye-George Murphy	Dec. 26,'37†		

(THE RELEASE CHART--CONT'D)

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brothers of the West	Tom Tyler-Lois Wilde	Sept.	30,'37†	55
Cheyenne Rides Again	Tom Tyler-Lucille Browne	Jan.	7,'37	56
Feud of the Trail	Tom Tyler-Harlene Wood	May	1,'37	56
Flying Fists	Herman Brix-Jeanne Martel	July	1,'37	62
Million Dollar Racket	Herman Brix-Jean Barclay	Oct.	1,'37†	63
Mystery Range	Tom Tyler-Jerry Bergh	May	1,'37	55
Phantom of the Range	Tom Tyler-Beth Marion	Nov.	28,'36	55
Silks and Saddles	Herman Brix-Toby Wing	Dec.	14,'36	61
Sky Racket	Herman Brix-Jean Barclay	Sept.	1,'37†	63
Two Minutes to Play	Herman Brix-Jeanne Martel	Nov.	2,'36	61

Coming

Amateur Crook	Herman Brix	Nov.	30,'37†	
Lost Ranch	Tom Tyler	Nov.	15,'37†	
Orphans of the Pecos	Tom Tyler	Dec.	1,'37†	

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn (A) 106	Kay Francis-Errol Flynn	June	26,'37	73 Apr. 10,'37
(See production article, Mar. 6,'37, p. 16.)				
Black Legion (A) 108	H. Bogart-E. O'Brien-Moore	Jan.	30,'37	83 Jan. 9,'37
(Exploitation: Jan. 16,'37, p. 76; Mar. 13,'37, pp. 80, 83; Mar. 20,'37, p. 82; Mar. 27,'37, p. 79; Apr. 3,'37, p. 66; Apr. 10,'37, p. 95; July 17,'37, p. 89.)				
Blazing Sixes 129	Dick Foran-Helen Valkis	June	12,'37	55
California Mail 930	Dick Foran-Linda Perry	Nov.	14,'36	56
Call It a Day (G) 113	Olivia de Havilland-I. Hunter	Apr.	17,'37	89 Mar. 13,'37
Charge of the Light Brigade (G) 901	Errol Flynn-O. de Havilland	Nov.	7,'36	115 Oct. 24,'36
(See production article, July 25,'36, p. 16; exploitation: Nov. 14,'36, p. 90; Nov. 21,'36, p. 111; Jan. 15,'37, p. 78; Jan. 23,'37, p. 78; Feb. 6,'37, p. 74; Apr. 3,'37, p. 65; Apr. 10,'37, p. 92.)				
Devil's Saddle Legion, The 130	Dick Foran-Anne Nagel	Aug.	14,'37	
Fly-Away Baby (G) 125	Glenda Farrell-Barton MacLane	June	19,'37	60 June 12,'37
Footloose Heiress 123	Craig Reynolds-Ann Sheridan	Aug.	21,'37	
(See "In the Cutting Room," Apr. 10,'37.)				
Fugitive in the Sky (G) 120	Jean Muir-Warren Hull	Nov.	28,'36	58 Oct. 31,'36
God's Country and the Woman (G) 105	George Brent-Beverly Roberts	Jan.	16,'37	85 Dec. 26,'36
(Exploitation: Feb. 13,'37, pp. 84, 85; Feb. 27,'37, p. 80.)				
Go Getter, The (G) 115	George Brent-Anita Louise	May	22,'37	92 June 19,'37
(Exploitation: Sept. 4,'37, pp. 94, 97.)				
Great O'Malley, The (G) 110	Pat O'Brien-Sybil Jason	Feb.	13,'37	71 Dec. 12,'36
(Exploitation: Apr. 10,'37, p. 91.)				
Kid Galahad (G) 102	Edw. G. Robinson-Bette Davis	May	29,'37	101 May 8,'37
(Exploitation: June 5,'37, p. 64; Sept. 4,'37, p. 96.)				
King and the Chorus Girl (G) 104	Fernand Gravet-Joan Blondell	Mar.	27,'37	95 Mar. 6,'37
(Exploitation: Mar. 20,'37, p. 76; Mar. 27,'37, p. 79; June 26,'37, p. 118.)				
King of Hockey (G) 121	Anne Nagel-Richard Purcell	Dec.	19,'36	55 Nov. 14,'36
Land Beyond the Law 128	Dick Foran-Linda Perry	Mar.	13,'37	54
Life of Emile Zola, The (G) 203	Paul Muni-Gale Sondergaard	Oct.	2,'37†	116 July 10,'37
(Exploitation: Oct. 2,'37, p. 76.)				
Marry the Girl (G) 116	Hugh Herbert-Mary Boland	July	1,'37	68 Aug. 14,'37
Melody for Two (G) 117	James Melton-Patricia Ellis	May	1,'37	60 Jan. 16,'37
Midnight Court (G) 124	Ann Dvorak-John Litel	Mar.	6,'37	60 Mar. 13,'37
Public Wedding 126	Jane Wyman-William Hopper	July	10,'37	58
Ready, Willing and Able (G)	Lee Dixon-Ruby Keeler	Mar.	6,'37	93 Feb. 6,'37
(Exploitation: May 1,'37, p. 78.)				
Singing Marine, The (G) 101	Dick Powell-Doris Weston	July	3,'37	105 July 10,'37
(Exploitation: July 24,'37, p. 80; Sept. 25,'37, pp. 68, 71.)				
Slim (G) 114	Pat O'Brien-Henry Fonda	June	12,'37	80 July 3,'37
Smart Blonde (G) 122	Glenda Farrell-Barton MacLane	Jan.	2,'37	59 Dec. 5,'36
Varsity Show (G)	Dick Powell-Fred Waring	Sept.	4,'37†	*120 Aug. 21,'37
(See production article, July 24,'37, p. 16.)				
White Bondage (G) 125	Jean Muir-Gordon Oliver	June	19,'37	60 Mar. 13,'37
Wine, Women and Horses (G)	Barton MacLane-Ann Sheridan	Sept.	11,'37†	64 July 24,'37

Coming

Adventures of Robin Hood	Errol Flynn-O. de Havilland			
Evidence	Dick Foran-June Travis			
Expensive Husbands (G) 223	Beverly Roberts-Patric Knowles	Nov.	27,'37†	*60 Sept. 11,'37
First Lady (G)	Kay Francis-Preston Foster	Dec.	4,'37†	*82 Sept. 11,'37
Great Garrick, The (G) 209	Brian Aherne-O. de Havilland	Oct.	30,'37	95 Oct. 2,'37
Kid Comes Back, The (G) 123	Wayne Morris-June Travis			*60 Jan. 30,'37
(Reviewed under the title, "Don't Pull Your Punches.")				
Missing Witnesses	Dick Powell-Jean Dale			
Patient in Room 18, The	Ann Sheridan-Patric Knowles			
Penrod and His Twin Brother	Billy and Bobby Mauch			
Swing Your Lady	Humphrey Bogart-Dorothy McNulty			
Too Much of Everything	Bonita Granville-Dolores Costello			
Tovarich	Claudette Colbert-Charles Boyer	Dec.	25,'37†	
Without Warning 218	Boris Karloff-Marie Wilson			

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine	Ruth Roland-Roland Drew	Dec.	21,'36	6 rls.

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crimson Circle	Noah Beery	Jan.	1,'37	74
Don Quixote (G)	Chaliapin	Sept.	'37†	78 July 8,'37
Masquerade in Vienna (A)	Paula Wessely	Jan.	28,'37	95 Feb. 13,'37
My Song of Love	Tito Schipa	Mar.	31,'37	79
Slalom (G)	Skiing Film	Dec.	15,'36	66 Jan. 23,'37
Trene Populare	Italian Feature	Dec.	25,'36	62

Coming

Annie Laurie	Will Fyffe			
Aurora Sul Mare	Italian Feature			67
Chanson D'Amour	Tito Schipa			
Itto	Simone Berriau			
Life and Loves of Beethoven	Harry Baur			
Love on Skiis	Walter Rimil			
Monks, The				
Ninety Degrees South	Antarctic Film			
Second Bureau	Jean Murat-Diana Koreno			
Secrets of Stamboul	Valerie Hobson			79
Ski Chase	Hannes Schneider	Dec.	1,'37†	84
Street Without a Name	Constant Remy-Pola Illery			
Song of Ceylon	Basil Wright			39
Tendre Enemmie	Simone Berriau			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Angel's Pit, The (A)	Amedo Nazzari		June		26,'37
Amphytrion (A)	Henri Garat	Globe	Mar.	23,'37	103 Apr. 3,'37
Beethoven Concerto (G)	V. Gardin	Amkino	Mar.	23,'37	90 Apr. 10,'37
Big Fella (G)	Paul Robeson	British Lion			73 July 10,'37
Bronze Sentries (G)	Fosco Giacchetti	Fonoroma	Oct.		2,'37.
Carnival in Flanders (A)	Francoise Rosay	American Tobis	Sept.	22,'36	98 Oct. 8,'36
(Reviewed under the title, "La Kermesse Heroique.")					
Dominant Sex, The (A)	Phillips Holmes	Assoc. British			82 Feb. 26,'37
Edge of the World, The (A)	Finlay Currie	British I. E. Co.			80 Aug. 14,'37
Emil Und Die Detektive	Fritz Rasp	International			77
Episode (A)	Paula Wessely	Metropolis	May	15,'37	90 June 5,'37
Eternal Mask, The (A)	Mathias Wieman	Mayer-Burstyn	Jan.	12,'37	70 Jan. 23,'37
Flying Doctor, The (G)	Charles Farrell	20th Century-Fox			92 Dec. 19,'36
Fury Over Spain (G)		Modern Film			55 Aug. 14,'37
Gang Show, The (G)	Ralph Reader	General			May 1,'37
Glamorous Night (G)	Mary Ellis	Assoc. British			80 May 15,'37
Gobsek (A)	Leonid Leonidov	Amkino			74 Aug. 14,'37
Golem, The (A)	Harry Baur	Metropolis	Mar.	20,'37	88 Mar. 27,'37
Gypsy (A)	Roland Young	Warner			Feb. 13,'37
It Isn't Done (G)	Cecil Kellaway	British Empire			90 Mar. 27,'37
Jericho (G)	Paul Robeson	General			77 Sept. 4,'37
Kimiko (A)	Sachiko Chiba	International	Apr.	12,'37	73 Apr. 24,'37
King's People, The (G)	John Drinkwater	Mindlin	May	11,'37	70 May 22,'37
La Damigella di Bard (G)	E. Gammatica	Artisti			85 Jan. 9,'37
La Grande Illusion (A)	Jean Gabin	Realization d'Art Cinematographique			120 July 3,'37
Last Night, The (G)	I. R. Peltser	Amkino	Apr.	27,'37	90 May 8,'37
Late Mattia Pascal, The (A)	Pierre Blanchar				Apr. 10,'37
Les Petits (G)	Alice Tissot	Franco-American	Dec.	29,'36	90 Jan. 23,'37
Let's Make a Night of It	Buddy Rogers	Assoc. British			80 July 10,'37
Lower Depths, The (A)	Jean Gabin	Mayer-Burstyn	Oct.	15,'37	95 Sept. 25,'37
Mademoiselle Docteur (A)	Dita Parlo	United Artists			105 May 1,'37
Make Up (G)	N. Asther-J. Clyde	Asso. British			70 July 10,'37
Mayerling (A)	Charles Boyer	Pax Films	Sept.	13,'37	91 Sept. 25,'37
Merry Comes to Town (G)	Zasu Pitts	Sound City			77 June 5,'37
Mill on the Floss, The (G)	Frank Lawton	National			90 Feb. 13,'37
Moonlight Sonata (G)	Paderewski	United Artists			90 Mar. 13,'37
Mutiny of the Elsinore, The (G)	Paul Lukas	Assoc. British			77 Sept. 18,'37
Ora Ponciano (G)	Chucho Solerzano	Prod. Soria			105 May 15,'37
Orphan Boy of Vienna (G)	Hans Olden	General			77 Sept. 18,'37
Orphan of the Wilderness	Gwen Munro	British Empire	Jan.	20,'37	85 Mar. 6,'37
Our Fighting Navy (G)	H. B. Warner	General			75 May 8,'37
Pagliacci (G)	Richard Tauber	United Artists			90 Feb. 6,'37
(See production article, Jan. 9,'37, p. 16.)					
Pearls of the Crown (A)	Sascha Guitry	Tobis			115 June 5,'37
Pepe Le Moko (A)	Jean Gabin	Paris Film			100 Mar. 20,'37
Prisoners (G)	A. I. Chaban	Amkino	Feb.	16,'37	93 Feb. 27,'37
Pygmalion (G)	Lily Bouwmeester	Filmex Cinetone			Apr. 17,'37
Razumov (G)	Pierre Fresnay	Garrison	Mar.	8,'37	95 Mar. 27,'37
Revolutionists (G)	V. V. Schukin	Amkino	Dec.	'36	100 Feb. 6,'37
"Said O'Reilly to McNab" (G)	Will Mahoney	Gainsborough-GB			84 July 17,'37
Sensation (A)	John Lodge	Wardour			75 Jan. 23,'37
Silver Blaze (G)	Arthur Wontner	Assoc. British			70 July 17,'37
Sol Over Danmark (G)	Henrik Malberg		Apr.	13,'37	73 Apr. 24,'37
Southern Mail (A)	Richard-Wilm	Solar			100 Feb. 20,'37
Spain In Flames (A)		Amkino	Jan.	28,'37	63 Feb. 13,'37
Spanish Earth, The (A)		Prometheus	Aug.	20,'37	58 Sept. 4,'37
Thank You, Madam (G)	Jan Kiepura	American Tobis	Apr.	26,'37	85 May 1,'37
Thirteen, The (A)	Ivan Novoseltsev	Amkino			85 July 17,'37
30 Seconds of Love (G)	Elsa Merlini	E. J. A.			80 Jan. 2,'37
This'll Make You Whistle (A)	Jack Buchanan	Wilcox			78 Jan. 9,'37
Tsar to Lenin (A)		Lenauer Intern'l	Mar.	6,'37	66 Mar. 27,'37
Wave, The (G)	Native Cast	Garrison	Apr.	20,'37	60 May 1,'37
White Squadron (G)	Antonio Centa	E. N. I. C.			85 Dec. 26,'36
World's in Love, The (A)	Marta Eggerth	Viennese	May	18,'37	90 May 29,'37
Yiddle with His Fiddle	Molly Picon	Sphinx	Dec.	31,'36	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-36) August 1, 1936.]

CELEBRITY

Title — Rel. Date — Min.

COMICOLOR CARTOONS

Happy Days ..... Sept.30,'36 .....

COLUMBIA

Title — Rel. Date — Min.

BROADWAY COMEDIES

Ay Tank Ay Go (1-23-37) . Dec. 4,'36 . 16½ . . (All Star)
Back to the Woods ..... May 14,'37 . 19½ . . (3 Stooges)
Big Squirt, The (10-2-37) . . Sept. 17,'37†18 . . . Charlie Chase
Bury the Hatchet (8-21-37) . Aug. 6,'37 . 19 . . .
Calling All Doctors ..... July 22,'37 . 19½ . .
Cash and Carry (9-11-37) . . Sept. 3,'37†18½ . . (3 Stooges)
Dizzy Doctors (4-17-37) .... Mar. 19,'37 . 17½ . . (3 Stooges)
Free Rent (1-30-37) ..... Dec. 20,'36 . 18 . . . (All Star)
From Bad to Worse ..... June 4,'37 . 17 . . . Charlie Chase
Goofs and Saddles ..... July 2,'37 . 17½ . .
Grand Hooter (6-5-37) .... May 7,'37 . 19½ . . Charlie Chase
Grips, Grunts and Groans . . . Jan. 15,'37 . 19 . . . (3 Stooges) (3-27-37) . .
Knee Action (2-27-37) ..... Jan. 9,'37 . 17 . . . Andy Clyde
Lodge Night ..... June 11,'37 . 18 . . . Andy Clyde
Love Comes to Mooneyville . . Nov. 14,'36 . 18 . . . (1-2-37)
My Little Feller ..... May 21,'37 . 18 . . . Andy Clyde
New News (4-17-37) ..... Apr. 1,'37 . 17½ . . (Collins-Kennedy)
Sailor Maid ..... Feb. 12,'37 . 19 . . . Polly Moran
Slippery Silks (2-20-37) . . . Dec. 27,'36 . 17½ . . (3 Stooges)
Stuck in the Sticks ..... Mar. 26,'37 . 18 . . . Andy Clyde
Super Snooper, The ..... Feb. 25,'37 . 19½ . . El Brendel
Three Dumb Clucks ..... Apr. 17,'37 . 17 . . . (3 Stooges)
Wrong Miss Wright, The . . June 18,'37 . 17 . . . Charlie Chase

BROADWAY FOLLIES

Drug Store Follies
(9-11-37) ..... Sept. 3,'37†. 9½ . .

COLOR RHAPSODIES

Boy and His Dog, A
(1-9-37) ..... Dec. 23,'36 . . 7 . . .
Foxy Pup, The (6-5-37) .... May 21,'37 . 6½ . .
Gifts from the Air ..... Jan. 1,'37 . 7½ . .
Indian Serenade ..... July 16,'37 . 8 . . .
Let's Go (4-17-37) ..... Apr. 10,'37 . 7½ . .
Merry Mannequins ..... Mar. 19,'37 . 6½ . .
Mother Hen's Holiday .... May 7,'37 . 7 . . .
Scary Crows (9-11-37) ..... Aug. 20,'37 . 8 . . .
Skeleton Frolic (2-20-37) . . Jan. 29,'37 . 7½ . .
Spring Festival (8-21-37) . . Aug. 6,'37 . 8 . . .
Stork Takes a Holiday, The . June 11,'37 . 8 . . .
Swing, Monkey, Swing
(10-2-37) ..... Sept. 10,'37 . . 7½ . .
Two Lazy Crows (11-28-36) . Nov. 26,'36 . 7 . . .

COLUMBIA TOURS

Gold Quest of the Ages
(2-27-37) ..... Jan. 28,'37 . 10 . . .
Fifty Years of Barter ..... May 28,'37 . . 9½ . .
Haiti's Black Napoleon
(8-21-37) ..... Aug. 6,'37 . . 9 . . .
Pirate Parts of the Caribbean ..... July 2,'37 . . 9 . . .
When the West Was Young
(3-20-37) ..... Mar. 12,'37 . . 9 . . .

COMMUNITY SING
(2nd Series)

No. 1 (9-11-37) ..... Aug. 20,'37†10 . . .
No. 2 ..... Sept. 17,'37†10 . . .

COURT OF HUMAN RELATIONS

Runaway Marriage, The . . .
(1-16-37) ..... Dec. 18,'36 . 11 . . .
Wedding Deal, The ..... Feb. 26,'37 . 11½ . .

FEATURETTES

Title — Rel. Date — Min.

Community Sing (No. 1)
(2-27-37) ..... Jan. 17,'37 . 10 . . .
Community Sing (No. 2) . . . Feb. 19,'37 . 11 . . .
Community Sing No. 3)
(6-5-37) ..... May 20,'37 . 10 . . .
Community Sing (No. 4) . . . June 18,'37 . 10½ . .
Community Sing (No. 5)
(9-11-37) ..... July 24,'37 . 10½ . .
Herald of the Skies ..... Apr. 2,'37 . . 9½ . .
Story of Norton I, Emperor of the United States
(2-6-37) ..... Dec. 18,'36 . . 9 . . .

HAPPY HOUR

Goose Girl, The ..... May 30,'37 . . 3 rls.
Old Woman in the Woods, The ..... Apr. 23,'37 . . 3 rls.

KRAZY KAT CARTOONS

16. Merry Cafe (1-23-37) . . Dec. 26,'36 . . 7 . . .
17. Lyin' Hunter, The
(3-27-37) ..... Feb. 12,'37 . . 7 . . .
18. Krazy's Race of Time
(6-26-37) ..... May 6,'37 . . 7 . . .
19. Masque Raid, The ..... June 25,'37 . . 7 . . .

NEW WORLD OF SPORT SERIES

Fishing Thrills (2-13-37) . . Jan. 22,'37 . . 9 . . .
Fit to Win (6-12-37) ..... May 7,'37 . . 9½ . .
Fleet Hoofs (4-17-37) ..... Mar. 5,'37 . 10 . . .
Fun in the Water
(4-17-37) ..... Apr. 10,'37 . 10 . . .
Future Stars ..... Aug. 30,'37 . . . . .
Golf Magic (9-11-37) ..... Aug. 16,'37 . . 9 . . .
Plane Devils (1-9-37) ..... Nov. 28,'36 . . 9½ . .
Riding the Waves ..... June 4,'37 . 10 . . .
Scrambled Legs (3-27-37) . . Feb. 22,'37 . . 9 . . .
Sport of the Seasons ..... June 25,'37 . . 9 . . .
Sport's Greatest Thrills
(8-21-37) ..... Aug. 3,'37 . . 9 . . .

SCRAPPY CARTOONS

Canine Capers ..... Sept. 16,'37†. 6½ . .
Dizzy Ducks (12-19-36) .... July 18,'37 . . 6½ . .
Puttin' Out the Kitten .... Mar. 26,'37 . . 7 . . .
Scrappy's Band Concert .... Apr. 29,'37 . . 7 . . .
Scrappy's Music Lesson .... June 4,'37 . . 7 . . .

SCREEN SNAPSHOTS

No. 4—(2-6-37) ..... Dec. 18,'36 . 10 . . .
No. 5—(2-27-37) ..... Jan. 22,'37 . 10 . . .
No. 6— ..... Feb. 19,'37 . 10 . . .
No. 7— ..... Mar. 23,'37 . 9½ . .
No. 8—(5-29-37) ..... Apr. 30,'37 . 9½ . .
No. 9— ..... May 22,'37 . 10 . . .
No. 10— ..... June 4,'37 . 9 . . .
No. 11— ..... June 25,'37 . 10½ . .
No. 12— ..... Aug. 13,'37 . 10 . . .
No. 13— ..... Sept. 10,'37 . 10 . . .
(New Series)
No. 1— ..... Sept. 17,'37†. 1 rl . .

SPECIAL

Belgium (3-6-37) ..... Dec. 25,'36 . . 8½ . .
Old Paris and Berne
(2-20-37) ..... Dec. 18,'36 . . 8½ . .

STRANGE AS IT MAY SEEM

Little Jack Horner
(10-2-37) ..... Sept. 16,'37†10 . . .

WORLD IN COLOR

Beautiful Bermuda ..... Sept. 10,'37† . . . . .

EDUCATIONAL
[Distributed through Twentieth Century-Fox]

Title — Rel. Date — Min.

SONG AND COMEDY HITS

Ask Uncle Sol ..... Oct. 8,'37†. 1 rl . .
Big Apple, The (10-2-37) . . Sept. 17,'37†. 9 . . .
Dental Follies (4-10-37) . . . Feb. 26,'37 . 11 . . .
Gifts in Rhythm ..... Oct. 23,'36 . 10 . . .
Play! Girls ..... Nov. 6,'36 . 11 . . .
Pot Luck (8-14-37) ..... Aug. 6,'37†11 . . .
See Uncle Sol (2-6-37) .... Jan. 29,'37 . 11 . . .
Strike! You're Out (1-9-37) . Dec. 11,'36 . 11 . . .

TERRY-TOONS

Big Game Hunt, The ..... Feb. 19,'37 . . 7 . . .
Book Shop, The (1-30-37) . . Feb. 5,'37 . . 6 . . .
Bug Carnival (4-17-37) .... Apr. 16,'37 . . 7 . . .
Close Shave, A ..... Oct. 1,'37†. 7 . . .
Dancing Bear, The ..... Oct. 15,'37†. 1 rl . .
Farmer Al Falfa in Trailer Life ..... Aug. 20,'37†. 6 . . .
Farmer Al Falfa's Twentieth Anniversary ..... Nov. 27,'36 . . 7 . . .
Flying South ..... Mar. 19,'37 . . 7 . . .
Hay Ride, The ..... Apr. 2,'37 . 6 . . .

Title	Rel. Date	Min.
Homeless Pup, The	July 23,'37	. 7 . . .
Kiko the Kangaroo in Skunked Again	Dec. 29,'36	. 7 . . .
Kiko's Cleaning Day (10-2-37)	Sept. 17,'37†. 6½	. .
Mechanical Cow, The	June 25,'37	. 7 . . .
Miss Lonely Hearts	Sept. 24,'37†. 1 rl	. .
Ozzie Ostrich Comes to Town	May 28,'37	. 7 . . .
Paper Hangers, The (8-14-37)	July 30,'37	. 7 . . .
Pink Elephants	July 9,'37	. 7 . . .
Play Ball	June 11,'37	. 6 . . .
Puddy the Pup in Cats in a Bag (12-26-36)	Dec. 11,'36	. 7 . . .
Puddy's Coronation	May 14,'37	. 7 . . .
Puddy the Pup in Sunken Treasures	Oct. 16,'36	. 6 . . .
Red Hot Music	Mar. 5,'37	. 6 . . .
Robin Hood in an Arrow Escape (11-21-36)	Nov. 13,'36	. 7 . . .
Salty McGuire	Jan. 6,'37	. 7 . . .
Saw Mill Mystery, The	Oct. 29,'37†. 1 rl	. .
School Birds	Apr. 30,'37	. 7 . . .
Tin Can Tourist, The (2-6-37)	Jan. 22,'37	. 7 . . .
Villain Still Pursued Her, The	Sept. 3,'37†. 6½	. .

TREASURE CHEST

Crystal Ballet	May 28,'37	. 11 . . .
Feminine Form (8-29-36)	Aug. 7,'36	. 10 . . .
How to Ski	Aug. 20,'37†11	. . .
Legend of the Lei (1-2-37)	Dec. 4,'36	. 11 . . .
Ornamental Swimming	June 4,'37	. 10 . . .
Private Life of the Gannets (9-25-37)	Sept. 10,'37†11	. . .
Songs of the Danube	May 7,'37	. 9 . . .
Symphony in Snow (11-7-36)	Oct. 16,'36	. 9 . . .

TWO-REEL COMEDIES

Affairs of Pierre, The (7-31-37)	Aug. 6,'37†19	. . .
Amuse Yourself	Nov. 27,'36	. 20 . . .
Any Old Port (1-2-37)	Nov. 6,'36	. 18 . . .
Bashful Ballerina (10-2-37)	Sept. 17,'37†20	. . .
Big Courtship, The	Feb. 19,'37	. 17 . . .
Chemist, The (9-24-36)	Oct. 9,'36	. 19 . . .
Comic Artist's Home Life (4-3-37)	Apr. 9,'37	. 18 . . .
Ditto	Feb. 12,'37	. 17 . . .
Freshies	May 7,'37	. 17 . . .
Fun's Fun (2-6-37)	Feb. 5,'37	. 19 . . .
Girls Ahoy!	June 11,'37	. 17 . . .
Going, Going, Gone	Oct. 8,'37†	. . . . .
Hamlet and Eggs	June 18,'37	. 16 . . .
Her Accidental Hero	May 21,'37	. 17 . . .
High-C Honeymoon	Jan. 1,'37	. 21 . . .
His Pest Girl	Apr. 30,'37	. 18 . . .
Hi-ya Doc?	Apr. 23,'37	. 20 . . .
Holding the Bag	May 14,'37	. 19 . . .
Hold It	Jan. 29,'37	. 17 . . .
Jail Bait	Jan. 8,'37	. 19 . . .
Just the Type	Dec. 4,'36	. 20 . . .
Love in Arms	May 28,'37	. 18 . . .
Love Nest on Wheels	Mar. 26,'37	. 18 . . .
Man to Man	Feb. 26,'37	. 17 . . .
Meet the Bride	Oct. 29,'37†. 2 rls	. . .
Melody Girl	Apr. 16,'37	. 17 . . .
Mixed Magic (12-9-36)	Nov. 20,'36	. 17 . . .
Modern Home (11-28-36)	Nov. 13,'36	. 19 . . .
Montague the Magnificent (8-14-37)	Aug. 27,'37†17	. . .
Off the Horses (4-10-37)	Mar. 5,'37	. 19 . . .
Pixilated	Mar. 19,'37	. 18 . . .
Practically Perfect (1-30-37)	Jan. 15,'37	. 21 . . .
Ready to Serve (4-10-37)	Mar. 12,'37	. 15 . . .
Screen Test, The (12-19-36)	Dec. 13,'36	. 19 . . .
Silly Night	Oct. 1,'37†	. . . . .
Slacks Appeal	Aug. 13,'37†19	. . .
Smart Way, The	Oct. 15,'37†. 2 rls	. . .
Sweeties	Sept. 3,'37†15	. . .
That's the Spirit	June 25,'37	. 17 . . .
Timid Ghost, The	Sept. 24,'37†16	. . .
Transatlantic Love	Dec. 25,'36	. 20 . . .
Uncle Sol Solves It		. . . . .
Who's Crazy?	Aug. 20,'37†	. . . . .
Will You Stop! (10-2-37)	Sept. 10,'37†17	. . . .

HOFFBERG

Title	Rel. Date	Min.
Baltimore, Home of Wally Simpson		. . . . .
Bamboo (5-29-37)	July 16,'37	. 10 . . .
Broadway Dance Parade	June 15,'37	. 10 . . .
Busy Spots in Florida	Jan. 20,'37	. 12 . . .
Floridian Curiosities (5-29-37)	Jan. 10,'37	. 11 . . .
Hollywood Magic (5-29-37)		. 10 . . .
In Shanghai (6-5-37)	July 16,'37	. 12 . . .
Isle of Paradise	July 30,'37	. 20 . . .

Title	Rel. Date	Min.
Spanish Interlude, A	June 15,'37	. . . . .

MAGNACOLOR

Catalina Island	. . . . .
Personalities on Parade	. . . . .
Yellowstone Park	. . . . .

IMPERIAL

Title — Rel. Date — Min.

EDGAR GUEST POETIC GEMS

Boyhood ..... 8 . . .
Old Prospector, The ..... 8 . . .

NOVELTIES

Nero ..... 8 . . .
Hobo Hero ..... 9 . . .

PORT O' CALL

City of the Sun ..... 9 . . .
Seventh Wonder ..... 9 . . .

WORLD IN COLOR

Dream Harbor ..... 8 . . .
Under the Southern Cross ..... 8 . . .

MGM

Title — Rel. Date — Min.

CRIME DOESN'T PAY

No. 9—Torture Money
(2-27-37) ..... Jan. 2,'37 . 20 . . .
No. 10—It May Happen to You (8-14-37) ..... June 5,'37 . 21 . . .
No. 11—Soak the Poor
(10-2-37) ..... Aug. 21,'37 . 16 . . .
No. 12—Give Till It Hurts . Sept. 18,'37 . . . . .

FITZPATRICK TRAVEL TALKS

Chile, Land of Charm ..... Oct. 30,'37† . . . . .
Colorful Bombay (5-8-37) ..... 8 . . .
Floral Japan ..... July 24,'37 . 8 . . .
Glimpses of Java and Ceylon (4-10-37) ..... Mar. 6,'37 . 9 . . .
Glimpses of Peru
(10-2-37) ..... Sept. 4,'37†. 8 . . .
Hong Kong, Hub of China
(6-26-37) ..... May 1,'37 . 8 . . .
India on Parade ..... Feb. 6,'37 . 9 . . .
Picturesque South Africa
(2-20-37) ..... Jan. 9,'37 . 9 . . .
Rocky Mountain Grandeur
(7-24-37) ..... June 26,'37 . 8 . . .
Serene Siam (6-26-37) .... May 29,'37 . 9 . . .
Stockholm, Pride of Sweden . Oct. 2,'37†. 9 . . .

HARMAN-ISING
(Happy Harmonies)

27—Circus Daze ..... Jan. 16,'37 . 9 . . .
28—Swing Wedding ..... Feb. 13,'37 . 8 . . .
29—Beske's Easter Eggs
(4-3-37) ..... Mar. 20,'37 . 8 . . .
30—Beske and the Pirates
(5-8-37) ..... May 1,'37 . 8 . . .
31—Hound and the Rabbit, The (6-26-37) ..... May 29,'37 . 8 . . .
32—Wayward Pups
(8-14-37) ..... July 10,'37 . 9 . . .
33—Beske and the Cannibals ..... Aug. 28,'37 . 10 . . .

M-G-M MINIATURES

Boss Didn't Say Good Morning, The (10-2-37) . . Oct. 1,'37 . . . . .
Have Courage (7-24-37) . . June 12,'37 . 10 . . .
Hollywood: Second Step
(2-20-37) ..... Dec. 5,'36 . 10 . . .
Pacific Paradise ..... Aug. 28,'37 . . . . .
Rainbow Pass ..... Oct. 9,'37 . . . . .
Romance of Digestion .... Mar. 13,'37 . 11 . . .
What Do You Think? .... Jan. 23,'37 . 10 . . .

MUSICAL COMEDIES

Carnival in Paris (6-26-37) . May 29,'37 . 21 . . .
Girl's Best Years, A
(2-20-37) ..... Dec. 25,'37 . 19 . . .
Hollywood Party (5-8-37) . . Apr. 3,'37 . 21 . . .
Some Time Soon (4-10-37) . . Mar. 6,'37 . 20 . . .
Sunday Night at the Trocadero ..... Oct. 2,'37† . . . . .

OUR GANG

Fishy Tales ..... Aug. 28,'37 . 11 . . .
Framing Youth (10-2-37) . . . Sept. 11,'37†11 . . .
Glove Taps (4-10-37) ..... Feb. 20,'37 . 11 . . .
Hearts Are Thumps ..... Apr. 3,'37 . 11 . . .
Night 'n' Gales ..... July 24,'37 . 11 . . .
Reunion in Rhythm ..... Jan. 9,'37 . 11 . . .
Roamin' Holiday (7-31-37) . June 12,'37 . 11 . . .
Rushin' Ballet (6-26-37) . . Apr. 24,'37 . 11 . . .
Spooky Hooky (3-6-37) . . . Dec. 5,'36 . 11 . . .
Three Smart Boys (5-8-37) . Mar. 13,'37 . 11 . . .

PETE SMITH SPECIALTIES

Bar-Rae's Night Out ..... Feb. 27,'37 . 10 . . .
Decathlon Champion ..... Dec. 11,'37† . . . . .
Dexterity (2-27-37) ..... Jan. 16,'37 . 9 . . .
Equestrian Acrobatics .... Aug. 14,'37 . 8 . . .
Gilding the Lily ..... Feb. 6,'37 . 8 . . .
Golf Mistakes (6-26-37) .... June 12,'37 . 10 . . .
Grand Bounce, The
(6-26-37) ..... May 22,'37 . 11 . . .
Jungle Juveniles ..... Oct. 2,'37†. 9 . . .
Minimaniacs ..... Nov. 20,'37† . . . . .
Olympics Ski Champions
(11-7-36) ..... July 3,'37 . 10 . . .
Penny Wisdom (5-8-37) .... Apr. 10,'37 . 10 . . .

(THE RELEASE CHART--CONT'D)

Title Rel. Date Min.

Pigskin Champions
(9-25-37) .....Aug. 14,'37.11....
Romance of Radium.....Oct. 23,'37.....
Ski Skill (4-10-37).....10....
(Reviewed under the title, "Ski Thrill")
Sports on Ice.....July 24,'37.10....
Tennis Tactics (5-8-37).....May 1,'37.10....

RE-ISSUES (1937-8)

Beau Hunks .....Sept.18,'37†37....
Blotto .....Oct. 30,'37†26....
Perfect Day, The.....Dec. 11,'37†.....

ROBERT BENCHLEY

How to Start the Day.....Sept.11,'37†.....

SPECIAL

Servant of the People
(3-20-37) .....Apr. 9,'37.21....
(Exploitation: Feb. 27,'37, p. 87.)

TABLOID MUSICALS

Bars and Stripes (5-8-37)..Feb. 20,'37.11....
Dancing on the Ceiling.....Jan. 2,'37..9....
Little Maestro (4-17-37)....Mar.27,'37.11....
Song of Revolt (7-24-37)...May 29,'37.11....

PARAMOUNT

Title Rel. Date Min.

BETTY BOOP CARTOONS

Be Human .....Nov. 20,'36..7....
Candid Candidate, The
(9-25-37) .....Aug. 27,'37†.7....
Ding Dong Doggie.....July 23,'37†.7....
Foxy Hunter, The.....Nov. 26,'37†.1 rl..
House Cleaning Blues.....Jan. 15,'37..7....
Hot Air Salesman, The
(3-20-37) .....Mar.12,'37..7....
Impractical Joker, The
(7-3-37) .....June 18,'37..7....
New Deal Show.....Oct. 22,'37†.....
Pudgy Takes a Bow-Wow...Apr. 9,'37..7....
Pudgy Picks a Fight
(5-22-37) .....May 14,'37..8....
Service With a Smile.....Sept.24,'37†.7....
Whoops! I'm a Cowboy.....Feb. 12,'37..7....

COLOR CLASSICS

Bunny-Mooning (3-13-37)..Feb. 12,'37..7....
Car-Tune Portrait, A
(7-3-37) .....June 25,'37..7....
Chicken a la King.....Apr. 16,'37..8....
Christmas Comes But Once
a Year .....Dec. 4,'36..8....
Educated Fish .....Oct. 29,'37†.....
Peeping Penguins (9-18-37) Aug. 27,'37†.7....

HEADLINERS

Blue Velvet Music .....Apr. 9,'37.10....
Mark Warnow and Orch.
Frimi Favorites (7-3-37)..June 4,'37.11....
Rudolf Friml, Jr. and Orch.
Hollywood Star Reporter,
No. 2 .....Oct. 29,'37†.1 rl..
Hula Heaven .....Oct. 1,'37†11....
Eddie Peabody
Installment Collector, The...July 24,'37.10....
Fred Allen
Let's Go Latin (9-25-37)...Sept.10,'37†11....
Xavier Cugat and Orch.
Listen to Lucas.....Nov.13,'37†.1 rl..
Clyde Lucas and Orch.
Music by Morgan.....Feb. 12,'37.11....
Russ Morgan and Orch.
Night in Manhattan.....July 30,'37.11....
Queens of Harmony.....Aug. 20,'37†11....
Phil Spitalny and Girl Orch.
Rah, Rah, Football.....Oct. 30,'36.10....
Will Osborne and Orch.
Song Hits on Parade.....Jan. 15,'37.10....
Freddie Rich & Orch.
Star Reporter, The, No. 2
(3-27-37) .....Mar. 12,'37.11....
Vincent Lopez and Orch.
Boswell Sisters
Swing, Hutton, Swing.....May 7,'37.11....
Ina Ray Hutton and Orch.

MUSICAL ROMANCE
(Technicolor)

In Old Wyoming (2-27-37) Jan. 15,'37..9....
Schubert's Serenade .....July 23,'37..9....
Song of the Islands
(5-22-37) .....May 21,'37.10....
Trees (3-20-37) .....Mar. 13,'37..9....

PARAGRAPHICS

Aviator Shorty .....July 23,'37.10....
Circus Comes to Town, The
(7-3-37) .....June 25,'37.10....
Cowboy Shorty .....Oct. 8,'37†.1 rl..
Game Trails .....Apr. 30,'37.10....
Inventor, The .....Nov. 5,'37†.1 rl..
It's a Good Stunt
(9-25-37) .....Sept.10,'37†10....
It's a Living.....Mar. 5,'37.11....

Title Rel. Date Min.

Killer of the Tonto.....Aug. 13,'37†10....
Nobody Home .....Apr. 2,'37.10....
Rhythm of the River.....Oct. 9,'36.10....
Safety in the Air
(5-22-37) .....May 28,'37.10....
Sailor Shorty .....Oct. 23,'36.10....
Where Champions Meet
(2-20-37) .....Jan. 8,'37..9....
Where Snow Is King.....Feb. 5,'37..9....

PARAMOUNT PICTORIAL

No. 7 — Magic Caverns —
Albert Payson Terhune—
Swing Fashions .....Feb. 12,'37..9....
No. 8 — Tides of Fundy —
Home of the Rainbow—
Meet the Lorias.....Mar. 12,'37.10....
No. 9 — Moonlight and
Shadows — Rooftops of
Manhattan — Blackie and
Brownie .....Apr. 9,'37.10....
No. 10 — Sailboat Time —
Twilight on the Trail—
Magnetic Music (5-22-37) May 7,'37.10....
No. 11—Fishing Highlights June 4,'37.11....
No. 12—(7-3-37) .....July 2,'37.10....

NEW SERIES

No. 1 .....Aug. 6,'37†.1 rl..
No. 2 (9-18-37) .....Sept. 3,'37†10....
No. 3—Let's Count Horses
—Novia Scotia Faces the
Sea—Record Making .....Oct. 1,'37†10....
No. 4 .....Nov. 5,'37†.1 rl..

POPEYE THE SAILOR

Football Toucher Downer....Oct. 15,'37†.....
Hospitaliky .....Apr. 16,'37†.7....
I Like Babies and Infants
(10-2-37) .....Sept.17,'37†.7....
I'm in the Army Now.....Dec. 25,'36..7....
I Never Change My
Altitude .....Aug. 20,'37†.7....
Lost and Foundry.....July 16,'37..7....
Morning, Noon and Night
Club (6-26-37) .....June 18,'37..7....
My Artistical Temperature..Mar. 19,'37..7....
Organ Grinder's Swing
(3-6-37) .....Feb. 19,'37..7....
Paneless Window Washer,
The (2-27-37) .....Jan. 22,'37..7....
Popeye the Sailor Meets
Ali Baba and the Forty
Thieves .....Nov. 26,'37†.2 rls.
(Color Special)
Popeye the Sailor Meets
Sinbad the Sailor
(11-14-36) .....Nov. 27,'36..7....
(Color Special)
Protex the Weakerist.....Nov. 19,'37†.1 rl..
Spinach Roadster, The....Nov. 27,'36..7....
Twisker Pitcher, The.....May 21,'37..7....

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE
(Cinecolor)

No. 2 (11-28-36) .....Oct. 30,'36.10....
No. 3 .....Dec. 25,'36.11....
No. 4 (3-27-37) .....Feb. 26,'37.11....
No. 5 .....Apr. 30,'37.11....
No. 6 .....July 2,'37.11....

NEW SERIES

No. 1 (9-18-37) .....Sept. 3,'37†10....
No. 2 .....Nov. 12,'37†.....

SCREEN SONGS

Magic on Broadway.....Nov. 26,'37†.1 rl..
Jay Freeman and Orch.
Never Should Have Told
You (3-6-37) .....Jan. 29,'37..8....
Nat Brandwynne and Orch.
Please Keep Me in Your
Dreams (5-22-37) .....May 28,'37..8....
Henry King and Orch.
Talking Through My Heart..Nov. 27,'36..7....
Dick Stabile and Orch.
Twilight on the Trail.....Mar. 26,'37..7....
The Westerners
Whispers in the Dark.....Sept.24,'37†.7....
You Came to My Rescue....July 30,'37..8....
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(11-21-36) .....Nov. 6,'36.10....
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No. 32—Sporting Pals ....Jan. 1,'37.10....
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No. 36—Wrestling (It's a
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Title Rel. Date Min.

No. 37—Swing Stars
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No. 41—Picking Pets
(10-2-37) .....Sept.10,'37†10....
No. 42—Four Smart Dogs..Oct. 8,'37†10....

UNUSUAL OCCUPATIONS
(Cinecolor)

No. 1.....Aug. 6,'37†.1 rl..
No. 2.....Oct. 8,'37†.1 rl..

RKO RADIO

Title Rel. Date Min.

CONDOR MUSICALES

Frozen Affair, A (8-28-37).Sept.17,'37†10....
Murder in Swing Time
(9-4-37) .....Sept.27,'37†10....

LEON ERROL COMEDIES

Should Wives Work.....Sept.10,'37†.....

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2—Singing in the Air....Feb. 19,'37.19....
3—Rhythm on the Rampage
(4-24-37) .....Apr. 2,'37.18½..
4—Swing Fever .....July 25,'37.20....

1937-38

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Bad Housekeeping (4-10-37).Mar. 5,'37.19....
Dumb's the Word.....June 11,'37.18....
Hillbilly Goat (1-23-37)....Jan. 15,'37.18....
Locks and Bonds.....Apr. 16,'37.19....
Morning Judge .....Sept.24,'37†.....
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MARCH OF TIME

No. 7 .....Feb. 19,'37.21....
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1937-38

No. 1 (9-11-37) .....Sept. 3,'37†17....
No. 2 .....Oct. 1,'37†.....

MICKEY MOUSE

Clock Cleaners, The
(8-28-37) .....Oct. 15,'37†.....
Hawaiian Holiday
(9-4-37) .....8....

NU-ATLAS PRODUCTIONS

Rhythm in a Night Court
(9-4-37) .....Sept.24,'37†.9....

PATHE NEWS

Released twice a week

PATHE PARADE

No. 1 .....Sept.10,'37†.....

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Don't Be Like That
(1-30-37) .....Dec. 4,'36.18....
Horse Play (4-3-37).....Mar. 13,'37.18....
Many Unhappy Returns.....Oct. 22,'37†.....

RADIO MUSICAL COMEDIES

Deep South (1-23-37) .....Jan. 1,'37.17....
Mississippi Moods
(7-31-37) .....July 23,'37.17....
That Man Samson.....May 28,'37.19....

SMART SET

Grandma's Buoys (1-2-37)..Dec. 18,'36.16....
Inlawful .....Apr. 30,'37.17....

SPECIAL

Day With the Dionne
Quintuplets, A (4-24-37).Mar. 26,'37.18....

SPORTS WITH BILL CORUM

Beach Sports .....June 4,'37..9½..
Big League .....May 7,'37.11....
Foreign Sports .....Apr. 9,'37.10....
Golf Timing (8-21-37).....July 23,'37.11....
Iceman, The .....Jan. 15,'37..9....
Ladies' Day .....Dec. 18,'36.11....
Putting On the Dog.....Feb. 12,'37.11....
Royal Steeds .....July 2,'37.10....
Saratoga Summers
(3-27-37) .....Mar. 12,'37.11....
Singing Wheels (12-26-36).Nov. 20,'36.11....

STRUGGLE TO LIVE

Deadly Females .....Nov. 13,'36..9½..

Title Rel. Date Min.

Desert Land .....Apr. 5,'37..9....
Forest Gangsters (1-23-37)..Jan. 8,'37..9....

SUPERBA COMEDIES

Bridal Grief .....Feb. 5,'37.19....
One Live Ghost.....Nov. 6,'36.21..
Wife Insurance (8-14-37)..July 9,'37.18....
Wrong Romance, The.....May 14,'37.19....

WORLD ON PARADE

California Missions
(4-24-37) .....Apr. 16,'37.11....
Circus Winter Quarters.....May 14,'37.11....
Florida Cowboy .....June 11,'37..9½..
Gold Mania (1-16-37).....Dec. 25,'36.11....
Graveyard of Ships (1-2-37).Nov. 27,'36.11....
Heart of the Sierras.....Nov. 6,'36.11....
Jungle Playmate .....July 30,'37..9....
Manhattan Waterfront
(3-27-37) .....Feb. 19,'37.11....
Mt. Vernon .....Mar. 19,'37.10....
Romantic Mexico .....Jan. 22,'37.10....
Workshops of Old Mexico..July 9,'37.11....

STATE RIGHTS

Title Rel. Date Min.

ALEXANDER

Trailing the Seashore
(1-9-37) .....11....

AMERICAN RED CROSS

Behind the Flood Headlines
(5-8-37) .....11....

ASTOR

Carmen (5-29-37) .....9....
Halt! Who Goes There?
(5-29-37) .....9....

FILM EXCHANGE

Ski-Esta (1-2-37) .....10....

MATSON

Coronation Preview
(3-27-37) .....10....

ROGERS SPECIAL

Lest We Forget (5-1-37).....1 rl..

U. S. DEPT. OF AGRICULTURE

I Pledge My Heart (8-7-37).....11....

20TH CENTURY-FOX

Title Rel. Date Min.

ADVENTURES OF THE
NEWSREEL CAMERAMAN

Bone Bender Parade
(8-14-37) .....Aug. 6,'37.10....
Dogging It Around the
World .....Nov. 13,'36.10....
Motor Maniacs (9-25-37)...Sept. 3,'37†10....
Ski Parade, The.....Feb. 5,'37.....
Sports Headliners of 1936
(11-21-36) .....Oct. 30,'36.10....

MAGIC CARPET SERIES

Land of Genghis Khan
(2-6-37) .....Dec. 18,'36.10....
Portraits of Portugal
(8-7-37) .....Aug. 6,'37.10....
Touring Brazil (12-18-36)..Nov. 13,'36.10....
Western Grandeur (4-3-37).Feb. 5,'37..9½..

UNITED ARTISTS

Title Rel. Date Min.

MICKEY MOUSE

103. Alpine Climbers
(8-22-36) .....Oct. 28,'36†.9½..
104. Mickey's Circus
(8-15-36) .....Nov. 11,'36†.8....
105. Donald and Pluto
(11-14-36) .....Dec. 12,'36†.8....
107. Mickey's Elephant
(11-14-36) .....Feb. 19,'37†.9....
108. Don Donald (1-16-37).....8½..
109. Worm Turns, The
(1-23-37) .....Apr. 17,'37†.8½..
110. Magician Mickey .....June 17,'37†.8½..
111. Mickey's Amateurs
(6-19-37) .....1 rl..
112. Moose Hunters .....Aug. 5,'37†.9....

SILLY SYMPHONIES

106. Three Blind Mouse-
keters (11-28-36)...Jan. 28,'37†.7....
108. Country Cousin, The
(11-21-36) .....Dec. 17,'36†.8½..
109. Mother Pluto
(11-21-36) .....Mar. 6,'37†.6½..
110. More Kittens (1-9-37).Mar. 27,'37†.8½..
111. Woodland Cafe
(6-26-37) .....1 rl..
112. Little Hiawatha
(6-26-37) .....1 rl..
113. Modern Inventions
(6-26-37) .....1 rl..

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Title — Rel. Date — Min.

GOING PLACES with LOWELL THOMAS
No. 32 (2-6-37) ..... Feb. 1,'37..9½..
No. 33 (3-27-37) ..... Mar. 15,'37..9....
No. 34 (4-17-37) ..... Mar. 22,'37..8....
No. 35 (4-17-37) ..... Apr. 12,'37..7....
No. 36 (5-15-37) ..... May 10,'37..9½..
No. 37 (5-15-37) ..... June 7,'37..9½..
No. 38 (7-24-37) ..... July 26,'37..10....
No. 39 .....
No. 40 .....

MEANY-MINY-MOE CARTOONS
Air Express (10-2-37)..... Sept.20,'37†..6....
Big Race, The (3-13-37)... Mar. 3,'37..7....
Country Store (8-7-37)..... July 5,'37..7....
Fireman's Picnic ..... Aug. 16,'37..6½..
Golfers, The (2-13-37)..... Jan. 11,'37..8½..
House of Magic (2-13-37).. Feb. 8,'37..8....
Knights for a Day (1-9-37). Dec. 28,'36..7....
Lumber Camp (3-20-37) ... Mar. 15,'37..7....
Ostrich Feathers (10-2-37).. Sept. 6,'37†..7....
Rest Resort ..... Aug. 23,'37..7....
Steel Workers (6-15-37)... Apr. 26,'37..7....
Stevedores, The ..... May 24,'37..7....
Turkey Dinner ..... Nov. 30,'36..8....

MENTONE MUSICAL COMEDIES
Alpine Cabaret (8-14-37)... Aug. 4,'37.10....
Bargain Matinee (3-20-37). Apr. 14,'37.10....
Cocktail Party, The (5-15-37) ..... May 12,'37.10....
Fun Begins at Home..... Feb. 17,'37.10....
Hawaiian Capers (9-18-37). Sept. 8,'37†17....
It's on the Record..... Mar. 17,'37.10½..
Royal Cafe ..... Nov. 25,'36.10....
School for Swing (2-6-37).. Jan. 20,'37.10....
Shoes with Rhythm (5-15-37) ..... June 9,'37.10....
Show for Sale..... Nov. 3,'37†.....
Singing Bandit, The (7-3-37) ..... July 7,'37.10....
Teddy Bergman's Bar-B-Q.. Oct. 6,'37†19....
Television Highlights ..... Dec. 23,'36.10....

OSWALD CARTOONS
Birthday Party, The..... Mar. 29,'37..6½..
Duck Hunt (3-13-37)..... Mar. 8,'37..7....
Everybody Sings (1-30-37).. Feb. 22,'37..7....
Gopher Trouble ..... Nov. 30,'36..7....
Keeper of the Lions..... Oct. 18,'37†.7....
Love Sick ..... Oct. 4,'37†.8....
Playful Pup, The (7-31-37) ..... July 12,'37..7....
Trailer Thrills (5-15-37)... May 3,'37..7....
Unpopular Mechanic (10-17-36) ..... Nov. 6,'36..8....
Wily Weasel, The..... June 7,'37..7....

STRANGER THAN FICTION SERIES
No. 29—Novelty (9-24-36)..Nov. 9,'36..8½..
No. 30—Novelty (12-26-36) .Dec. 7,'36.10....
No. 31—Novelty (1-2-37)... Jan. 4,'37..9....
No. 32—Novelty (1-30-37)... Feb. 1,'37..9....
No. 33—Novelty (2-13-37)... Mar. 1,'37..9....
No. 34—Novelty (4-17-37)... Mar. 29,'37..9....
No. 35—Novelty (4-17-37)... Apr. 26,'37..9....
No. 36—Novelty (4-17-37)... May 24,'37..8....
No. 37—Novelty (7-3-37)... June 21,'37..8½..
No. 38—Novelty (5-15-37)... July 19,'37..9....
No. 39—Novelty (7-24-37)... Aug. 16,'37..9....
No. 40—Novelty (9-18-37) .Sept. 6,'37†.9....
No. 41—Novelty ..... Oct. 4,'37†.9....
No. 42—Novelty ..... Nov. 1,'37†.9....

UNIVERSAL SPECIAL
Hollywood Screen Test (8-14-37) ..... Aug. 30,'37†21....
King Edward the VIII..... Dec. 14,'36..9½..
You Can't Get Away With It ..... Nov. 30,'36.25....

VITAPHONE

Title — Rel. Date — Min.

BIG TIME VAUDEVILLE REEL
Vaude-Villians ..... Dec. 12,'36.10....
Marty May
Reel Vaudeville (1-30-37)..Jan. 2,'37.11....
Harry Rose
Bed-Time Vaudeville (2-20-37) ..... Jan. 30,'37.11....
Bring On the Girls..... Mar. 6,'37.11....
Edgar Bergen
Vitaphone Diversions ..... Apr. 3,'37.10....
Smith and Dale
Nickel Lowdown ..... May 1,'37.10....
Charles Kemper
Vitaphone Funsters (6-12-37) ..... May 29,'37.11....
Johnny Burke
Vaude-Festival ..... June 26,'37.....
Fritz and Jean Hubert

Title — Rel. Date — Min.

Vaudeville Hits ..... July 17,'37.....
Elaine Arden
Vitaphone Broadwayites ...Aug. 21,'37.10....
Medley-Dupree

BROADWAY BREVITIES
That's Pictures (8-29-36)..Nov. 21,'36.21....
Jay C. Flippen
Joe Palooka in "The Blonde Bomber" ..... Nov. 28,'36.21....
Shemp Howard-
Robert Norton
Here Comes the Circus..... Dec. 5,'36.18....
"Poodles" Hanneford
"Give Me Liberty"..... Dec. 19,'36.22....
John Litel
It's All Over Now (2-6-37). Dec. 26,'36.20....
Dan Healy
Joe and Asbestos in "A Horse's Tale" (2-13-37) ..... Jan. 9,'37.20....
Harry Gribbon-
Hamtree Harrington
Pretty Pretender, The (2-13-37) ..... Jan. 23,'37.21....
Bernice Claire
Joe Palooka in "Kick Me Again" (3-6-37) ..... Feb. 6,'37.21....
Shemp Howard-
Robert Norton
Captain Blueblood ..... Feb. 3,'37.21....
Georgie Price
Swing for Sale (3-13-37)..Feb. 27,'37.22....
Hal LeRoy
Under Southern Stars..... Feb. 20,'37.18....
Fred Lawrence-J. Bryan
Hotel a la Swing ..... Mar. 13,'37.20....
Eddie Foy, Jr.
Mail and Female..... Mar. 27,'37.21....
Ken Murray
Play Street (4-10-37)..... Apr. 3,'37.21....
Preisser Sisters
Romance of Robert Burns (4-10-37) ..... Apr. 10,'37.16....
Owen King-Linda Perry
Lifers of the Party, The...Apr. 17,'37.21....
Yacht Club Boys
Joe Palooka in "Taking the Count" ..... Apr. 24,'37.21....
Shemp Howard-Robt. Norton
Movie Mania ..... May 8,'37.20....
Dave Apollon
Musical Operation, A..... May 15,'37.20....
Frank Gaby-Virginia Verrill
Day at Santa Anita..... May 22,'37.18...
Sybil Jason
Sound Defects (6-12-37)... June 5,'37.22....
Rufe Davis
Joe Palooka in "Thirst Aid" .June 12,'37.20....
Robt. Norton-Beverly Phalen
Rhythm Roundup, The..... June 19,'37.21....
Estelle Taylor
Little Pioneer, The (7-10-37) ..... July 3,'37.19....
Sybil Jason
Newsboys Nocturnes (7-10-37) ..... July 10,'37.20....
Lane, Tree & Edwards
Flowers from the Sky (8-21-37) ..... July 24,'37.22....
Josephine Huston .....
Cut Out for Love..... Aug. 2,'37.....
Donald Novis-Dorothy Dare
Du Barry Did All Right...Aug. 7,'37.....
Irene Bordoni
Doctor Cupid ..... Sept. 4,'37†.....
Ken Murray-Oswald
Postal Union ..... Sept. 11,'37†.....
Georgie Price
Littlest Diplomat, The (9-11-37) ..... Sept. 25,'37†20....
Sybil Jason
Ups and Downs..... Oct. 9,'37†.....
Hal LeRoy

COLORTOUR ADVENTURE (Cinecolor)
Along the Mediterranean.... Dec. 5,'36.10....
Nice Work (2-13-37)..... Jan. 30,'37.10....
Land of the Midnight Sun (3-13-37) ..... Feb. 27,'37.10....
Nature the Artist (4-10-37) .Mar. 20,'37.10....
Cradle of Civilization..... Apr. 17,'37.10....
Alpine Grandeur ..... May 15,'37.10....
Gateway to Africa (6-12-37) ..... June 12,'37.10....
Land of the Magyar (7-10-37) ..... July 3,'37.....
Crossing the Sahara..... Aug. 14,'37.....
Long Bright Land (9-11-37).Sept. 25,'37†10....
It's Work ..... Oct. 23,'37†.....

Title — Rel. Date — Min.

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"
Attic of Terror (9-11-37)..Sept.18,'37†12....

LOONEY TUNES
No. 29—Porky of the North-woods (1-9-37) ..... Dec. 19,'36..7....
No. 30—Porky the Wrestler..Jan. 9,'37..7....
No. 31—Porky's Road Race..Feb. 6,'37..7....
No. 32—Picador Porky (2-27-37) ..... 8....
No. 33—Porky's Romance... Apr. 17,'37..8....
No. 34—Porky's Duck Hunt..Apr. 17,'37..8....
No. 35—Porky and Gabby (6-12-37) ..... May 15,'37..8....
No. 36—Porky's Building..June 19,'37..8....
No. 37—Porky's Super Service (7-10-37)..... July 3,'37..8....
No. 38—Porky's Bad Time Story ..... July 24,'37..7....
No. 39—Porky's Railroad (8-14-37) ..... Aug. 7,'37..7....
No. 40—Get Rich Porky.... Aug. 28,'37.....
No. 41—Porky's Garden.... Sept. 11,'37.....
No. 42—Rover's Rival..... Oct. 9,'37†.....

MELODY MASTERS
Jimmie Lunceford and Orch. (1-23-37) ..... Dec. 19,'36.10....
George Hall and Orch..... Jan. 9,'37.10....
Louisiana Kings ..... Jan. 23,'37.10....
Roger Wolfe Kahn and Orch. ..... Feb. 6,'37.10....
Cab Calloway and Orch. (3-13-37) ..... Feb. 20,'37.10....
Peter Van Steeden and Orch. ..... Mar. 6,'37.10.. .
Jacques Fray and Orch. (4-10-37) ..... Mar. 27,'37.10....
Jam Session, The..... Apr. 17,'37.10....
Clyde McCoy and Orch.
Rimac Orchestra, The..... May 8,'37.10....
Jack Denny and Orch..... May 29,'37.10....
Eliseo Grenet and Orch. (6-19-37) ..... June 19,'37.10....
Lennie Hayton and Orch. (7-10-37) ..... July 10,'37.10....
David Mendoza and Orch. (8-21-37) ..... July 31,'37.10....
Russ Morgan and Orch..... Sept.11,'37†.....
Milt Britton and Orch..... Oct. 2,'37†.....
Mal Hallett and Orch..... Oct. 23,'37†.....
Arnold Johnson and Orch. (9-11-37) ..... Nov. 13,'37†10....

MERRIE MELODIES (In Color)
No. 29—Cococonut Grove ... Nov. 28,'36..7....
No. 30—He Was Her Man..Jan. 2,'37..7....
No. 31—Pigs Is Pigs (1-16-37) ..... Jan. 30,'37..7....
No. 32—I Only Have Eyes for You (3-6-37) ..... Mar. 6,'37..8....
No. 33—The Fella with the Fiddle (4-10-37) ..... Mar. 27,'37..8....
No. 34—She Was an Acro-bat's Daughter ..... Apr. 10,'37..8....
No. 35—Ain't We Got Fun..May 1,'37..8....
No. 36—Clean Pastures..... May 22,'37.....
No. 37—Uncle Tom's Bungalow ..... June 5,'37.....
No. 38—Streamlined Greta Green (6-12-37) ..... June 19,'37..8....
No. 39—Sweet Sioux (7-10-37) ..... June 26,'37..8....
No. 40—Egghead Rides Again ..... July 17,'37..8....
No. 41—Plenty of Money and You ..... July 31,'37..7....
No. 42—Sunbonnet Blue.... Aug. 21,'37.....
No. 43—Speaking of the Weather (8-21-37) ..... Sept. 4,'37..7....
No. 44—Dog Daze ..... Sept. 18,'37.....
No. 45—I Wanna Be A Sailor ..... Sept.25,'37†.....
No. 46—The Lyin' Mouse... Oct. 16,'37†.....

PICTORIAL REVIEWS
No. 4—Southern Wear—Aviation (1-23-37) ..... Dec. 26,'36.11....
No. 5—Sports Afloat (2-6-37) ..... Jan. 16,'37.10....
No. 6—Swimming — Wood Carving ..... Feb. 13,'37.10....
No. 7—Phonograph Records —Lipsticks (4-10-37)....Mar. 20,'37.11....
No. 8—Coiffeurs—Shoes .... Apr. 10,'37.10....
No. 9—Hats—Bathing Suits. May 11,'37.10....
No. 10—Dancing-Leather (6-5-37) ..... May 22,'37.10....
No. 11—Milk—Rugs ..... June 19,'37.10....

Title — Rel. Date — Min.

No. 12—Pianos—Art (8-14-37) ..... July 17,'37.10....
No. 13—Books—Furs ..... Aug. 28,'37.....

(NEW SERIES)
No. 1—Racing — Wrestling —Cheese (9-11-37) ..... Sept.18,'37.10....
No. 2—Mauch Twins—Table Tennis ..... Oct. 16,'37†.....

VITAPHONE NOVELTIES
Poets of the Organ (8-22)..Jan. 16,'37.....
Mr. and Mrs. Jesse Crawford
Whale Ho (7-14)..... Feb. 13,'37.10....
Medium Well Done..... Mar. 6,'37.10....
Hardeen
Ghost to Ghost Hookup, A.Apr. 3,'37.11....
Radio Ramblers
Home Run on the Keys (4-3-37) ..... Apr. 24,'37..9....
Babe Ruth
Check Your Cash..... May 22,'37.10....
Louis Zingone
Double Talk (6-5-37)..... June 26,'37.10....
Edgar Bergen
Palm Beach Knights..... July 31,'37.....
Charles Ahearn
Lyin' Tamer, The (7-11-36).Aug. 28,'37.10....
George Jessel

VITAPHONE VARIETIES
Neskin' Party, A (9-11-37).Sept. 4,'37†11....
Edgar Bergen-"Charlie McCarthy"
Puppet Love (9-11-37)..... Oct. 2,'37†10....
Salici's Puppets

WM. STEINER

Title — Rel. Date — Min.

Eagle's Vengeance, The.... July 29,'37†20....

WORLD

Title — Rel. Date — Min.

Battling Bettas ..... July 3,'37†10....
Men of Ships..... Sept. 10,'37†..9....
Story of the Rose, A (1-16-37) ..... 10....
Sus-Ti Ka (12-19-36)..... 10....
Utah Picture Book (1-9-37) ..... 10....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Jungle Menace (8-4-37)..... 20....
Frank Buck-C. Henry (each)
(15 episodes)

REPUBLIC

Dick Tracy 6401 (2-27-37). Feb. 20,'37†.....
Ralph Byrd-Kay Hughes
(15 episodes)
Painted Stallion, The 6421..June 5,'37†.....
Ray Corrigan-Hoot Gibson
Robinson Crusoe of Clipper Island 6503 ..... Nov. 14,'36.....
Mala-Nanee Clark
(14 episodes)
S. O. S. Coast Guard 6441 ..... Aug. 28,'37†.....
Ralph Byrd-Maxine Doyle
Zorro Rides Again 6461.... Nov. 20,'37†.....
John Carroll-Elsa Christian

UNIVERSAL

Jungle Jim (12-26)..... Jan. 18,'37..2rls.
Grant Withers-Betty Jane Rhodes (each)
Radio Patrol (9-18-37)..... Oct. 4,'37†.2 rls.
Grant Withers-Cath. Hughes (each)
Secret Agent X9..... Apr. 12,'37..2 rls.
Scott Kolk-Jean Rogers (each)
Tim Tyler's Luck..... 2 rls.
Frankie Thomas, Jr.-
Frances Robinson
(See "In the Cutting Room," Sept. 18,'37.)
Wild West Days (6-26-37) .July 9,'37†.2 rls.
Johnny Mack Brown (each)
(13 episodes)

VICTORY

Blake of Scotland Yard... Apr. 15,'37.....
Ralph Byrd-Herbert Rawlinson
(15 episodes—also feature version)
Shadow of Chinatown.
Bela Lugosi-Herman Brix. Oct. 18,'36.....
(15 episodes—also feature version)

J. C JENKINS—HIS COLYUM

Norfolk, Nebraska

Dear Herald:

We came down here on invitation of our congressman to have lunch with him. He probably wanted to interview us and get an idea of the feelings of the "Boys back home," and besides that we wanted to have an opportunity of unloading a few ideas that have been uppermost in our mind, and we knew of no one better to unload them on than a congressman. You know that a congressman can stand a lot of "unloading"; in fact that is what we pay him for.

Now that what we call our mind has become somewhat rational we might tell you something about Norfolk that a lot of you may not know. Norfolk is another "Gateway to the west," and she has kept the gate open so long that the herd has got out in the cornfields and is finishing up what crop was left by the grasshoppers. Norfolk claims to have something like ten thousand people who say they believe in the Constitution of the United States and the state of Nebraska. But speaking of the Constitution, we might again remind you that our constitution prohibits the state from going into debt. We couldn't buy a nickel's worth of lolly pops on time, and that probably accounts for why we are not paying interest on long time bonds for more than the state is worth. This hasn't anything to do with pictures, we know that, but here is another thing for you to consider, and that is that no individual or no nation has added to prosperity by going into debt. But then let's talk about something else.

▽

You know that a blank mind is one that has forgotten about everything he knew. That's about our fix, and it reminds us of the time we went hunting for ducks and geese in the marshes of western Nebraska some time ago. We packed our tent, decoys, a couple of cases of shells, dishes, provisions, bedding, etc., etc., and took the train for the marsh country. Then we got a team to haul us out to the marsh, where we set up the tent and arranged our beds and put on our hip boots and got ready to go out for the evening's shooting. But when we looked for our gun it dawned upon us that we had left it standing in the closet back home, a hundred and fifty miles away.

▽

But getting back to the picture business. We went and saw "Wee Willie Winkie," with Shirley Temple, Victor McLaglen and Aubrey Smith and few more. We wouldn't attempt to criticize the picture because what we don't know about pictures would fill several volumes. The picture purported to show an English troop in war with the Arabs, presumably on the desert of Egypt or some other country, but more likely the action was had in the sand dunes between Yuma, Arizona, and Holtville, California. Anyhow, Egypt hasn't anything on us for sand dunes.

We would say that the picture, as a whole, was a good one. The only criticism we would care to offer is putting a little star like Shirley Temple in a war picture of hard boiled soldiers like this one. If your audience like Shirley Temple in war pictures they will like this one, for she does her usual marvelous acting.

▽

The Moon theatre played "Toast of New York" recently, with Edward Arnold, Frances Farmer, Cary Grant, Donald Meek and Jack Oakie, which you no doubt will agree is a wonderful cast. It purports to show the Wall Street financial crash supposed to have been caused by Jim Fisk.

Mr. Arnold plays the part of Jim Fisk and Frances Farmer that of Josie Mansfield. It is our judgment that Mr. Arnold did the best acting of his career, and Frances Farmer, as a singer, had about all of the rest of them faded to a two spot, not that she has such a wonderful voice but her enunciation was so clear and distinct that one could understand every word she said, which was a decided relief from hearing dozens of them on the screen and radio. If you exhibitors want a good story well acted we believe you will find it in this production.

▽

We don't know as we should mention it, but we saw another picture, and it didn't impress us sufficiently to remember the name, who produced it, who directed it or who acted in it. To us it was a lot of lost motion and a waste of raw material, but we have to have these things once in a while to make us appreciate the good ones, and you can bet that we'll appreciate the next good one we see.

▽

We stopped at Orchard to visit Mr. Harmon, who operates the Orchard playhouse, but we learned he had gone to Omaha. We missed an awfully good visit but, by chowder, we didn't miss any better visit than he did.

▽

At Ainsworth we called on Mr. and Mrs. Seifert, who operate a brand new theatre there. We are glad we did, for we had a lovely visit, and besides that we learned that Mrs. Seifert's maiden name was Jenkins, and we regard it a profitable journey to go several miles to see a Jenkins, unless possibly the road leads to a penitentiary. Whenever you find a "Jenkins," as a rule, you can bet your bottom dollar that he is of Welsh extraction. We never knew of but one colored man by the name of Jenkins, and that was when we were traveling Texas. We didn't look into his geneology but we'll betcha that his grandmother couldn't run fast enough. We Welsh folks will stand together through H. & H. W.

▽

At Bassett we called on Mr. and Mrs. Carlson of the Kozy theatre and found them busy, just as they always are. We like to call on these folks for we always receive a very warm welcome. Both of these folks are HERALD fans and that alone makes 'em 100 per cent with us.

▽

Valentine, Nebraska

Every time we come to this town we wish we had brought a gun with us, there are so many people here who have never been shot.

We found Harold Dunn, of the Jewel theatre, in the custody of the town marshall. They were sitting in a car in front of the theatre and Harold wanted us to go his bail but the marshal wouldn't accept us. Harold called to Hazel, his wife, who was selling tickets, and said, "Hey there, get on your trotting harness and get ready to take the train for Omaha, that guy is here again."

There's no doggone sense of a man acting like that, and so we are hauling in the gangplank.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

The HERALD covers the FIELD like an April SHOWER.

Captain W. H. Fawcett, president of Fawcett Publications, Inc., has appointed Frank G. Stein as Western Advertising Manager with headquarters in Chicago.

IN THE NEWSREELS

MOVIETONE NEWS—No. 6, Vol. 20.—Japanese army begins encircling movement around Shanghai....China makes plea to League of Nations....Yellowstone Park....Justice Hugo Black returns....Largest inland freighter launched....Blasting a mountain....Fashions....Hollywood Spotlight .... Sports .... Lew Lehr.

MOVIETONE NEWS—No. 7, Vol. 20.—President visits British Columbia....King Christian X of Denmark ....Anthony Eden....Duke and Duchess of Windsor ....Fashions....The Hollywood Spotlight....Lew Lehr ....Army-Clemson, Nebraska-Minnesota games.

NEWS OF THE DAY—No. 204, Vol. 9.—Seeing America with Roosevelt....Big Bill Tilden still going strong.... British driver ready to try for auto speed mark.... Justice Black home, mum on Klan....'Iron Lungs" save children's lives....The Woman's Page.

NEWS OF THE DAY—No. 205, Vol. 9.—Canada cheers Roosevelt....Dictators meet; Hitler hails Mussolini ....Nebraska downs Gophers in big upset....Cornell beats Colgate....Hoover's G-men do some shooting ....Windsors in Paris....American Legionnaires in France....Breaks record in Futurity.

PARAMOUNT NEWS—No. 17.—What price cotton? ....Climb to lost land....W. C. Fields acts again.... Mr. Justice Black returns....F. D. R. gets to Pacific ....Haywire balloons.

PARAMOUNT NEWS—No. 18.—Sets turf record.... Can't beat the G-men....Duke and Duchess end hunting vacation, visit Paris....Mussolini visits Hitler....Spanish border becomes danger spot.... Funeral of Thomas G. Masaryk of Czechoslovakia ....Black on high bench....Football's big thrills.

PATHE NEWS—No. 21, Vol. 9.—Klan dragon quizzed ....Black evades newsmen...Latest deb. wardrobe... $12,000 golf tourney....New television head....Air revolution seen....Modern Roman holiday....Man moves a mountain....Roosevelt opens dam.

PATHE NEWS—No. 22, Vol. 9.—Black debate rages ....World's record falls....Roosevelt inspects dam.... Edward and Wally....Oil under water....Thunder over China....Cornell crushes Colgate.

UNIVERSAL NEWSPAPER NEWSREEL—No. 602, Vol. 9.—Justice Black comes home....Acrobat gives wonder show....Car hurtles from racetrack....Coast fetes wine vintage....Chinatown buries a mayor.... Blast, fire hit meat plant....Nelson crowned golf champ....Hell drivers scare throng....60,000 watch rodeo....Police, vamps in mass drill.

UNIVERSAL NEWSPAPER NEWSREEL—No. 603, Vol. 9.—Black talks on Klan tieup....Sisters launch big cruiser....Personalities in the news....Tyrolese proclaim loyalty....Big grid teams open season.... Head G-man raps lax parole....Has anybody lost a Monkey?

CLASSIFIED ADVERTISING

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Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City.

NEW EQUIPMENT

BRING YOUR PROJECTION UP-TO-DATE. TRY the new S.O.S. super-arc low amperage reflector arc lamp. Latest tubular type, with giant 10¼ in. Bausch and Lomb elliptical reflector, Westinghouse motor, Weston ammeter, numerous other improvements, and only $147.70. Liberal trades. S. O. S., 636-AO Eleventh Avenue, New York.

GENERAL EQUIPMENT

SPECIAL SALE ON NECESSITIES: STEREopticons, 500 watt, $18.95; reels, 2,000 ft., $5.88 dozen; film cement, 1 oz., $1.85 dozen; 12" bucket blade fans, $14.50. Get our prices on latest standard theatre equipment; portables, 35 mm and 16 mm; etc. All your needs supplied at rock bottom prices! CONSOLIDATED THEATRE SUPPLY CORP., 1600-M Broadway, New York.

NEVER BEFORE — NEVER AGAIN, SUCH prices on carbons! International first quality, guaranteed, for low-intensity. 7/10, $4.85, hundred sets; 8/12, $5.75 hundred sets. 10% discount, 1,000 sets. Shipped prepaid anywhere in U. S. Samples free. Bargains in all equipment. S. O. S., 636-AO Eleventh Avenue, New York.

BOOKS

CATCH UP ON YOUR READING WITH THIS book bundle. Only $1.39 for three books—Sloane's "Motion Picture Projection," Mancall's "Servicing Projection Equipment" and Benson's "Fundamentals of Television." Any one book, 49c. Plenty others. Ask S. O. S., 636-AO Eleventh Avenue, New York.

THEATRE ACCOUNTING BY WILLIAM F. Morris, is still the best bookkeeping system for theatres. It not only guides you in making the proper entries, but provides sufficient blank pages for a complete record of your operations for each day of the year. Notable for its simplicity. Order now—$3 postage prepaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION—Revised Sixth edition. The revised edition includes 736 pages of up-to-the-minute text, charts and data with detailed description of assembly, wiring and functioning of all modern sound and projection apparatus. It is a practical "trouble shooter," cross indexed for immediate reference in any projection room emergency. ORDER TODAY! $6.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

REPAIR SERVICE

EXPERT FACTORY TRAINED MECHANICS will rebuild any make ticket machines, install all new factory made parts, at only $10 per unit. This price includes labor. Every job guaranteed. Service machines furnished, no charge. Details from BOX 926, MOTION PICTURE HERALD.

USED EQUIPMENT

YOUR MONEY BUYS MORE IN OUR WAREhouse clearance sale. Good used Forest rectifiers, $24.50. Projection lenses, all sizes, $4.95 up. Robbins and Meyers ¼ h.p. sync. motors, very fine, worth $45, special $19.95. Morelite, Peerless carbon arcs, from $39.50. Everything advertised actually in stock. S. O. S., 636-AO Eleventh Avenue, New York.

UNUSUAL BARGAINS IN USED OPERA chairs, sound equipment, motion picture machines, screens, spotlights, stereopticons, etc. Projection machines repaired. Catalog H free. MOVIE SUPPLY COMPANY, LTD., 844 So. Wabash Ave., Chicago.

THEATRE CHAIRS—1600 PANEL BACK SPRING seat chairs at $1.25, two lots. 1,500 fully upholstered spring seat chairs at $1.65. Photographs sent on request. ALLIED SEATING CO., INC., 358 W. 44th Street, New York.

IF YOU SEAT THEM BETTER, THEY'LL treat you better. 18,000 used veneer and upholstered chairs, refinished, reconditioned, from 75c up. Nationally known makes. List 15M free. S. O. S., 636-AO Eleventh Avenue, New York.

FOR SALE COMPLETE THEATRE EQUIPMENT including Simplex machines, Strong reflector arc lamps, S.O.S. sound. In good running condition. 200 veneer seats. A bargain! Write, see, SAM KEY, Crawford, Tenn.

FOR RENT

DESK SPACE AVAILABLE FOR PRESS AGENT or public stenographer active in theatrical work. Reasonable rent for complete service. BOX 915A, MOTION PICTURE HERALD.

TRAINING SCHOOL

THEATRE EMPLOYEES: ADVANCE TO BETter theatre positions. Free booklet shows you how. THEATRE INSTITUTE, 315 Washington St., Elmira, N. Y.

BUSINESS OPPORTUNITIES

MAN OR WOMAN WITH CAPITAL TO TAKE interest in established story and talent agency. Prefer someone interested in theatrical work. With or without services. State everything in letter for interview with principal. BOX 790A, MOTION PICTURE HERALD.

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MANAGER—MARRIED NOW EMPLOYED wishes permanent connection with modern progressive independent or chain. BOX 922, MOTION PICTURE HERALD.

PROJECTIONIST—14 YEARS, RELIABLE, steady. Ten days notice required. Anywhere. References. BOX 935, MOTION PICTURE HERALD.

HELP WANTED

COMBINATION, OPERATOR AND ART MAN. Sober, not afraid to work. GAY THEATRE, Erick, Okla.

THEATRES

WILL BUY OR LEASE THEATRES IN TOWNS from 3,000 to 8,000 population in St. Louis territory. S. E. Pirtle, Jerseyville, Ill.

FOR SALE—UPTOWN THEATRE, PROVIDENCE, R. I. 1450 seats. Formerly managed by Keith-Albee Corp. Sacrifice for quick sale. Terms.

I REPRESENT A LARGE FIRM INTERESTED in establishing a chain of first-run theatres in New York State. If you have a theatre that meets these requirements further details will be furnished. Complete information should be supplied in first letter as to price, length of lease, capacity, location, equipment and nearest competition. HEROLD REAL ESTATE, 759 Gerrans Building, Buffalo, N. Y.

WANTED WEST COAST SMALL TOWN LOCAtion with possibilities by independent exhibitor. Lease or buy. Equipped or not. Consider Gulf Mexico coast regions. Give details. Confidential. BOX 934, MOTION PICTURE HERALD.

MODERN THEATRE AND DANCE HALL FOR sale. Good spot. Reason for selling. BOX 936, MOTION PICTURE HERALD.

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WILL MAKE FRENCH AND SPANISH TRANSlation of advertising literature at nominal cost. Can supply complete advertising layout and printing facilities also. Rates quoted upon request if sample submitted. BOX 916A, MOTION PICTURE HERALD.

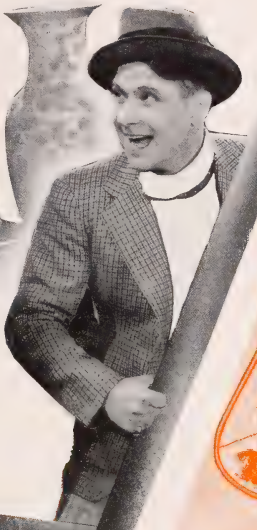
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Going, Going GREAT!

You make a high bid for public favor when to one fine feature you add the fun of these Showmanship Shorts.



BUSTER WEST and TOM PATRICOLA in "GOING, GOING, GONE!"
Every bid's a laugh at their wild auction sale





JEFFERSON MACHAMER and his "Gags and Gals" in "SILLY NIGHT"
Mad with goofy gags....sparkling with beautiful models



WILLIE HOWARD in "THE SMART WAY"
There's no smarter way to go after big laughs than with Willie Howard.



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The season's biggest exploitation natural in short subjects



FARMER AL FALFA in **"THE DANCING BEAR"**
TERRY TOONS
Notable among a series of cartoons packed with action and laughs

Educational Pictures
"THE SPICE OF THE PROGRAM"
Reg. U. S. Pat. Off.

Distributed in U.S.A. by 20th CENTURY-FOX FILM CORPORATION

Presented by
E. W. HAMMONS



ED. SULLIVAN says:—
"The Lubitsch touch makes 'ANGEL' something you want to see."

Paramount Pictures

MOTION PICTURE HERALD

Better Theatres



FALL BUYERS NUMBER

containing

THE EQUIPMENT INDEX

semi-annual department, completely revised, on equipment, furnishings and architectural materials for the theatre, and their manufacturers

THEATRE SUPPLY DEALERS

semi-annual department giving a revised and authorized list of the principal territorial sources of theatre supplies and services

OCTOBER 16, 1937

In 2 Sections—Section 2

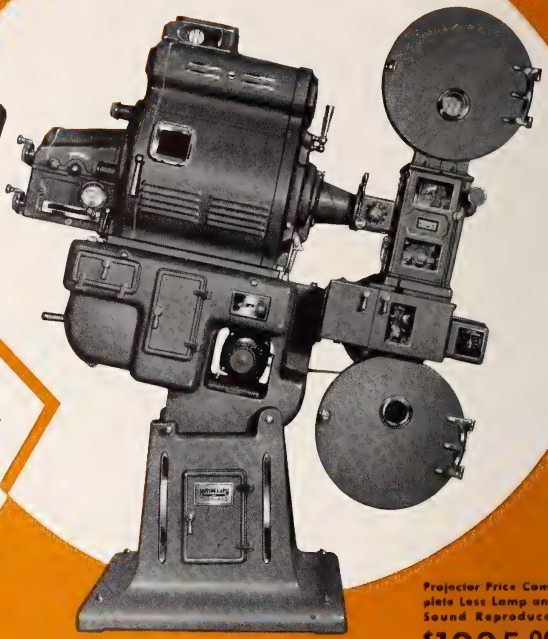


1898

The first "moving picture machine" designed and built by Motiograph engineers . . . a marvel of its time but a museum piece today.

4 DECADES PROGRESS

1937



The Model "K" Motiograph . . . by far the world's outstanding projector, possesses all of those inherent quality features of its predecessors and brings to a modern climax such outstanding advancements as the Horizontal Rear Shutter . . . the Unified Intermittent Drive . . . Hardened Gears, Tracks, Shoes, Sprockets and Interchangeable Bronze Bushings. Let your Motiograph distributor show you the results of forty years of projection craftsmanship and explain how exhibitors in your territory have enhanced their box office since installing Motiographs in their booth.

Projector Price Complete Less Lamp and Sound Reproducer

$1235.00

F. O. B. Chicago

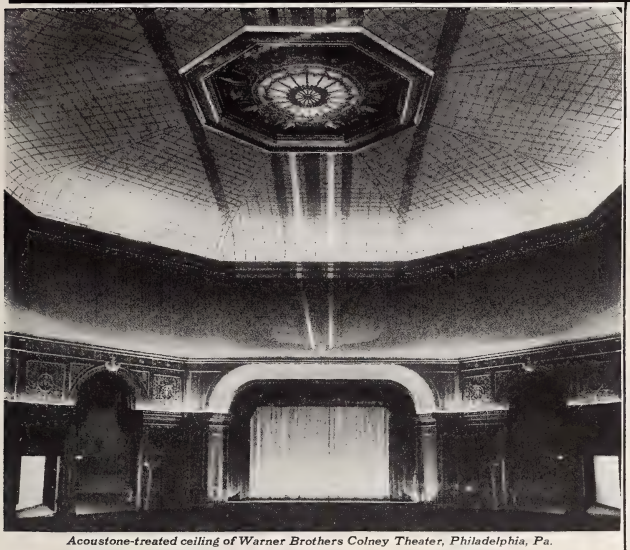
MOTIOGRAPH

MOTIOGRAPH, INC., 4431 WEST LAKE STREET, CHICAGO, ILLINOIS

Motiograph Distributors Span the Nation

Distributed in Canada by DOMINION SOUND EQUIPMENTS, Ltd., 1620 Notre Dame Street, Montreal, Canada

It's Good "Box Office" to Improve Sound and Add to the Beauty of Your Theater . . . With USG ACOUSTONE



Acoustone-treated ceiling of Warner Brothers Colney Theater, Philadelphia, Pa.

■ Increased audience appreciation — and increased "box office" receipts as a result — are the logical happy ending when you eliminate blurred sound with Acoustone*, USG *fireproof* acoustical tile. For Acoustone absorbs the sound that makes over-lapping reverberation—permits each show to be heard at its best, without distortion.

Quickly applied to new or old walls or ceilings, Acoustone not only improves sound, but enhances the beauty of any interior. With its rich integral colors and high light-reflecting surface, it forms a perfect complement to modern theater architecture and design—needs no further decorating. Its beauty is kept fresh by simple vacuum cleaning *at a fraction of the cost of painting*. Yet Acoustone may be painted, if desired, without damage to its sound-absorbing ability.

Maintenance and lasting efficiency considered, Acoustone is actually low in cost. Decide *now* to have the benefits of efficient acoustical tile—*insist* on Acoustone!

There's a USG Acoustical Material to Solve Every Sound-Control Problem

USG sound-control service includes absorption treatments and materials to clarify hearing and reduce noise — also sound-insulation to reduce the travel of objectionable noise from room to room. USG acoustical engineers are always available to assist you in an advisory capacity, without obligating you in any way.

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*Registered trade-mark

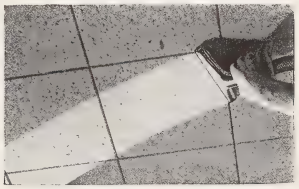
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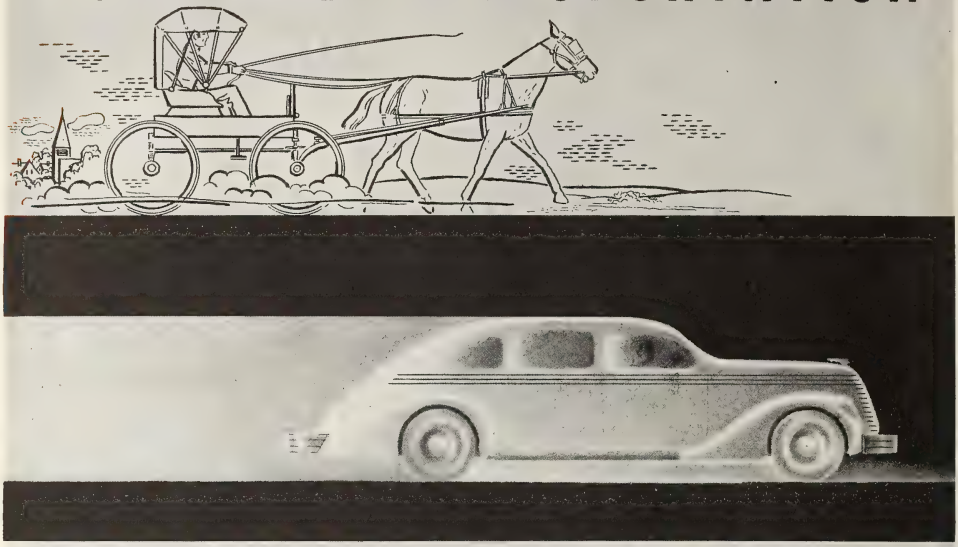
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BUT WHAT A DIFFERENCE

In comparison with modern SIMPLIFIED HIGH INTENSITY projection old style low intensity projection is as out-of-date as the horse and buggy. And as uneconomical.

The picture on the screen is all you have to sell. Clear, snappy black and white and good accurate color pictures can only be projected properly with high intensity light, such as audiences are accustomed to in the big theaters.

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SIMPLIFIED—

1-SIMPLIFIED LAMP MECHANISM 2-FEWER LAMP PARTS

3-LOWER ARC CURRENT

Two to three times as much light on the screen as you get from low intensity, costs so little more than you are now paying, that one extra admission per show will cover it.

Write for the new, free, illustrated book — "The Eternal Triangle In Picture Projection."

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Unit of Union Carbide UCC and Carbon Corporation

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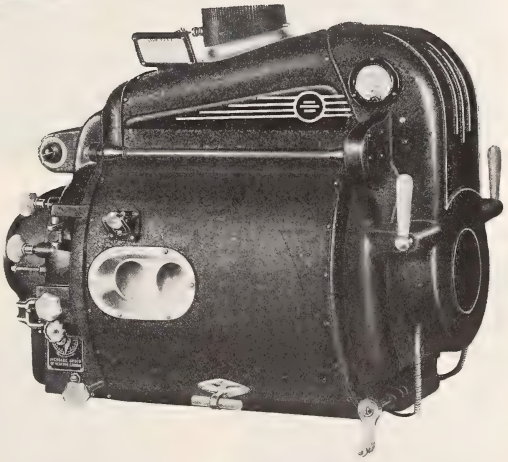
1809—DAVIES INVENTED THE "ARC"

1912—BECK INVENTED THE "HIGH INTENSITY ARC"

1933—ASHCRAFT INVENTED THE "SUPREX ARC"

SUPREX PROJECTION is simplified high intensity which in the last four years has completely revolutionized theatre projection. SUPREX uses only one fourth of the power of the ordinary high intensity arc to produce the same brilliancy upon the screen with improved quality. SUPREX lamp mechanisms are not complicated, the carbons do not rotate and, due to the low power consumption, the heat produced cannot damage the mechanisms.

■ SUPREX increases theatre profits by slashing power costs. Breakdowns and repair expenses are virtually unknown. At the same time, SUPREX gives brighter, more even, and more dependable screen illumination. Look at the facts! They will tell you that only SUPREX should be considered for modern, super-efficient, economical projection. Particular Exhibitors prefer ASHCRAFT SUPREX. Their reasons are well founded.



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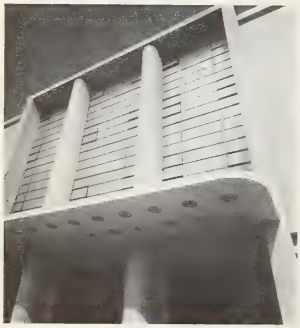
ASHCRAFT SUPREX REG. U. S. PAT. OFFICE

C. S. ASHCRAFT MANUFACTURING CORPORATION

47-31 THIRTY-FIFTH STREET • LONG ISLAND CITY • NEW YORK



CINEMA AT ITALY'S FAMED LIDO



FACADE



FOYER

■ The International Exhibition of Cinematographic Art, held the latter part of August and the first week of September at the Lido, near Venice, also served as a properly impressive occasion for the opening of a rather palatial motion picture theatre, views of which are shown here. This theatre, which gives the celebrated playground, on the shore of the Adriatic, modern facilities for enjoyment of films, seats 1,500. The general design is severe in line, but warm in coloring. The auditorium walls are tinted a soft yellow, and the lighting is in a gold tone. Floors, velvet draperies and seat upholstering follow the same color scheme.

CONSTRUCTION • OPERATION

Better Theatres

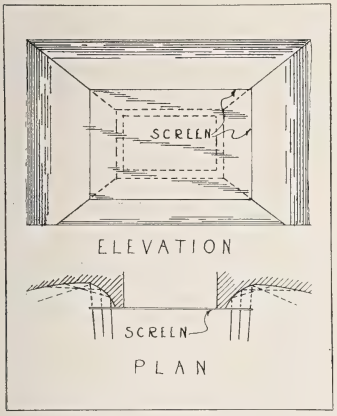
MAINTENANCE • EQUIPMENT

VOLUME 129 OCTOBER 16, 1937 NUMBER 3

"Edgeless" Screen with Light Border Shown

A SCREEN arrangement eliminating masking and thus permitting full visibility of the projected image, was demonstrated this week at the annual Fall meeting of the Society of Motion Picture Engineers at the Hotel Pennsylvania, New York. The invention is a result of two years of research work by Ben Schlanger, motion picture theatre architect, and Jacob Gilston, electrical engineer specializing in theatre work, both of New York City.

Not only is the usual black masking eliminated, but the dark surroundings of the screen as well. Taking their place is an illuminated field contiguous to the edges of the screen and on this field appears automatically the color and intensity of the



projected light, synchronizing with the color and light intensity of the marginal areas of the screen.

The accompanying diagram indicates a front and plan view of the screen. The plan sketch shows the method of transmitting the projected light through the marginal areas of the screen and on to a reflective and diffusive background field.

New England Remodeling Estimated at $4,000,000

THE OUTLAY for theatre modernization and alterations since January 1 of this year, throughout the six New England States, is conservatively estimated to be $4,000,000. Massachusetts leads the group with over half the total.

Getting into full swing, for the most part, modernization this year has materially affected theatres on which little or no money has been spent for quite a few years. Attention was directed first to the front, new marquees with the latest in lighting and with silhouette attraction board letters, being extensively installed. Frequently such improvements have been made in conjunction with general remodeling of the front, with the result that a widespread transformation has taken place in the exterior appearance.

Some fifteen suburban houses of M. & P. Theatres have undergone rather complete modernization. Several of the houses seating from 500 to 1,000 were closed for one or two weeks for alterations which importantly involved the decorative scheme. —*Howard Shonting, Boston.*

27 Classes of Sound Devices at Trade Show

TWENTY-SEVEN classes of equipment and apparatus used in theatre projection rooms and elsewhere about the theatre were displayed at the National Trade Show of radio parts manufacturers, held in New York City the first week of October.

Amplifiers, some suited to sound picture work, others intended for public address, stage shows and advertising, including truck advertising, were exhibited by four manufacturers—David Bogen Company, New York; Jefferson Electric Company, Bellwood, Ill.; Operadio Manufacturing Company, St. Charles Ill., and The Webster Company, Chicago—while several others offered amplifiers as components of complete sound systems.

Cables of special construction needed in sound wiring, were shown in considerable variety. Co-axial and other shielded cables for photocell and microphone connections, and multiple-wire cables suited to general sound wiring, were exhibited by American Radio Hardware Company, New York; Belden Manufacturing Company, Chicago, and Lenz Electric Manufacturing Company, also of Chicago.

Communications systems as used in many theatres for contact between the manager's office and projection room, stage, box office and other departments, are rendered obsolete by the new types embodying vacuum tube amplification, which were displayed by no less than seven manufacturers. The improvement over earlier types with respect to clear and intelligible speech is great. Exhibitors of such equipment were Bogen, Electronic Design Corporation, Chicago; Operadio, Philco Radio and Television Corporation, Philadelphia; United Sound Products, Inc., Chicago; The Webster Company of Chicago, and the Webster Electric Company, of Racine, Wis.

Eight makers displayed microphones of every known type, suited to the most varied requirements of sound pickup, including high, medium and low sensitivity; high and medium quality; directional, non-directional, and instruments whose directional characteristics can be altered at will; also microphones suited to long connecting lines, and others favored where use of short lines is possible. The Amperite Company, American Microphone Company, Los Angeles; Astatic Microphone Laboratories, Youngstown, O.; Bruno Laboratories, Inc., New York; Brush Development Company, Cleveland; The Lifetime Corporation, Toledo, O.; RCA Manufacturing Co., Camden, N. J., and Transducer Corporation, New York, were the manufacturers represented.

Noises of motors, refrigerating and air-conditioning machines, and other disturbances, including those that originate outside the theatre in heavy machinery,

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X-ray equipment and similarly troublesome sources, are not infrequently picked up by theatre sound systems; they represent one of the most difficult of all sound troubles. Tobe Deutschmann exhibited electrical filters that can be attached to the sound system or to lobby radios, to suppress such interference.

Public address sound systems, fixed and portable, suited to stage, lobby or outside advertising use, were included in the displays of Bogen, Electronic Design Corporation, The Magnavox Company, Fort Wayne, Ind.; Operadio, RCA, The Webster Company, and Webster Electric Company.

The new magnesium-copper sulphide rectifying stacks, now used in projection rectification equipment, were exhibited by P. R. Mallory & Company, of Indianapolis.

Vacuum and rectifying tubes were shown by Arcturus Radio Tube Company, Newark, N. J.; Consolidated Electric Lamp Company, Lynn, Mass.; Hygrade Sylvania Corp., Emporia, Pa.; National Union Radio Corporation, New York; Philco, Raytheon Production Corporation, New York; RCA, and Tung-sol Lamp Works, New York.

Volume controls suited to use in theatre amplifiers of most types were shown by Centralab, Milwaukee; Clarostat, Mallory, Ohmite, Ward Leonard, and Wirt.

New Theatre Projects Average 916 Seats

NEW THEATRE projects indicate a substantial increase in the average seating capacity—this despite the downward trend during the past several years, placing the average number of seats in operating theatres on December 31, 1936, at 640. Of 162 projects reported between July 1 and October 1, a total of 102 projects for which capacities were definitely indicated showed an average of 916 seats. The new projects reported during that period are as follows:

NEW ENGLAND STATES

CONNECTICUT

Bailey Brothers. *New Haven.* Seats 900.

MASSACHUSETTS

Charles Morse. *Boston.* Seats 1100.
Fred E. Lieberman (lessee). *Boston.* Seats 500. Newsreel Theatre.
Edward Markell. *Worcester.* Seats 1000.
Levenson Brothers. *Brookline Village (Boston).*
Atlas Amusement Corp. *Adams.* Seats 1200.
Fred Green and Abner Eilenberg. *Malden.*
Winchester Theatre Co. *Winchester.*
M & P Circuit. *West Newton.*
G. B. Churchill. *Houlton.* Seats 800.

NEW HAMPSHIRE

Harry Bisson. *Berlin.* Seats 1000.*
G. M. Geede. *Derry.* Seats 800.
Samuel Kurson. *Franklyn.*
Maine and New Hampshire Theatres. *Berlin.* Seats 1000.

MIDDLE ATLANTIC STATES

NEW JERSEY

Walter Reade. *Hudson.*
Casey & Wheeler. *Princeton.* Seats 1200.
Walter Reade. *East Trenton.*
Jaysee Holding Co. *Jersey City.* Seats 1500.

NEW YORK

Leff-Meyers Circuit. *Bronx, New York City.* Zenith Theatre. Seats 600.*
Bridge Theatre Corp. *Au Sable Forks.*
The Viewland Holding Corp. *Bronx, New York City.*
Dave Rosenzweig and Julius Gulkis. *Jamaica, L. I.* Seats 600.
Dave Rosenzweig and Julius Gulkis. *Flushing, N. Y.* Seats 600.
Rosewood Realties, Inc. *Jamaica, L. I.*
Harry Brandt. *New York.* Earl Theatre.
Harry Brandt. *New York.* Dale Theatre.

PENNSYLVANIA

Lew Rovner. *Belgrade.* Seats 500.
A. A. Ullman (lessee). *Harrisburg.*
Pennler Corp. *Butler.* Seats 1200.
Monessen Amusement Company. *Monessen.* Seats 1700.
William Goldman. *West York (Philadelphia).* Seats 1200.*
Charles Kahn. *Philadelphia.*
The Harris Amusement Company, *Dubois (Pittsburgh).* Seats 750.
New Castle Theatre Corporation. *New Castle.* Seats 3500.
Salison and Freed. *West Philadelphia.*
M. Serventi. *Petrolia.*
Harris Amusement Company. *Pittsburgh.* Seats 1200.

SOUTH ATLANTIC STATES

DELAWARE

Warner Brothers (lessees). *Wilmington.* Seats 2,000.

FLORIDA

Saenger Theatres, Inc. *Pensacola.* Seats 1,000.

GEORGIA

Fred Weis. *Savannah.* Seats 800.
W. B. Smith. *Tennille.*
Irvin T. Ragsdale. *Atlanta.*
J. B. Hardy and W. A. Odom. *Thomaston.*

NORTH CAROLINA

North Carolina Theatres, Inc. *Concord.*
Morgan Walsh. *Woodland.* Seats 1000.
Publix-Bamford Theatre. *Asheville.*
Lawrence Borg. *Napa.* Seats 1400.

SOUTH CAROLINA

Henry B. Ram. *Aiken.* Seats 1000.
Albert Sottile. *Charleston.*
O. B. Pierce. *Charleston.* Seats 550.
The Pastime Amusement Company. *Charleston.*
William Brick and Fred Ayash. *Dillon.*
Young Company. *Laurens.* Seats 450.
Henry B. Cook. *Walterboro.* Seats 800.

VIRGINIA

Jefferson-Lafayette Theatres, Inc. *Charlottsville.*
Ridley Greene. *Chase City.*
Warner Brothers. *Lexington.*
J. C. Horney. *Lebanon.*
Elmer Harlow Brient. *Richmond.* Ginter Theatre.
Elmer Harlow Brient. *Richmond.* Grove Theatre.
A. Lichtman Corporation. *Richmond.* Robinson Theatre.
Pitts Circuit. *Richmond.*
Charles and Sam Roth. *Woodstock.*
A. Lichtman. *Berkley.*

EAST NORTH CENTRAL STATES

ILLINOIS

Central States Theatre Corporation. *Bloomington.* Seats 1200.
Frisina Amusement Company. *Effingham.* Seats 700.
Frisina Amusement Company. *Greenville.* Seats 600.
Community Theatre Circuit. *Chicago.* Illini Theatre.
H. and E. Balaban Circuit. *Chicago.* Esquire Theatre.
Warner Brothers. *Chicago.* Seats 1200.
Flora Amusement Company. *Flora.* Seats 500.
Phil Hauter. *Morton.* Seats 650.
Carl Pearson and Lloyd Pearson. *Petersburg.* Seats 500.
Robert C. Cluster. *Salem.* Seats 750.

INDIANA

Elliott-Ward Enterprises. *Shelbyville.*
Butterfield Circuit. *Big Rapids.*
Paul Gusdanovic. *Cleveland.* Seats 2000.

OHIO

Chakeries Circuit. *Xenia.* Seats 700. Xenia Theatre.
Seneca Amusement Co. *Alliance.* Seats 1200.
Quilma Theatre Corporation (lessees). *Findlay.*
Schine Theatre Corporation. *Wooster.* Seats 1000.
J. Real Neth Theatre Company. *Columbus.* Seats 1600.
F. W. Rowlands. *Columbus.* Seats 1500.
Ellesness Amusements, Inc. *Akron.* Seats 650.
Jack Shulman and Abe Schwartz. *Painesville.* Seats 1400.
Isadore and Harry Lashinsky. *Caldwell.* Noble Theatre.
L & P Realty Co. *Cleveland.* Seats 1500.
Schine Theatrical Co. *Mt. Vernon.* Seats 1400.
George Shenker. *Lorain.* Seats 850.
S. D. Iselay Dairy Co. *Columbiana.*
Jackson Amusement Co. *Jackson.* Seats 500. Kaymar Theatre.
Thomas D. Clutts. *Wellston.*
Beloit Operating Co. *Beloit.* Seats 900.

WISCONSIN

W. R. Vincent. *De Pere.* Seats 500.
Jake Eskin. *Elroy.* Seats 500.
William Van Dyke. *Kaukauna.* Seats 500.
Charles A. Hoeschler. *LaCrosse.* Seats 500.
T. W. Quinn. *Prescott.* Seats 400. Pict Theatre.
Roy McMinn. *Superior.* Seats 500.

EAST SOUTH CENTRAL STATES

ALABAMA

Robert Word. *Bridgeport.* Seats 500. Ritz Theatre.
The Waters Theatre Co. *Birmingham.* Palace Theatre.
Carter Wellborn. *Guntersville.* Center Theatre.
R. E. Martin. *Opelika.* Seats 1500.
Schine Corp. *Paris.*
Arnold Kummer. *Franklin.* Lincoln Theatre.

MISSISSIPPI

W. E. Elkin. *Aberdeen.*
J. O. Cole and E. F. Grant. *Pascagoula.* Seats 750.
Paramount. *Greenville.* Seats 500. Paramount Theatre.
W. F. Carter, F. W. Klyce and M. P. Short. *Sadris.* Seats 500.
Arthur Lehman. *Jackson.* Seats 500. Booker-T Theatre.
Saenger Theatres, Inc. *Jackson.* Seats 2500.
Frayer Scott and Theodore Grillis. *Jackson.* Seats 550.
Paramount. *Jackson.*
Dixie Theatres Corp. *Yazoo City.* Seats 500.

TENNESSEE

Crescent Amusement Company. *Nashville.*
Crescent Amusement Company. *Columbia.*
W. T. Ellis. *Cleveland.* Seats 800.
Kingsul Theatre Corporation. *Kingsport.* Seats 700.
Wilby Circuit. *Kingsport.*

WEST NORTH CENTRAL STATES

MISSOURI

New Gem Theatre. *Canton.*
W. O. Woody. *Stockton.* Seats 300. Stockton Theatre.
Hal J. Ledman. *St. Louis.* Seats 700.
South Side Amusement Company. *St. Louis.* Seats 1500.
Walter H. Burkhart. *Webster Grove.* Seats 1200. Orchard Theatre.

NEBRASKA

Dr. F. E. Rider. *Wauneta.* Seats 475. Crystal Theatre.
D. L. Franks and Lou Billings. *Humboldt.* Seats 400. Plaza Theatre.
A. E. Thacker. *South Sioux City.* Seats 700.

WEST SOUTH CENTRAL STATES

ARKANSAS

Estes W. Mann. *West Memphis.* Seats 600. Crittenden Theatre.
Arkansas Amusement Corporation. *Little Rock.* Seats 850.
Arkansas Amusement Corporation. *Little Rock.* Seats 1800.

KANSAS

Paul Graff. *Kansas City.*

LOUISIANA

Capitol Theatres, Inc. *Baton Rouge.*
Houma Amusement Enterprises. *Houma.* Seats 1000.
Affiliated Enterprises. *New Orleans.* Seats 1100.
United Theatres, Inc. (lessees). *New Orleans.*
Elias & Scharff. *New Iberia.* Seats 1100.

OKLAHOMA

New Varsity Theatre. *Norman.*
Arthur Abbott and Fred B. Pickrel (lessees). *Pawhuska.* Seats 400. Osage Theatre.
State Theatres, Inc. *Oklahoma City.* Seats 500. Pix Theatre.
The Standard Theatres, Inc. *Oklahoma City.* Seats 1100.
Southwestern Theatres, Inc. *Tulsa.* Seats 806. Tower Theatre.

TEXAS

Interstate Circuit. *Houston.* Seats 1500.
Jack Pickens Theatre Company (lessees). *Kerrville.*
Pickens Theatres, Inc. *San Antonia.* Seats 1000.
E. Texas Theatres, Inc. *Overton.*
Interstate Circuit. *South Austin.* Seats 1100.

MOUNTAIN STATES

COLORADO

Westland Theatres, Inc. *Colorado Springs.* Seats 400. Peak Theatre.

IDAHO

Herman J. Brown and R. Rickeson. *Nampa.* Seats 700. Nampa Theatre.
Fox Intermountain Circuit. *Pocatello.* Seats 1275.
J. F. Donlon. *St. Maries.*

UTAH

The Auerback Co. *Salt Lake City.* Seats 1800.

PACIFIC STATES

CALIFORNIA

Hoefler & Chapple (agents). *San Carlos.* Seats 750.
Hunt Theatres, Inc. *Riverside.* Seats 1000.

OREGON

W. E. Lees. *New Ontario.* Pix Theatre.
W. A. McKevett. *Newport.*
A. S. Kolstad. *Hood River.* Seats 700. Liberty Theatre.
Lloyd Corp. *Portland.* Seats 1000.

WASHINGTON

Mr. and Mrs. D. M. Seavert. *Camas.* Seats 500.
Lake Theatre Corp. *Seattle.* Seats 750.
H. A. Black. *Seattle.* Seats 800.
W. M. Yeaman. *Toppenish.* Seats 700.
K. A. Spears. *Goldendale.* Seats 450. Goldendale Theatre.
Al Fernandez. *Clallam Bay.* Seats 400. Clallam Theatre.

Policy and Hazard Factors In Theatre Insurance Costs

● First be sure that physical conditions earn the lowest rate—then be sure you are buying full protection. Here is guidance, based on experience

By FINTON JONES

THEATRE OPERATORS should realize that the rating bureau debits the theatre as it finds it, and says nothing about the matter. The bureau makes no recommendations unless requested to do so by the exhibitor. *It simply marks the theatre guilty of certain bad practices—and lets the bad news reach the theatre operator in the rate!*

First, let us consider coverage: Suppose an exhibitor built a $50,000 theatre at the bottom of the depression, or at any time after that when construction materials and labor were at their lowest. The same theatre today, if it has been kept in good condition, is worth at least 25% more than the exhibitor paid for it, but very likely he hasn't increased its insurance protection to cover this accretion in value. A fire would destroy the $12,500 fruit of his foresight or good luck.

Again, an exhibitor may spend—many exhibitors in Western Missouri and Kansas did this during the depression and since—a thousand dollars or two thousand a year for three or four years, in small amounts. In this way he may add as much as $10,000 worth of improvements to his theatre, but his insurance covers the old valuation.

Of less importance nowadays is the decrease in value of a new theatre due to declining prices of construction materials and labor. That will come after building reaches a cost peak and when or if the theatre is going into a depression. Then the exhibitor needs a close check periodically to keep his insurance down to the decreasing value. Of course, the exhibitor should make allowances as the years go along for ordinary obsolescence.

LESSEE IMPROVEMENTS

Perhaps the exhibitor doesn't own the theatre—he leases it. Then why should he care? There is here a coverage he often overlooks. As lessee, he makes "improvements and betterments"—he has a mural or two painted on the walls, he has some frescoing done, he has a special job of painting, or he may install a new washroom at his own expense. These are not protected unless he buys a fire policy to cover them. Even a small fire that doesn't harm the owner's seats, walls or building, might ruin a wall piece, and of course they are unprotected in a big fire. If the exhibitor owns the building, these things are figured in the total building valuation, or should be, and are covered under the building policy.

Certainly, the theatre operator who is going to spend real money in building a new house, or in remodeling one, should have the benefit of insurance engineering advice. The contractor may be aware of the penalties for building or arranging a building in a certain way, but his primary objective is to get the theatre built, and in the building of practically every theatre something is done which, if it had been done another (and not necessarily a more expensive) way, would have saved the exhibitor perhaps $100 or more a year in his insurance budget.

Figures given in this discussion are only approximate. Rates vary with individual risks and with different areas, but they will be found to hold true in general.

PROJECTION HAZARDS

A new theatre recently completed in Missouri was very well constructed. When the contractor arrived at the projection room, he built it with regulation floor, fire door, automatic shutters; the walls were all right, the ventilators standard. But at the ceiling he attached metal lath to wooden joists. The exhibitor might just as well have had a cheaply constructed projection room and a cheaper theatre. This one mistake added approximately 75 cents per $100 of valuation to both the fire and contents rate of the entire theatre.

To correct this, extra layers of concrete (instead of plaster) on the booth roof were recommended—4½ inches instead of 2 inches in order to bring the projection room up to standard specifications and to eliminate the debit.

"A theatre is as good as its booth," say insurance rating men. In building a theatre, or extensively remodeling one, the projection room is the important thing to watch. It is the heart of the fire hazard and should not have to be built more than once. While the entire theatre rate hinges on the construction of the building as well as on construction of the projection room, unapproved construction of the former does not affect so immediately nor so seriously the insurance premium. Improper construction and equipment in the booth can increase the theatre's total insurance cost from 75% to 125%.

It is here that the theatre differs as an underwriting hazard from other types of buildings, and approved standards have the purpose of providing a fire resistive room which will handle any small fire that occurs in connection with films, prevent panic and keep the fire from spreading to other parts of the building.

Briefly, these standards call for incombustible material in construction, openings protected with automatic closing devices, self-closing doors, vents to the outside so that poisonous fumes from a possible film fire can escape. Film must be kept in metal cabinets so that a small fire in the projection room will not spread. Metal waste cans with self-closing lids for film clippings are another requisite (neglect of this one item, for instance, costs around 5 cents per $100 on both the theatre and contents rate). Only approved projectors should be used. Most projectors now made meet the requirements of the Underwriters Laboratories, but almost 10% of those in the field still cannot get the Laboratories' approval. Incidentally, the changeover to sound eliminated almost all of the unapproved types of projection equipment.

In remodeling a Missouri theatre recently, the contractor cut a hole for ventilation through the sidewall of the projection room. The hole emptied between the false front of the theatre and the front. The exhibitor's insurance rate increased $1.50 per $100. When the hole was plastered over and ventilation secured through the ceiling, the exhibitor obtained a reduction.

PROTECTIVE DETAILS

While on the subject of projection rooms, there are several things that, though they do not come under the heading of construction or remodeling, are so important in their effect on the insurance rate that they should be mentioned here.

In quite a number of theatres, motor generator sets are located in the projection room. At the point where the brushes contact the armature, sparks are created,

(*Continued on page* 72)

The Theatre Owner's Defense in Suits Over Injuries to Patrons

● How the exhibitor can successfully meet claims made in accidents, as indicated in actual cases in which he was held not liable by the courts

By LEO T. PARKER

INJURIES TO patrons of theatres, while on the theatre premises, have ever been a "headache" to motion picture exhibitors. While the liability of theatre owners for such injuries has been frequently discussed, circumstances vitally affecting such liability are seldom the same, at least superficially, and all too often the theatre owner allows himself to be victimized simply because he is not exactly sure of where his liability ends.

THEATRE OWNER NOT AN INSURER

This discussion of injuries to patrons therefore considers cases in which theatre owners were held *not* liable, analyzing them to indicate methods and practices in theatre operation which, if followed consistently, will eliminate the operator's liability in damages from many sources of this kind.

First, it is important to know that the owner of a theatre is liable in damages to *all* persons who come into the theatre at his invitation, express or implied, provided the injury is occasioned by the unsafe condition of the theatre premises, or accessories, *known* to the owner and *not* known to the patron, and also provided the owner of the theatre failed, after using ordinary care to discover the defect, to repair the same within a reasonable period.

On the other hand, various courts have held that the operator of a theatre is *not* liable in damages for injuries sustained by a patron *if the thing, arrangement or accessory which caused the injury had been in use for a long time previously without effecting injury to other patrons.*

For example, in the recent case of Lappin v. St. Louis (33 S. W. [2d] 1025), it was shown that a woman, *who was familiar with the theatre premises,* was injured when she was walking down concrete stairs. She sued the owner for damages, contending that the latter was negligent because he failed to provide a handrail. However, the counsel for the owner proved that the stairs had been in existence for twelve years previously and that there had been no previous accidents; therefore, although the lower court held the patron entitled to recover damages, the higher court reversed this decision, and said:

"It (owner of premises) was not bound to make the stairway absolutely safe, but was charged only with the duty to use ordinary care to maintain it in a reasonably safe condition. It would be liable only if the plaintiff (patron), using due care, was injured by an unsafe condition in the stairway known to it and not known to the plaintiff. . . . In this case there is no evidence that defendant had previously known of any dangerous condition of the stairway; in fact, according to the testimony of a witness who was in a position to know, in the twelve years of his connection with the premises, there had been no previous accident at this stairway."

NEGLIGENCE OF PATRON

Where the evidence clearly indicates that a theatre patron is injured as a result of his own negligence, he is *not* under any circumstances entitled to recover damages from a theatre operator. This point of the law is applicable in all cases involving injuries to theatre patrons, irrespective of the manner in which the injury is sustained. A leading higher court case involving this point of the law is Gibbons v. Harris Amusement Company (167 Atl. 250, Pittsburg).

Citing Loose Rug

In this case a patron, when walking across a lobby of the theatre, sustained severe injuries when he tripped on a small rug. He filed suit against the theatre operator to recover damages and alleged that the injury was sustained because the theatre operator was negligent in failing to provide proper and adequate illumination so that he could observe the dangerous condition of the rug. He testified that the rug was wrinkled and that this condition was the cause of the accident. Also, the patron contended that the rug should have been fastened securely to the floor, or that a theatre employe should have kept the wrinkles out of the rug in order to eliminate danger to patrons.

The lower court held the theatre operator liable in $1200 damages, but the higher court reversed this verdict and, in holding the theatre operator not liable, said:

"The rug was not fastened to the floor, but we know of no rule that requires a rug of that size and description to be fastened to the floor. It was in good condition, had been used there for some time. . . . Under the plaintiff's (patron's) own testimony, the rug was not . . . in a torn or curled up condition which might cause a patron of the theatre to trip . . . nor was there any proof that the floor beneath the rug was slippery or dangerous. . . . There was no structural defect in the rug; nor was it inherently dangerous. . . ."

Citing Elevated Seating

In another leading case, Suggs v. Saenger Theatres (130 So. 817), it was disclosed that a patron testified that she entered the theatre in the afternoon through one of the vestibules, and (note carefully the build-up of her case) that it was dark, that she had never been in the building before and was not familiar with the seating arrangements, that no usher was present to direct or assist her to a seat, that there was not sufficient illumination to disclose the platforms on which the seats were placed, and that she was seriously injured when she tripped on the edge of a seat platform.

The theatre owner, in turn, introduced evidence to show that the light was sufficient to enable the *average* theatre patron to find his way along the aisles; therefore, the court decided that the accident was due to the woman's negligence in *assuming* that the aisle was on the same level as the floor between the rows of seats, and held the theatre owner *not liable,* saying:

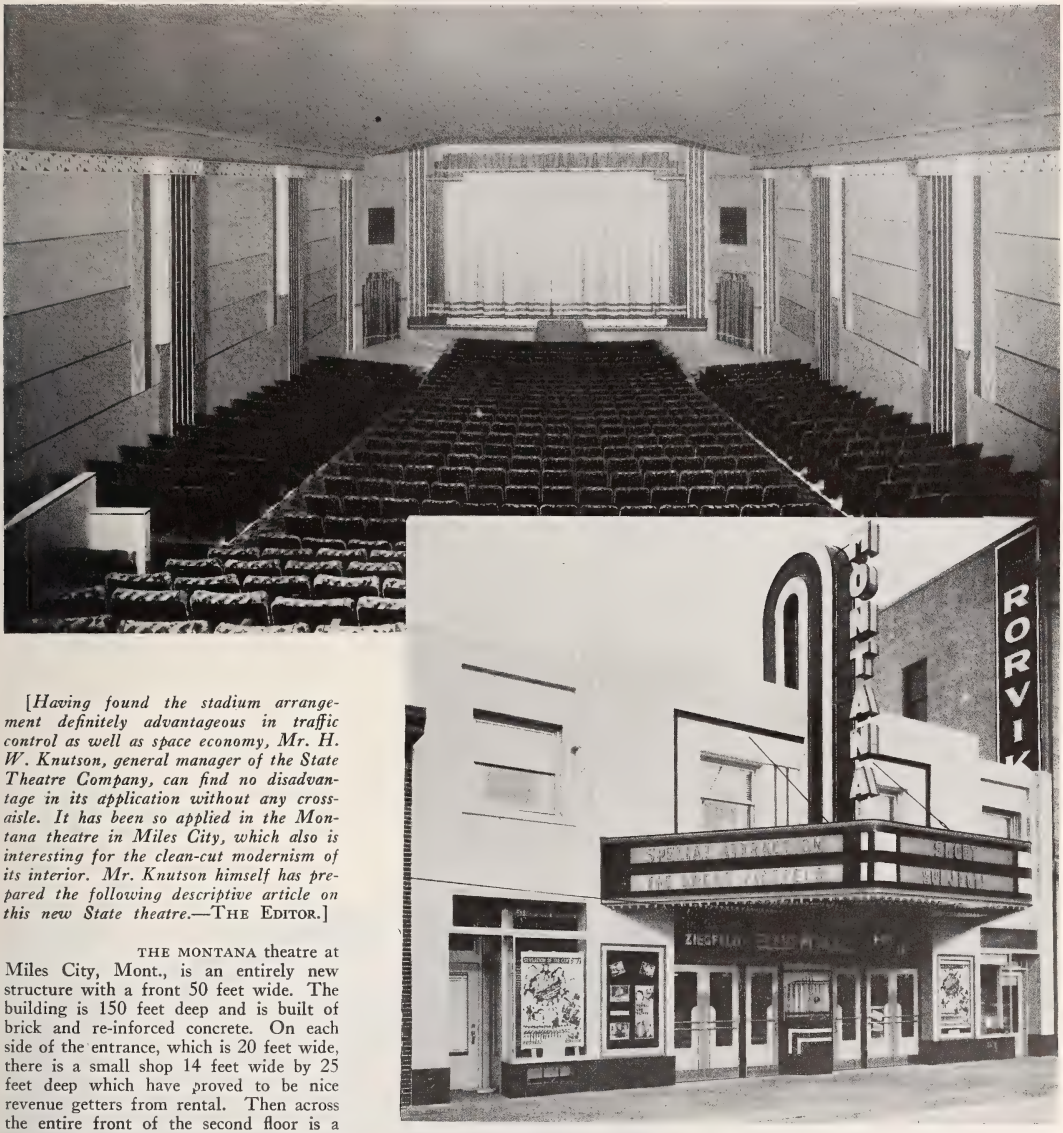
"There cannot be any doubt that one, in passing along the aisle, with the seats rising in tiers along the side of the aisle, must have realized that the aisle was on an incline and that the seats were arranged so as to compensate for the incline. . . . The defendant was not guilty of any negligence in having the theatre so arranged, and it being necessary to maintain the theatre in semi-darkness, we do not think that plaintiff should have assumed that the aisle was on the same level as the floor between the tiers of seats."

Obligation to Observe

In the leading case of Givens v. De Soto (156 La. 377), a patron was injured and testified that the owner was negligent in failing to place floor lights at the ends of

(*Continued on page* 71)

Stadium Plan Without Cross-Aisle



The front, constructed of limestone; and (upper picture) the auditorium, finished in Celotex.

*[Having found the stadium arrangement definitely advantageous in traffic control as well as space economy, Mr. H. W. Knutson, general manager of the State Theatre Company, can find no disadvantage in its application without any cross-aisle. It has been so applied in the Montana theatre in Miles City, which also is interesting for the clean-cut modernism of its interior. Mr. Knutson himself has prepared the following descriptive article on this new State theatre.—*THE EDITOR.]

THE MONTANA theatre at Miles City, Mont., is an entirely new structure with a front 50 feet wide. The building is 150 feet deep and is built of brick and re-inforced concrete. On each side of the entrance, which is 20 feet wide, there is a small shop 14 feet wide by 25 feet deep which have proved to be nice revenue getters from rental. Then across the entire front of the second floor is a large apartment.

The box office is located on the sidewalk property line and is so arranged that in summer the cashier uses the front spot for ticket sales; however, for winter use the ticket sale is confined to the wicket just inside the first doors. The lobby display cases or frames are mounted on the walls and set in a Carrara glass trim of black and green.

The facing material for the front of the building is limestone in a buff color. The marquee has two-line attraction boards with neon used to illuminate under sand-blasted prism glass behind silhouette letters. The neon tubing for the board illumination is red and blue on a three-point flasher, permitting a combination of the two colors.

Upon leaving the lobby one enters a spacious foyer which is lighted with specially designed fixtures (by Elaine) and luxuriously carpeted in velvet weave of modern design laid on ¾-inch Ozite.

The general decorating scheme is of various shades or tones of green, and of course with a blending of contrast colors



The foyer, which has a color scheme dominated by green, gold and blue.

to give the entire decorating scheme the richness it has in the main auditorium. The foyer walls have rose stripes with gold bands, and the foyer ceiling is done in three shades of blue, each shade being separated by a gold line. The high point in the foyer ceiling is done in a cream background with free-hand ornamentation of modern pattern exevuted in gold. The carpeting is of modern design and the two predominating colors are rust and green.

Just off the foyer is the main lounge, reached by descending a flight of four steps from the foyer floor level. This lounge is 18 feet wide by 34 feet long. It is carpeted the same as the foyer. It is furnished with two three-section corner pieces, and four two-piece "love seats." These are constructed to stand hard usage and are covered as follows: backs and sides, or arms, light cream leather; inside backs and sides and seats, blue and rust mohair. All lighting is from two table lamps and two torchiers. At a point just opposite the stairs leading from the foyer is a figure of a dancing girl, executed in relief on the lounge wall by Gunnar Dahlstrom, who was in charge of decorating the theatre. Off the main lounge are the women's and men's lounges and off these are toilet rooms.

The ceiling of the public lounge is unique in the beamed effects obtained from the pouring of the reinforced concrete slabs and beams for the stadium just above the lounge. This most interesting ceiling, plus the decorative treatment, gives us one of the finest lounges I have ever seen.

AUDITORIUM

To enter the main auditorium from the lounge one returns to the foyer from which entry to the main floor is gained by passage ways along each side wall, and upon entering the main auditorium one then can select seats either on the main floor or back into the stadium.

The first five rows of seats in the stadium in the center section is given over to loge seats, and in the extreme back of the stadium are two small smoking sections—these are the only places in the auditorium where smoking is permitted.

The auditorium side walls are paneled between pilasters, above a 5-foot wainscot, with Celotex laid horizontally in strips 3 feet wide—three, four or five strips in each panel, according to the different levels. These Celotex strips are jointed by the use of ¾-inch chromium beading.

The main auditorium lighting is by vertical cornice fixtures on color circuits, located on each side of every pilaster, and by two ceiling fixtures over the back of stadium ceiling. The ceiling of the auditorium is two tone Celotex so laid as to give a herring-bone effect.

The proscenium arch is 32 feet wide by 20 feet high. The front curtain is made of gold color antique satin with pea green trim, while accessory drapes are of green antique satin with gold trim. The screen setting is of egg-shell antique satin. Also other passages, exit openings and arches to lounge from foyer are draped with combinations of gold and green antique satin.

Seating (by Air-Loc) has end standards of modern design and are of spring-edge type with fully upholstered backs. Covering is green velour with a diamond pattern. Total capacity is 669, with 210 seats in the stadium.

We broke away from the usual procedure of a cross-over at the point in the auditorium where the stadium starts, and for that reason we have but the regulation 14-inch riser or step, starting at that point, and all other risers or steps of stadium are 14 inches, with a 7-inch auxiliary step at each riser. The reason for this procedure was to save two rows of the choicest seats in the house center section which would otherwise have been given over to the cross-over passage. Of course, it may be a slight inconvenience at times not to have this cross-over, but I find that by a little care in handling the incoming patrons, the house can be so well balanced that any need for the cross-over is entirely eliminated and therefore added choice seats are had.

The Montana is equipped with the latest Western Electric sound system, and is arranged with 24 seats equipped with Western Electric hard-of-hearing devices. The projection equipment includes two Simplex machines, General Electric, copper oxide rectifiers, and Jewel Suprex carbon arc lamps. All stage lighting and curtain controls are operated from the projection room as well as stage.

AIR SUPPLY

For supplying air we installed a U. S. Air-Conditioning Corporation system, with air washers and humidifiers, then we also

(*Continued on page* 60)



The main lounge, with its "beamed" ceiling formed by stadium slabs.

Our Theatre Standards Lead World

● But other countries are rapidly taking up the lag, declares Arthur E. Meyer, who has been a visitor in most of them



Mr. Meyer in Calcutta (where posing for your portrait seems to be serious business), with E. D. Klemka, Simplex projector distributor there.

THAT MOTION picture standards are higher in the United States (and one must include a large share of Canada, too) than in any other part of the world, you would not expect anyone to deny. Most Americans, even members of the motion picture industry, are likely, however, to point to the preference of the public in other countries for Hollywood films as evidence of this leadership, whereas the quality of American pictures by no means constitutes either a complete demonstration or an explanation of the advanced stage of the motion picture in the United States. What gives America a superior position in the world of the cinema is its theatres.

This you soon realize upon talking with Arthur E. Meyer, whose job for sixteen years has been to know intimately the conditions of motion picture exhibition in most regions of the world. He has just become general sales manager of the International Projector Corporation, in an organizational change which places him in the chair long occupied by Herbert Griffin, now executive vice president. But from July 5, 1921, when he joined International, until just the other day, Mr. Meyer was export manager, and in that capacity he has observed motion picture operations at first-hand in most of Europe, in China, Japan, Siam, India, the Straits Settlements, all of the countries of South and Central America.

"Even England," reflected Mr. Meyer, "hasn't the general—or shall we say, *average*?—standards of motion picture exhibition that America has, and of course England is far and away superior in this respect to the other countries I have visited. Now let me explain that a little further."

Apparently he wasn't satisfied with the accuracy of such a generalization. He turned in his chair toward the office window and Brooklyn Bridge just beyond, and swung an extraordinarily long leg over its mate (Arthur Meyer stands well over six feet, as lean as he is tall).

"There are," he continued after a moment, "many British theatres as well designed and as well equipped as our best houses. But in the United States you are as likely to run across such theatres most anywhere, and the latest equipment and high standards of performance are as common in smaller communities in this country as in our cities. That is not true of any other nation in the world.

"Take our projectionists, for example. Now in England, where conditions are more comparable to ours than those elsewhere, they are not as well trained, on the average, as projectionists in this country are, they work long hours at low wages, and frequently have to get along with equipment which is of very old type or makeshift.

"Let me illustrate: In a large number of theatres a projectionist comes to work early in the morning and is not through until late at night. If there is any repairing to do, he has to do it, if it can be done in the theatre. Also, if the theatre has a stage show of some kind, he may have to help with the sets and lighting. And of course he has to run the spots and effect machines as well as the projectors, and the effect machine may very well be merely a stereo with some home-made gelatine attachment. His wage is likely to be somewhere around $15 a week.

"When you think of those conditions, you cannot help admire the British propectionist for his—well, his interest in projection. There is no projectionist's union over there, you know—in fact, for some reason British projectionists have turned down efforts to organize them. But there is a craft organization called the Guild of British Kinema Projectionists and Technicians, which is doing some fine educational work and should have an appreciable effect on projection standards generally over there. The trick, however, will be to 'sell' theatre operators on the value, in dollars and cents, of really skilled projectionists and well built, modern equipment, something they do not yet realize as fully, as generally as in the United States."

It seemed to the writer a matter that was importantly affected by industry organization. Mr. Meyer nodded.

"Nowhere is the motion picture business so well organized, so important a part of the nation's business, or perhaps one had better say, so established among the leading industries, as in the United States.

"One should not overlook the fact that in this country circuit operation has been important for a long time, and you can say what you want to about circuits, they have done much to raise standards, and to spread them over the country. That very thing has taken place during the last couple of years in Japan, where some big business men have been taking an interest in motion picture exhibition. The result is a growing number of attractive, well planned theatres with modern equipment, not only for projection, but all purposes."

How about South America, which as a growing market for American goods, ought to be importing some of our ways as well?

"They have been building some very fine theatres down there the last few years," replied Mr. Meyer, "also as a result of the interest being taken by large financial groups in the motion picture theatre business. Development, of course, is necessarily confined to the larger cities. Most people haven't the money to go to the theatre with any regularity."

Wasn't that the real reason why exhibition standards in the other countries lagged behind those of the United States?

"It probably is one of the reasons. It

(*Continued on page* 60)

About People of the Theatre

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

HARVEY WHALEY, manager of the Grand theatre in Macon, Ga., has resigned to accept a position as advertising and display manager of the J. C. Penney Company store in Savannah, Ga. WARREN BAILEY, formerly assistant manager of the Grand, has succeeded him, and LEW TRUESDEL has been named assistant.

AUBREY MCCRAY has been appointed manager of the Lyric theatre, Stuart, Fla., succeeding FRED HANCOCK.

The Strand, Knoxville, Tenn., will be renovated, according to E. W. STREET, Knoxville manager of the Wilby-Kincey organization.

The old Palace in Houston, Tex., recently used as the KTRH playhouse, has reopened as a motion picture theatre.

C. A. MATTHEWS, formerly associated with Loew's, is the new manager of the Orpheum theatre in Memphis, Tenn., which is now being operated under the direction of the Bluff City Amusement Company, Inc.

J. O. COLE and E. F. GRANT, lessees and operators of the Nelson theatre, Pascagoula, Miss., are building a new house.

RANDOLPH HALL has taken over the Aztec theatre at Van Alstyne, Tex., formerly owned by W. R. HOLCOMBE.

E. D. PRESTON is president of the newly organized Willow Theatre Corporation, Richmond, Va., which has been chartered to conduct a theatrical business.

STEVE MANDERSON, for the past five years assistant manager of the Ritz theatre, Macon, Ga., has become manager of the Capitol there. He succeeds JOHN YOUNGBLOOD, who resigned to accept a position in Montgomery, Ala.

Kanawha Theatre, Inc., Charleston, W. Va., has received a charter. The authorized capital is 250 shares, no par value. Incorporators are FLOYD E. PRICE, LUCY O. PRICE, EUGENE R. CUSTER and BEULAH CUSTER, all of Charleston.

WINSTON POWER, formerly of Henderson, Tex., has become manager of the Peoples theatre in Beaumont, Tex., succeeding RALPH WARNER, who takes over the management of the Rio theatre there. E. E. SPARKS, former manager of the Rio, has been transferred to Gladewater, Tex.

The Sylvan theatre, Sylvania, Ga., held its formal opening on October 8 with Mayor J. A. Mills appearing on the program.

RIDLEY GREEN of Chase City, Va., has opened his recently completed Mecca theatre.

The Lee theatre, Dawson, Ga., of which M. G. LEE is owner, was damaged by fire September 28. According to E. S. MAYO, house manager, the theatre had just been cleared after a matinee when explosion of film occurred, resulting in damage estimated at $2000.

ARNOLD GARY, manager of the Woodlawn theatre, a suburban house in Birmingham, Ala., has reopened the house after completion of an extensive remodeling program. Total cost of the remodeling was approximately $10,000.

JOHN MILLER has remodeled the Pastime theatre, Cordova, Ala., at a cost of approximately $3000.

Work has begun on remodeling of the building at 117 South Tyron street, Charlotte, N. C., into the Tryon theatre, Theatrical Enterprises Company project. The house will seat about 600 persons. ELLIS BLUMENTHAL is head of the company.

The Moor theatre, Mooresville, N. C., has completed installation of several thousand dollars worth of new equipment in the projection room.

Plans for a two day opening of the Dock Street theatre, Charleston, S. C., on November 26-27, has been announced by Mayor Burnet R. Maybank.

The old Orpheum theatre, St. Augustine, Fla., is being demolished to make way for a new and modern house, to be constructed by the Spark Enterprises. Plans for the new theatre are being drawn by RAY A. BENJAMIN of Jacksonville. It will probably be known as the Matanzas theatre, with a seating capacity of 888 on the main floor, and 312 in the balcony, making a total of 1200.



Rendering of front elevation of a new theatre being constructed by R. M. Clossters of Salem, Ill. It will seat 800 and be completely air-conditioned. Cost of building, including plumbing and lighting, is $60,000. The architect is W. Stiegmeyer.

BERNARD J. FONSECA has opened his refurnished Aston theatre, New Orleans, La.

The Ritz theatre in Stockton, Cal., has been opened by Fox West Coast Theatres. It represents a $100,000 construction job which converted a former garage and office building into a theatre with a seating capacity of some 1200. Some additional $30,000 was spent on equipment. FWC is associated with FRED WILHOIT of Stockton, in the financing and operation.

MORRIS GALLOS, operator of the Majestic theatre, San Francisco, has reopened his house after extensive alterations and refurnishing. Some $20,000 was spent.

Two new theatres in the Seattle territory opened last month. They are the Liberty in Ellensburg, a part of the Mercy Theatre Circuit; and ROY IRWINE'S Ritzville theatre in Ritzville, Wash.

The Copley theatre, Boston, Mass., reopened October 1 after being renovated. The former Copley is now operated by the Shuberts.

The Grand theatre, Camden, N. J., reopened October 14, A. J. Vanni, Warner Brothers zone manager, reports. The house was completely remodeled.

H. W. ANDERSON has opened his new Sanilac theatre, Sandusky, Mich., a 650-seat house, and is closing the old Star, a 400-seat theatre.

GLEN BULOW, operator of the Brooklyn theatre, Brooklyn, Mich., is building a new theatre to replace the present one. It will seat 750.

ROY T. SHIELD, owner of the Gray theatre in Enid, Okla., recently installed 200 new cushioned auditorium chairs, new heating system and new decorations.

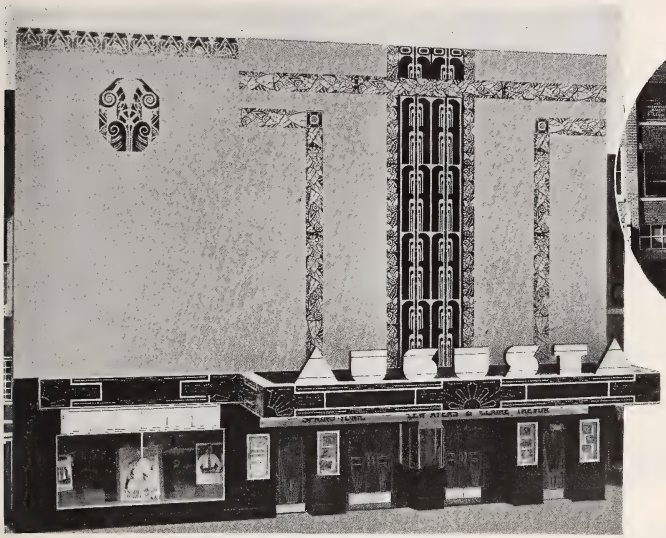
A. M. ABBOTT of the Kihekah theatre, Pawhuska, Okla., is opening a new theatre there, to be called the Osage. The house, which will seat 400, will occupy the George James building, now undergoing extensive remodeling.

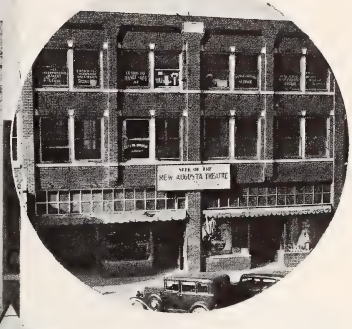
RAY RECTOR has reopened his Columbia theatre in Anadarko, Okla., after re-

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modeling and enlarging it. Carrara glass was used to refinish the entire front of the house.

FRED W. WHEELER, owner and manager of the Colony theatre, Gallipolis, Ohio, has installed a special Zephyr marquee. The Atkins Quality Sign of Athens, Ohio, Artkraft Sign Company distributor, made the installation.

A. L. WOODS is remodeling and increasing the seating capacity of his Woods theatre, Chino, Calif.

W. H. ANDERSON, operator of the Sandusky theatre, Sandusky, Mich., has installed new seating in the house. E. A. WEDEMEIER made the installation, using Ideal chairs.

F. F. VON COURT has installed a Kooler-Aire washed air system in his Mercer theatre, Princeton, N. J.

WILLIAM PATRICK MURPHY of Electrical Research Products, Inc., has been assigned to the New York metropolitan area. Mr. Murphy has been identified with showbusiness for many years having left the Prudential Playhouse Circuit, where he was division manager, to be lower New England sales representative for Erpi.

J. P. ADLER has installed a Kooler-Aire washed air system in his New Adler theatre, Marshfield, Wis.

B. S. MOSS, has opened the New Central, Cedarhurst, Long Island, which was partially destroyed by fire last May. The theatre has been rebuilt. The 49th Street theatre, new Broadway house, will be opened by Mr. Moss on November 1.

BERNARD SHAPIRO has taken over the Gem theatre on Eighth Avenue theatre, New York, formerly operated by Consolidated Amusements.

BEN LEVY is now operating the Lincoln, Brooklyn, N. Y., which was formerly operated by Max A. Goldbaum, booking through the Brandt circuit.

C. E. ADAMS, who is top man of the projection staff of the Fox Watson theatre, Salina, Kan., holds several other jobs besides. He is a lieutenant colonel on Governor Huxman's staff, department commander of the Kansas branch of the Veterans of Foreign Wars, and business agent of the IATSE in Salina.

CLIFF MORROW has installed a new marquee in his Morrows theatre, Decatur, Ill. Linder, Inc., of Decatur, distributor for the Artkraft Sign Company of Lima, Ohio, made the installation.

ROBERT CORBIN, formerly manager of the United Artists theatre in Detroit, has been appointed manager of the Michigan theatre there. C. GIESMAN, who Mr. Corbin succeeded as manager, becomes assistant to LEE C. GARDNER, general manager of the United Detroit Theatre Corporation. The Michigan recently underwent extensive alterations. ASHER SHAW, former manager of the Rivera theatre, Detroit, has been named manager of the United Artists theatre. HAROLD BROWN, former manager of the Annex theatre, Detroit, has become manager of the Ramona theatre, while CLAUDE DEARDORFF of the Ramona is the new manager of the Rivera. HYMAN BLOOM, formerly manager of the Rosedale theatre, Detroit, has been appointed manager of the Annex, and RUFUS SHEPARD, formerly assistant manager of the Rivera, is the Norwest manager.

The United Detroit Theatres Corporation has assumed exclusive management of the Cinderella theatre, Detroit. The theatre has been completely redecorated; also other improvements, including Western Electric sound, were made. GEORGE RENSHAW, former manager of the Norwest theatre, is the new manager of the Cinderella.

WADE E. ALLEN has opened the Grand Victory theatre in Detroit, after completely remodeling it.

LEN SOSKIN, former United Artists salesman in Detroit, who recently took over the Amsterdam theatre from HARRY G. CLARKE, has transferred it to Len Shecter and has joined the Detroit RKO Radio sales staff.

The new West End theatre, formerly the West End Lyric, and the Hi-Pointe theatre, in St. Louis, have been reopened by the St. Louis Amusement Company after extensive remodeling.

RAY RECTOR has reopened his Columbia theatre, Anadarko, Okla., which was closed for several weeks for complete remodeling and enlarging.

T. B. NOBLE, JR., has opened the Pix theatre in Oklahoma City, Okla. The new house seats 400.

The new Varsity theatre, Norman, Okla., seating 500, has been opened. The house is managed by LOU CHATHAM, who operates the Sooner and University theatres there for Griffiths Brothers.

HARVEY D. ORR has opened the Speedway, first theatre in Speedway, Ind. The design is modern with the interior so arranged that the floor rises steeply three-quarters of the way back, instead of with the usual gradual slope. The town of Speedway adjoins the 500-mile auto race track just west of Indianapolis.

.E. T. REES has been appointed manager of the Indianapolis office of Cutler-Hammer, Inc., Milwaukee, motor control and electrical apparatus manufacturers.

HARRY MCWILLIAMS, former advertising and publicity man for the Opera House in Cincinnati, has been appointed assistant to EARL J. HUDSON, manager of publicity for the George W. Trendle circuit, Detroit.

T. F. KEASLER, owner and manager of the Strand theatre, Jefferson, Tex., has installed a Zephyr marquee. J. H. WATER-



Loew's newest theatre in South Africa, the Metro, recently opened in Durban. The auditorium seats 2,000 on two floors. All interior fittings are in dull chrome, while exterior metals are of bronze, which is best suited to the climate. The exterior has floodlighting provisions. Equipment includes Simplex projectors, RCA Photophone sound system, and Carrier air-conditioning apparatus. The theatre was designed by Thomas W. Lamb of New York, with Cowin & Ellis of Johannesburg as associates.

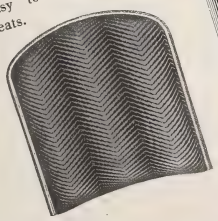


On this Heywood Streamline Chair (O.C. 980) the chromium trim figure is repeated in an exclusive mohair pattern on the back. Many other smart chromium trims are available on this steel standard.

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THERE'S A LIFETIME OF WEAR in this swanky, streamline chair because it's an *all steel* design. The Heywood Streamline edge (which protects upholstery) is formed from large size, cold rolled steel. The H-W Steel Back Panel . . . the H-W Steel Hinge . . . complete Steel Aisle Standard and Bottom Board are features that give you a beautiful, trimly tailored chair . . . one that can take plenty of abuse, yet never show it . . . a chair that offers more and better wear per dollar of investment. May we tell you in detail about this and other Heywood Streamline Chairs?

The Heywood Streamline Back has a protective cold rolled steel edge which prevents upholstery from soiling and wearing. It quickens house traffic, too, makes it easy to "spot" vacant seats.

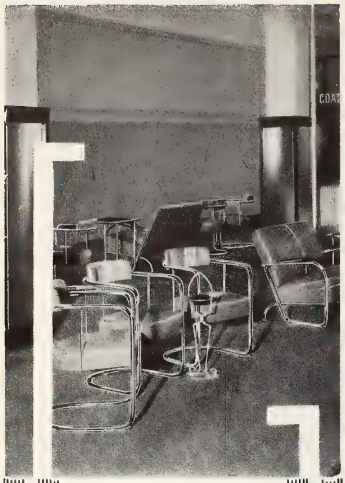


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HOUSE, distributor for Artkraft products in Texas, made the installation.

E. C. BEATTY, president of W. S. Butterfield Theatres, Inc., has completed plans for rebuilding the Garden at Flint, Mich. A long-term lease has been signed with A. M. DAVIDSON, owner. Work will start next March. Construction will be of brick, steel and concrete.

TOM WILHOIT has opened his new Lyric theatre in Plattsburg, Mo., the town's only motion picture theatre.

F. L. LOWE, Sterling, Kan., is remodeling a building in Hoisington, Kan., which when completed will be known as the Star theatre.

JOHN PEKRAS, owner of the Capitol and Rivoli theatres, Elyria, Ohio, has installed new seating. The chairs are of the full-upholstered type and were supplied by the International Seat Corporation.

LOUIS LAZAR, district manager for the Schines circuit, has negotiated a long-term lease on the Castamba, Shelby, Ohio. The house has been operated by the Castamba Realty Company, composed of J. C. STAMBAUGH, H. D. SHREFFLER and R. L. CASTOR. Mr. SHREFFLER remains as manager.

HARRY POPKIN, manager and owner of the Burbank and Jewel theatres, Los Angeles, has installed International Seating Company chairs.

FRANK ULLMAN will open the Axteca theatre, Calexico, Calif., upon completion of remodeling.

SALVATORE and SYLVESTER ENEA will remodel their California theatre at Pittsburg, Calif., at an estimated cost of $45,000.

ELMER R. TILTON will shortly open a theatre at Galt, Calif.

JACKSON FOSTER has taken a lease on the theatre at Elsinore, Calif., that has been operated by H. C. SCOTT.

JOE SAMAHA of San Francisco, is planning the erection of a $100,000 theatre at Willows, Calif.

GEORGE S. DICKIE has remodeled the Cambria theatre at Cambria, Calif.

GEORGE HALLIGAN has taken over the management of the Brentwood theatre, Brentwood Heights, Calif.

HARRY CATLIN has acquired all the assets of the Sierra Corporation, Eagle Rock, Calif., and all interests in the Sierra theatre there.

C. J. STANLEY and JOE MALM have sold their interests in the Solano theatre, Fairfield, Calif., to Redwood Theatres, Inc., of San Francisco.

The recently organized El Cerrito Theatre Company plans to erect a theatre at El Cerrito, Calif., at an estimated cost of $75,000.

ORANGE PHELPS and HARRY HILL plan to erect a theatre in Hillsboro, Ore.

The New Gem theatre, Canton, Mo., will open November 1, according to present plans.

J. O. KRUSE, superintendent of Loew's State theatres, New Orleans, died of a heart attack September 27. He was 50 years old.

PAT MCSWAIN, formerly manager of the Criterion theatre, Spartanburg, S. C., has joined the commercial department of radio station WSPA, Spartanburg. Mr. McSwain had been a staff announcer for some time.

Smith Miami Theatre Corporation, Miami, Fla., has been chartered to operate theatres. The authorized capital is 196 shares, no par value. The incorporators are N. B. LYON, M. R. POLLARD and W. R. MCLAREN.

NORRIS HADAWAY, manager of the National theatre, South Elm street, Greensboro, N. C., has completed plans for a modernization program to cost approximately $12,000. The improvement plans call for a complete renovation and redecoration.

AIDIE ANGLIN is managing the new Richland theatre at Richland, Ga., recently opened by the Peoples Theatres Corporation of Union Springs, Ala.

ALLEN T. SPARROW, formerly of Norfolk, is the new manager of Loew's theatre in Richmond, Va. He succeeds GEORGE A. JONES, who has been transferred to Boston.

ABE FRANKEL, veteran motion picture theatre operator, is contemplating building a theatre at Third and Euclid Streets in Des Moines.

A. H. BLANK, celebrating the completion of 25 years as a theatre operator, is issuing invitations to an anniversary dinner, to take place in December.

VERNON KELSO has taken a lease on the Hawthorne theatre, Portland, Ore., and changed the name to Zephyr.

CLARENCE L. LAWS, for eleven years manager of Fox West Coast theatres at Berkeley, Calif., and manager of the United Artists theatre there since its opening several years ago, has resigned to take over the management of three large theatres at Oakland, Calif., in which he has purchased an interest, buying out the holdings of CHARLES D. CARROLL in Charles D. Carroll Co., Ltd., a subsidiary of the Blumenfeld circuit. He will manage the Roxie, American and Franklin theatres in Oakland.

[Technical descriptions of products of specific manufacturers appear in this department without distinction between projection and other functions]

Practical Air-Conditioning for Small and Medium-Sized Theatres

● Examining the ventilation requirements of theatres seating from 500 to 1000 and pointing out the various methods by which they may be met

THE MANAGERS or operators of the small and medium-sized theatres have a distinct advantage over their competitors when it comes to air-conditioning or proper ventilating and cooling methods. It perhaps would be more correct to say that they should have the advantage, but few seem to benefit from the advantage, because they so frequently resort to home-made methods and the advice of some heating man in the town, or some salesman of equipment. The money wasted in this manner and the inefficient results obtained quickly swings the advantage over to their larger competitor.

Before starting out to point to some of the peculiarities of the smaller plants, it might be well to clarify the term *air-conditioning.* It is pretty well accepted today among engineers and equipment manufacturers that air-conditioning means the positive *control* of *temperature* of air, the *humidity* of the air and the *air motion.* In a more correct sense, air-conditioning must also control the cleanliness of the air, but this phase of it is frequently overlooked.

There are still theatre operators who believe that filters are an unnecessary, an added expense and of little use. This point of view is rather astounding, and the finest argument against it is to let those who feel that way about it examine the filters in an air-conditioning system after they have been in use for, say, three months.

In the light of this definition of air-conditioning, there are many small theatre owners and managers who feel that they cannot afford air-conditioning. In the final analysis, does the small theatre *need* air-conditioning? There is no general answer to the question. The answer depends upon several things—the geographical location of the theatre, the trend of the business done by the theatre, whether matinee or evening, and the people to whom the theatre caters.

We have in our human bodies perhaps the most delicate, most intricate and most complicated temperature regulating equipment known. Yet this human equipment very frequently gets out of balance; it is affected by the food we eat, the climate we live in, the immediate state of our health our blood pressure, our heart action, and our bodily activity. We must understand that the most perfect air-conditioning job ever done will not mean comfort to every person that might be subjected to it. It follows, then, that our efforts must be directed toward *making the greatest number comfortable.*

The human body reacts in terms of comfort or discomfort to *temperature,* the feeling of warmth or coldness; to *humidity,* the accelerating or retarding of the evaporation of the moisture from the exposed skin surfaces; and the *movement* of air, which brings more air in contact with the body. These are the three fundamental phases of air-conditioning. When any one of these three characteristics of air can be altered by mechanical equipment you are getting nearer to air-conditioning, even though methods of control may be faulty. But if the equipment alters only one of these characteristics, even though it does that perfectly, you still could not say that you had air-conditioning.

RELIEF—THE SMALL THEATRE'S PROBLEM

THE PROBLEM of the small theatre is definitely one of *relief* rather than one of *complete* air-conditioning. (This really applies to some of the larger theatres, too.) Between just straight ventilation, which might be described as blowing air into a theatre, and air-conditioning in its broadest meaning, there are many degrees of comfort and relief.

To begin with the first step toward air-conditioning, which we will call ventilation, we need equipment to take air from the outside and force it into the theatre. This is the air motion part of air-conditioning. Many theatre managers have bought fans from salesmen, then more or different types of fans, and still they were not satisfied with results. There are still many fans manufacturers selling fans to theatre men under some system name, such as the "Ocean Breeze System," or "Forest Breeze," etc., and basically the equipment consists in a fan or blower plus some art work on a pretty folder. Now, we all have experienced the sensation of being exposed to an electric fan; well, larger systems of ventilation work on the same principle, except that they draw air from the outside, which may or may not be cooler than the air on the inside. The point is that it is the *air movement* that tends to create an apparent effect of cooling.

The absolute failure of such systems in any given case can usually be attributed to one of two causes, or both: First, an inadequate duct distribution system; second, an inadequate exhaust system. Every fan or blower gives air a velocity in one direction. It is quite true that a high-velocity stream of air entrains and agitates other air, but there is no reason to believe that air delivered at the proscenium will agitate and set into motion the air under the balcony and in the side seats and the corners of the top balcony. If air is to be got to those points, it must be delivered there in ducts and released at the desired point. (This statement is positively made regardless of statements that might be made by the advocates of few delivery points and high velocities.)

GRILLES

A secondary fault of many ventilation systems lies in the types of grille or deflectors used. All too frequently they are of the home-made variety and actually do more harm than good. Most sheet metal



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BOILER GAUGES: We are now in the heating season. The gauge on the boiler is to an engineer what the stethoscope is to a doctor. It helps him to form an opinion as to what is going on inside the system.

Gauges on theatre boilers are most of the time inaccurate because they are never calibrated, cleaned or taken care of until they stop recording altogether. Perhaps the most damaging action on a gauge is the fluctuation of the pressure it is supposed to record. Many times this fluctuation is so excessive that it is hard to read the pressure accurately.

There is a small attachment on the market that might be called a pressure snubber; it serves as a shock absorber for the gauge and is installed between the source of pressure and the gauge. By absorbing the surge and shock of the steam on the delicate parts of the gauge, it prolongs the useful and accurate life of the gauge. The resulting steadiness of the gauge needle on the dial makes it easy to read accurately. It is really worthwhile because it is inexpensive and in many cases it will save a portion of the fuel bill because it permits the gauge to be read accurately.

•

HOT AIR FURNACES: There still are many of the smaller theatres heated by hot air furnaces. One of the long-standing objections to hot air furnaces has been the lack of any control system. There is now manufactured a fan and temperature limit control for warm air furnaces. This control is of the mercoid switch type and permits individual settings for high and low operating points. The dial on this instrument is calibrated from 50° F. up to 300° F., and adjustments can be made over the entire scale.

This control prevents the operation of the fan if the furnace is not up to a predetermined temperature, and in this way cold air cannot be blown into the room. Hot air furnaces, particularly those fired by gas, can be helped.

•

AIR-CONDITIONS GUIDES: One of the leading manufacturers of air-conditioning equipment has developed an "Air-Conditioning Ruler," which, when used in conjunction with their psychrometric charts, greatly simplifies the solution of air-conditioning problems.

For instance, here are some of the types of problems that can be solved:

Given the dry bulb temperature and relative humidity to be maintained in an auditorium, you can tell what the dry bulb, wet bulb and dew point of the air delivered must be.

Given the characteristics of the air delivered into an auditorium, you can tell what condition will exist in the room.

You can find the volume of air required to maintain a given condition in an auditorium.

You can determine the total heat that must be removed from the air at one wet bulb temperature to cool it to another wet bulb.

•

PROTECTIVE COATING: Take any color in oil and mix it with a good grade of clear light varnish and it forms a coating that is excellent for toilets and doors and on all surfaces that are subject to hard wear. When mixed with a spar varnish it forms a paint excellent for attraction frames, box offices or marquee attraction signs.

men, and even some carpenters, seem to think that they can design grilles. It is a fallacy. Grille engineering is a highly specialized study, and whereas a home-made grille might cost $6, and a proper bought grille might cost 20, it is very bad economy to save the $14 and put in the home-made grille. Air delivered by an inefficient grille, and air delivered by the correct grille is just as different as a baseball pitched by a sand lot scrub ball player and one pitched by Carl Hubbell. Because of the grip, the way the ball leaves his fingers, and the wrist motion Hubbell retains control of the ball to a great extent after the ball leaves his grasp. The proper grille does somewhat the same with the air leaving it.

EXHAUST SYSTEM

The other failure of the ventilating system is the lack of inadequacy of a proper exhaust system. Every fan or blower, due to its design, dimensions and the motor power and speed with which it is running, will push or pump air up to a certain fixed pressure. Unfortunately, in the great majority of the installations, this is a very low or small pressure, so small that it is not measured in pounds but in inches of water column. In even figures, a column of water one foot high exerts a pressure equivalent to half a pound per square inch. The average blower installed in theatres will push against a pressure of about ⅜-inch water column. Translating this in terms of pounds pressure per square inch so that you can see just how little it is: (½ ÷ 12) ⅜, or 3/96, or 1/31 of a pound per square inch. Since there are 16 ounces in a pound, this means, in round figures, half an ounce per square inch. You will agree that that is not much pressure. This means that such a blower, when it has once built up that pressure in the theatre, cannot force any more air into the theatre, but as the air escapes through the entrance doors or ceiling vents, it can or will replace only the air that escapes. Other than this it can only mildly agitate the air. Therefore unless a definite blower exhaust is connected to the theatre the movement of air through the theatre is so sluggish and slow that the ventilation becomes inadequate.

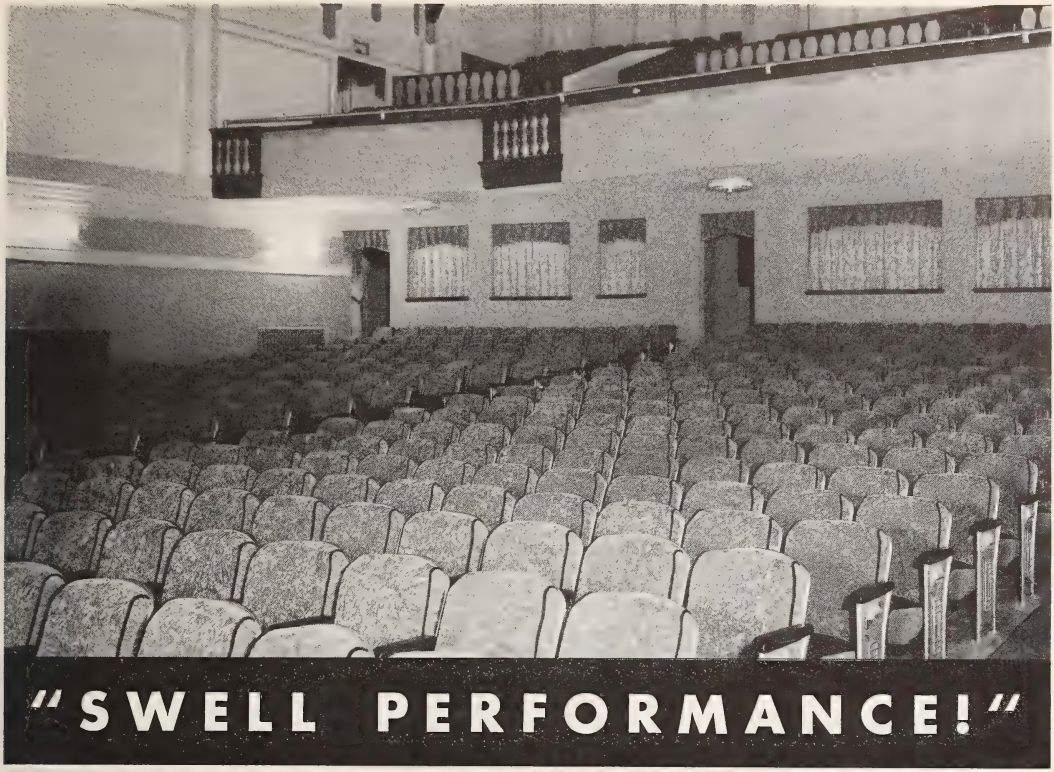
Air change is frequently referred to in connection with ventilation. There are still salesmen who tell theatre managers that if they will buy their blowers, they will have an air change in the theatre every 4 minutes or so. This sounds fine and seems as if it should be the answer to the problem.

Let's analyize this. Assume we have a theatre auditorium 40 feet wide, 20 feet high, 100 feet long: 40×20×100=80,000 cubic feet. The salesman has recommended a 20,000 cubic feet per minute (c.f.m.) blower. Certainly 80,000÷20,000=4 minutes. But this little theatre, we'll say, is tight and the only escape for the air is through the front doors. The blower, as described above, has a pressure characteristic of ⅜-inch water column (½ ounce per square inch). The three double front doors are kept open, each pair measures 5 feet wide and 7 feet high. The total area of escape is 3×5×7, or 105 square feet. The velocity of ⅜-inch water column is about 50 feet per minute; so 50×105=5,250, or 5,250 cubic feet of air passes out of the theatre every minute.

The blower, regardless of its rating of 20,000 c.f.m., can put into the theatre only 5,250 cubic feet of air per minute; therefore, the true air change in that theatre is 80,000÷5,250=15.2 minutes.

However, the fact that the air changes every 15 minutes, instead of every 4 minutes, is an unimportant reason why the blower is unsatisfactory. The point of this entire explanation is that it is the *exhaust* system that measures the rate of air change, not the capacity of the delivery blower. Many ventilating systems are absolutely useless without an adequate exhaust blower. With regard to the exhaust system, it too usually must have a duct system. Ability of a blower to remove so much air from a theatre is not enough—the parts of a theatre from which the air is removed are of utmost importance.

There is another checkup which is of interest and a guide to air motion. Assume that the theatre used in the example above had the 20,000 c.f.m. blower installed. We have determined that 5,250



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cubic feet of air escaped every minute through the front doors. We decide to install an exhaust system to remove 10,000 c.f.m. from the theatre. Then 10,000+ 5,250=15,250 c.f.m. removed from the theatre. The cross-section of the theatre is 20×40=800 square feet. Now, the quantity of air moved divided by the cross-section area will give us an average velocity of the air through the theatre; thus, 15,250 ×800=19 feet per minute. A velocity of 19 feet per minute for air is really little or nothing. Even in good air-conditioning practice we design for an air movement as high as 50 feet per minute, so the conclusion is that for a theatre as described, a 20,000-foot blower and a 10,000-foot exhaust is not enough to give relief results.

METHODS OF HANDLING AIR

A GOOD DEAL of space has now been devoted to ventilation and you may wonder why. The *handling of air,* including velocities, directions, distribution and exhaust (which becomes recirculated air in real air-conditioning), is a fundamental requirement in any form of comfort cooling of theatres. Regardless of equipment or methods, first and last, air must be handled, and the nearer you can come to a proper method of handling, the better the results will be with any given equipment or method.

Summarizing: To handle air there must be a blower (to push the air), a duct system of proper size and shape, a series of grilles that either diffuse the air or give it direction without loss of velocity, and which in many instances may also control the volume at that point of delivery. Finally, there must be an exhaust (pulling the air) to move the air out so newer, fresher air can take its place. If your ventilating system is not performing as it should, look to one or more of these features as possible cause of the trouble.

EVAPORATIVE COOLING

The next step in theatre comfort cooling is evaporative cooling (the use of air washers or water sprays). This is an old principle and the applications of it to cooling air are many and varied. However, let it be definitely understood that evaporative cooling is not guess work; engineers have worked on this principle for many years. Probably (at least in the writer's opinion) the outstanding authority on evaporative cooling in treating air is Walter L. Fleisher, a consulting engineer of New York City. He has contributed a great mass of data on this subject; his studies and papers on it have been outstanding, and it is somewhat surprising to find out that there are still some engineers selling and installing evaporative (air washer) cooling equipment largely on a guess basis.

Evaporative cooling, in so many instances in the past, has been poorly designed, and now with the money and the impetus behind refrigerated air-conditioning, many theatre men have lost faith in washed air systems. In one of Mr. Fleisher's papers, published within the past year, he gives it as his opinion that if the wet bulb in a given locality remains constantly below 70° F., properly designed evaporative cooling systems can give satisfaction. The writer has had a very fine opportunity to check this statement and it has been found to be correct.

The only limiting factor is the size of the theatre, because as the theatre becomes larger, the quantity of air to be handled becomes so great that there seems not to be sufficient space for either ducts or equipment. When the different elements become so large, the cost seems to increase more rapidly than the size of the equipment. Invariably with such a large system, due to job conditions, it becomes necessary to cramp it here and there, and then the loss of efficiency indicates definitely the faults of cramping design. However, evaporation is very definitely a possible method of comfort cooling theatres, say up to 900 seats —but, in the words of Mr. Fleisher, it must be a "properly designed system."

There has been a study made by I. C. Allbright and John Everetts, Jr., of the average wet bulb over a period of years throughout the United States. This chart shows a map of the United States, and certain curved lines have been plotted on this map. Each line represents locations in the United States that have a wet bulb of a certain degree as represented by that line. By studying this chart, the areas of the United States where evaporative cooling equipment should prove effective, are Maine, northern New Hampshire, Vermont, northern New York, northern Michigan, Wisconsin, Minnesota and all states west of a line drawn from a point where the North and South Dakota line joins the Minnesota line, to El Paso, Texas. The Atlantic Coast States, the Gulf Coast States and the regions bordering on most of the Mississippi river are certainly not the areas where great relief can be expected from evaporative cooling methods. Again, for emphasis, even in evaporative cooling jobs, air distribution and adequate exhaust are extremely important.

WELL WATER AND ICE

Further mediums of comfort cooling that might be placed between evaporative cooling and mechanical refrigeration are cooling with well water, and the use of ice as a cooling agent.

There is a relatively small area in the United States wheer cold well water is obtainable in sufficient quantity for comfort cooling of theatres. There are a number of instances of wells that produce 48° F. water, a rather large number that give water ranging from 51° F. to 56° F. Up to this limit the results obtainable are for all practical purposes equivalent to those of mechanical refrigeration. If the well water is about 56° F., the de-humidifying results obtainable are very questionable, even though there is substantial dry bulb cooling of the air. Well water may be used in air washers or through dry-finned coils.

For theatres up to 500 seats the use of ice is practicable, but the writer has never been able to see the real practicability of it in larger theatres. The greatest problem,

it seems to me, is one of control. I have never seen what I consider an adequate ice job in a theatre over 500 seats. Also, I have, on several occasions, looked over jobs that were operating under a definite handicap because of an economy complex on the part of the manager who would not permit the proper quantity of ice to be put into the system each day. The results in these instances were little better than those obtained by washed air.

From this point, the next step is mechanical refrigeration, with the accuracy of control and absolute satisfaction if the system has been properly sized and designed. So much has been written about the refrigeration cycle, and on compressors, coils, controls, expansion valves, etc., that we won't go into it again here.

Perhaps one of the most serious problems confronting the owner of the small or medium-sized theatre in planning an air-conditioning system, is space for the equipment, for as mentioned once before, when this type of equipment is cramped, there is a definite loss in efficiency. The next problem is space for the location of ducts. There have been a number of jobs installed with ducts exposed inside the auditorium on the ceiling or along the side walls, which have in no way been objectionable and on the other hand highly efficient. This might be the answer in other situations.

But in the air-conditioning of the small theatre one of the greatest problems of all arises out of the confusion of the equipment market. The writer recently happened in on a situation where a theatre owner was going to buy a 3-ton compressor to air-condition a 600-seat theatre. He had been sold, hook, line and sinker, that it would be adequate and would do the job. This statement might not sound so absurd to some of you, but (as a rather homely comparison) this was just as if a shoe salesman had tried to sell the writer, who wears a No. 10 shoe, a No. 2 shoe and had convinced me that it would be just as comfortable as a No. 10!

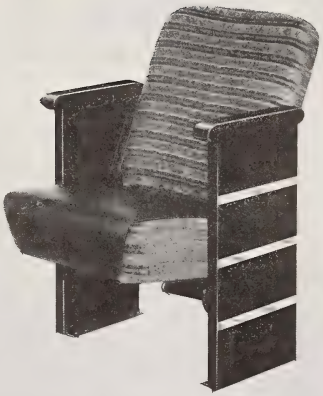
There are many pitfalls in comfort cooling; there is no perfect installation. But we owe it to ourselves and to our patrons to get the most for our comfort cooling dollar. First and last, we start with air, we end with air, we must put it where we want it, we must remove it in time for a fresh supply. This means proper blowers, properly designed ducts, correct grilles and correct air velocities.—J. T. K.

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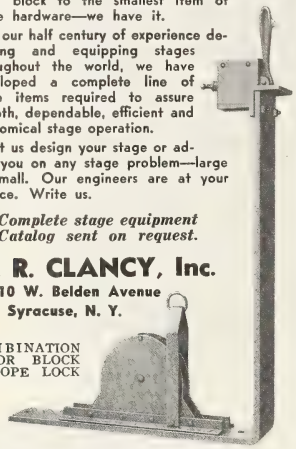
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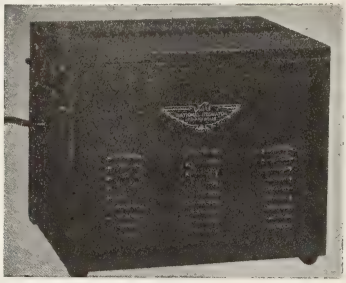
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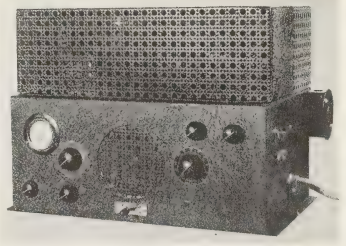
age. Provided with an electrical condenser and fans, the machine intermittently effects an electric discharge which produces a chemical change in the atmosphere creating ozone (O_3) from the atmospheric oxygen (O_2).

As has become quite generally known to health authorities during the last few years, and as pointed out in BETTER THEATRES previously, ozone not only kills at least some disease-causing bacteria, but it "sweetens" the air. In addition, it has been asserted that ozone, being really "heavier oxygen," has a tonic effect upon the human organism.

Other models in the National line besides the largest include one adapted to auditoriums seating up to 300, and another for auditoriums seating up to 600. The mechanisms are housed in a rectangular housing of black crackle finish, and they are adjustable for low or high production.

5-Stage Amplifier With Compensating Type Tone Control

A FIVE-STAGE a.c. operated amplifier for theatre sound systems, with externally adjustable tone control de-

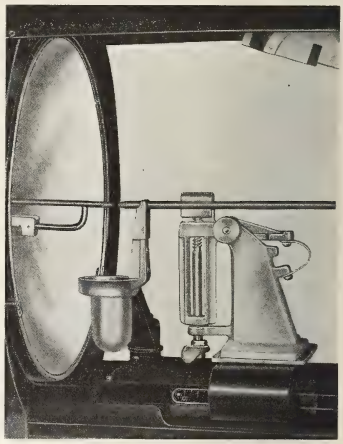


signed to compensate for frequency loss, has been brought out by the Lincrophone Company, Inc., of Utica, N. Y. This equipment is also provided with polarized plugs for the addition of another interchangeable amplifier later, if two channels are not desired immediately.

The output rating is 32 watts, and transformer, resistors and condenser are well over-sized. Exciter lamp current supply, adjustable to either 10- or 8½-volt lamps, is built-in. Rheostat and ammeter are standard equipment. Variable impedances are 2, 4, 8 and 500 ohms. For monitoring, a dynamic speaker with its own volume control is built into the case.

Low-Wattage H.I. Lamp With New Arc Adjustments

A NEW MODEL of projection arc lamp for suprex carbons has been brought out by the C. S. Ashcraft Manufacturing Corporation of Long Island City, which, while essentially following the de-



Positive assembly and drip cup.

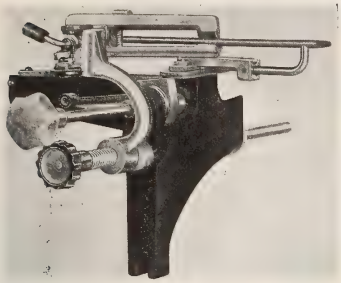
sign of the previous type on the market, represents a number of changes.

The motor employed with the new model is compound-wound instead of shunt-wound for the purpose of eliminating any influence of temperature on the constancy of speed.

Means have also been added to adjust the negative carbon assembly in a parallel motion vertically and laterally with greater convenience. Clockwise motion of a thumb-screw acts on an eccentric lever to rotate the shaft; upon this shaft are two eccentrics supporting the main negative frame. At the extreme upper position the negative carbon is higher than the center of the positive crate. When the screw is all the way in, the center of the positive is in line with the lower edge of the positive crater, giving correct position vertically.

For lateral motion of the negative assem-

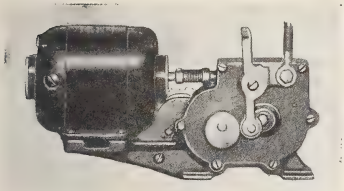
bly, a knob is provided, movement of which, to the right, moves the entire assembly toward the operator and to the right side of the crater; clockwise motion of the knob



Negative assembly unit.

moves the assembly in a parallel motion away from the operator and to the left side of the crater.

The new model is equipped with a positive drip cup to take melted copper that



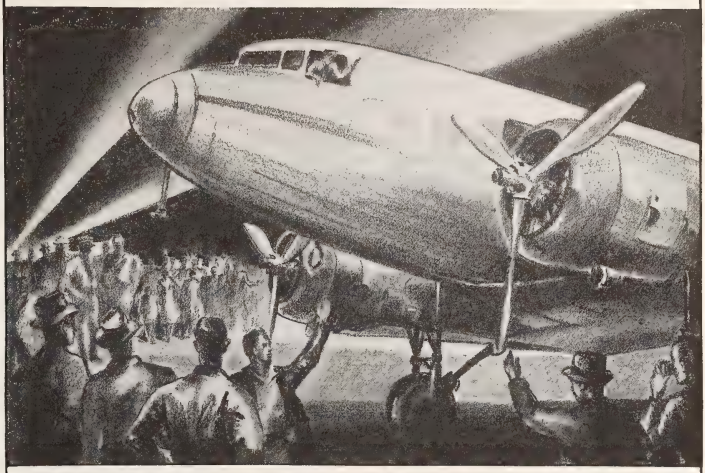
Arc control unit.

would otherwise drop into the lower portion of the housing and then possibly be deflected to the lower area of the mirror, with the likelihood of cracking the reflector.



Hand type velocity microphone developed by the Amperite Company of New York. It is complete with output transformer of either high- or low-impedance type. It is rated to have a flat frequency response from 60 to 7,500 frequencies, and an output 3 decibels below a microphone of standard size. It can also be used as a desk "mike." A standard thread is provided in the bottom of the handle.

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Could we arrange this to be 18 feet wide and 110 feet long, and seat about 250 people downstairs and make suitable balcony for about 100 seats?—C.T.B.

THE ANSWER:

IF WE UNDERSTAND your inquiry correctly, it is your intention to make the theatre proper 18 feet wide and 110 feet long. We regret to state that a width of 18 feet is too narrow for an auditorium, and several States do not allow such a width. If a center aisle were used, there would be room only for four seats on each side of the center aisle, provided 18 feet represent inside dimensions. You would require 31 rows of seats, and while the depth of the auditorium could accommodate that many rows, we do not advise the construction of such a theatre.

A balcony with 100 seats would also be quite a problem, as it would have to be rather steep to permit the proper sightlines. Then there is the matter of men's and women's rooms and foyer to be taken care of.

We suggest that you use 18 feet for lobby purposes only, reduce the depth of the store rooms, and build the auditorium proper behind the stores. In that case, you could make the auditorium as wide as it should be.

●

THE QUESTION:

I CONTEMPLATE opening a theatre in a small town, using an existing building. The existing structure is of brick, 24 feet wide by 100 feet long. The building now has a wood floor and ceiling, plastered walls, plate glass front, and is located on a corner lot, facing Main Street. The floor is on a level with the street. The ceiling is 12 feet from the floor. The roof is sloped from front to rear, and there is a 4-foot clearance between ceiling and roof in the front of the building, and slopes from this point to no clearance in the rear. I would like to know the best arrangements for a seating capacity of 250 to 300. If possible, I would like to have a small balcony for colored patrons.—R.B.C.

THE ANSWER:

THE BEST seating arrangement for an auditorium 24 feet wide would have a center aisle with five seats on one side and six seats on the other side. For 250 capacity, you will require 23 rows of seats, or 60 feet minimum, leaving 40 feet for lobby, foyer, screen platform and wall thickness.

Making the lobby 10 feet deep, and the foyer 6 feet wide, you will have sufficient space for proper distance from screen to first row of seats. If you own the vacant lot in the rear of the theatre, the screen may be placed directly on the rear stage wall by building, outside of the stage wall, a compartment for speakers.

The floor slope should be not less than 3 feet, leaving the floor from platform apron to the back of the fifth row, level. The ceiling height of 12 feet is not sufficient, but since there is a 4-foot clearance between roof and ceiling, it may be well to remove the present ceiling joists and plaster the new ceiling directly on the roof joists. In this case the space between ceiling and roof should be insulated.

Unless the entire roof is substantially raised, there will be no space to provide for a balcony.

The projection room should be located over the lobby, and the roof over the projection room will have to be located above the level of the present roof. Should a balcony be required, the entire roof will have to be raised at least 7 feet.

●

THE QUESTION:

I AM PLANNING on building a theatre seating 400 in a small town of 1000 population, but with a very good and large drawing area—farming communities. I own a lot 60x140 feet. I would like to have two stores, size 23x60, one on each side of theatre lobby if possible, which would make lobby 14x60, all front street entrance and theatre to be at the rear of these stores and lobby. What dimensions for 400 seats, also height of ceiling, length of foyer, advisable distance from front row to screen? Also advise the cheapest type of construction to comply with fire ordinances, which call for brick, tile or its equivalent.

What would be a good slant for the floor? What would be the cheapest type of interior finish? Also heating and your suggestion as to where to place furnace. What would be the size of projection booth and size of port holes? Please give size and height of stage; want to get in picture 14 feet wide or larger. Please suggest latest and reasonable lighting for theatre.—E.M.

THE ANSWER:

ACCORDING TO your sketch, there is a space 60 feet wide and 80 feet deep, which is to be used for the auditorium. It will be more economical in construction to use 44 feet in width in place of the 60 feet. This will give a seating arrangement with a center bank of 12 seats, with an aisle on each side, and two wall banks of four seats each, making a total of 20 seats across the width of the auditorium. To obtain a seating capacity of 400, it will require 20 rows, figuring the spacing of the rows 32 inches from back to back. The required floor space for seats will be 43 feet. Figuring the depth of the stage 14 feet, and the distance between the first row of seats and projection screen at 20 feet, there will be left about 10 feet for foyer.

If it will be possible to reduce the depth of the stores to 53 feet, men's and women's toilet rooms can then be located behind the stores, where they would be more commodious than if placed at each end of foyer between standee railing and back wall of stores, which, of course, could be done if necessary. The length of the foyer between the toilet rooms would be 28 feet, 6 inches.

The most economical type of roof construction to comply with fire ordinances consists in clear span steel joists with concrete or metal deck.

The ceiling height above the *high* point of the auditorium floor should not be less than 17 feet.

Cinder blocks for exterior walls seem to be cheaper than brick or tile, and if they are laid up correctly, they can be decorated very effectively without plastering the surface.

The auditorium ceiling should be plas-

tered with acoustical plaster. The slope of the floor should not be less than 3 feet, starting at the back of the second row, or 2 feet, 6 inches starting at the back of the fifth row. The furnace or boiler room may be located under the stage, and a hot air system for auditorium, combined with a steam system for stores, lobby and foyer, may prove to be the cheapest.

The projection room should be located over back of stores, and the lobby and should not be less than 20 feet wide and 10 feet deep. The portholes of the projection room vary in sizes; for projectors, they generally are 12x12 inches; for lookouts, 10x12 inches; and for effect machines, 2½ feet square.

The floor of the stage should not be less than 3 feet, 4 inches above lower part of auditorium floor, and the proscenium arch should be about 28 feet wide and 16 feet high.

Indirect lighting is advisable, and the use of troughs at the ceiling would be very effective and inexpensive for your theatre, although modern indirect and semi-direct fixtures would be suitable, particularly in the foyer and lounge areas. Lighting methods are usually determined by the cost allowable, and by the general style of interior treatment.

●

THE QUESTION:

I WANT to remodel a building which is almost new and is for sale. This building is 72 feet long, 32 feet wide, two stories, brick construction. I want to add on to building a 21-foot front, which is next to sidewalk, and 40 feet can be added to rear if ever needed. This second story is strong and could be used, part of it, as a balcony, and has 12-foot ceiling above it and 12-foot ceiling below, with basement under one-third of building at end where I want to add 21 feet more, making building 93 feet long.

What size foyer and lobby would you recommend, and how many seats could you get in lower floor, and how many in balcony? What would be cost of sloping floor and putting on 21-feet front, which will include front canopy, lobby, foyer, toilets, stairways. I thought that front of present building could be used as front on addition and only have to add new sides. Also want to make two small rooms on each side, 12x24.—A.W.H.

THE ANSWER:

AFTER ADDING 21 feet to the front of your present building, the area will be 32x93 feet. Planning for a lobby 12 feet deep, and a foyer 8 feet deep, there will be left for seating area, after deducting the required space between screen and first row of seats, space to accommodate 18 rows of seats, spaced 31 inches back-to-back. With the auditorium 32 feet wide, a center section of 14 seats is advisable with wall aisle on each side, making the total seating capacity 252 seats on the lower floor.

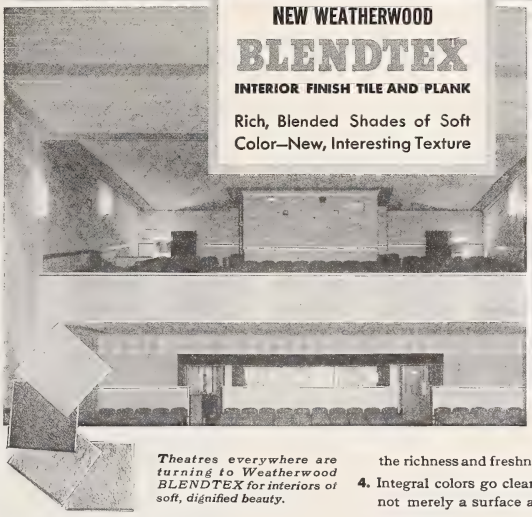
If you intend to build a balcony, it will

Are You Going to Remodel?

. . . if so, you may find the Planning the Theatre department of Better Theatres helpful. This department is conducted by an experienced theatre architect, Peter M. Hulsken, and he will give your inquiries his personal attention. Merely write:

BETTER THEATRES,
ROCKEFELLER CENTER, NEW YORK

Beautiful Interiors PLUS Better Hearing Conditions —Have Both With This One Material





Showing easy application of BLENDTEX Tile to ceilings, using adhesive.



BLENDTEX Plank quickly, easily applied to both new and old walls.

Theatres everywhere are turning to Weatherwood BLENDTEX for interiors of soft, dignified beauty.

■ **Your** audiences will appreciate the distinctive individuality and charm which Weatherwood* BLENDTEX brings quickly and economically to theatre interiors, new or old. But BLENDTEX does more than provide attractive walls and ceilings. It *improves acoustics* — provides better hearing conditions. At the same time, it insulates against heat and cold.

READ THESE IMPORTANT BLENDTEX ADVANTAGES

1. Blended shades of harmonious colors combine with a new, interesting texture to add charm and dignity to the interior.
2. Improves acoustics and quiets sound—at the same time insulates against heat and cold.
3. Durable—special treatment of surface increases resistance to wear—helps preserve and prolong the richness and freshness of colors and texture.
4. Integral colors go clear through the material—not merely a surface application.
5. Predecorated surface saves both time and cost of painting.
6. Adaptable—the wide variety of shapes and sizes gives unlimited scope to expression of individual taste in design.
7. Quickly, easily applied to both new and old walls and ceilings—goes right over old walls.
8. Economical—a popular-priced material. With all its advantages, BLENDTEX costs no more than ordinary insulating tile and plank.

*Registered Trade-marks

UNITED STATES GYPSUM COMPANY
300 West Adams Street, Chicago, Illinois

Please send, without obligation, illustrated booklet on the new Weatherwood BLENDTEX. BT-10-16

Name.....

Address.....

City..... *State*.....

UNITED STATES GYPSUM COMPANY

be necessary to remove the entire second floor construction, as 12 feet from auditorium floor is too high to obtain proper sightlines. I doubt if the seating capacity of the balcony could exceed 112 seats.

The addition and marque would cost approximately $6,000.

The matter of providing two small rooms 12x24 feet on each side of lobby is entirely out of the question, as the spaces on each side of lobby should be used for women's and men's toilet rooms, entered from foyer, which extends across the entire width of the auditorium.

Of course, if you add the 40 feet to the rear, the plan changes entirely. The seating capacity may be increased and two small stores may be provided in the front; however, do not plan for a lobby less than 12 feet wide.

THE QUESTION:

MY ASSOCIATES have in mind the erection of a modern theatre seating between 1400 and 1500, all on one floor. A lot 79x205 feet is available. Can a theatre of this size be built on this lot with good results? Nothing of the "deluxe" or stadium type is desired, just a presentable building, fireproof of course, with modern type front and heat and ventilation systems.

How much should be spent on such a theatre, and what rental can the owners expect from a good neighborhood location? How much would sketches or complete working plans cost?—W.O.S.

THE ANSWER:

A LOT 79x205 feet seems to be large enough for the erection of a theatre with 1400 seats on one floor. If there are no alleys on either side, it will be necessary to provide for exit courts. These courts shall not be less than 8 feet in width; so, if they should be necessary, you must deduct these courts from the width of the lot.

The most economical width for the building would be 60 feet, as this would provide a maximum amount of seats across the width with a minimum number of aisles.

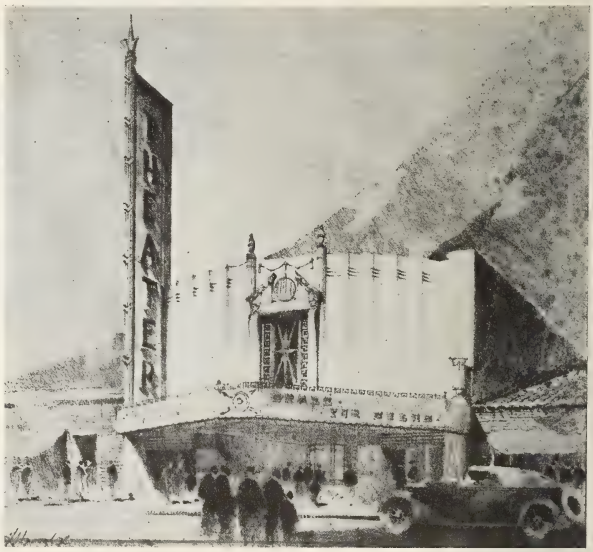
The minimum cost of a 1400 seat theatre would be approximately $90,000, exclusive of equipment; and at that price, the strictest economy would have to be exercised in the general design and in the construction.

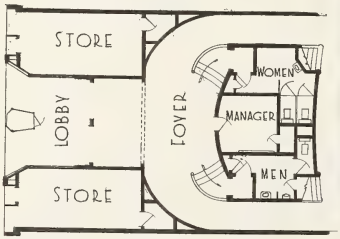
The returns from a well located theatre vary according to specific conditions. Most leases are made on a basis of 10% of the cost of the building, and from 6% to 8% on the value of the land, the lessee to equip the theatre and put this equipment up as collateral for his lease. The matters of taxes and insurance are too variously arranged to be dealt with here.

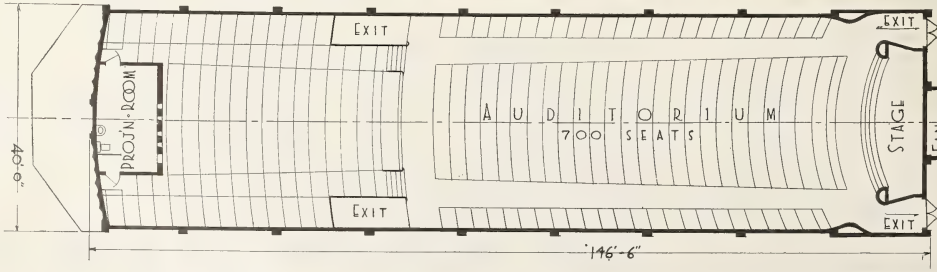
Architects' commissions are based upon 6% of the cost of the building. This compensation includes supervision of the construction. For sketches, some architects charge a lump sum, others base them on 1% of their estimated cost.

A PLAN TO OVERCOME LIMITATIONS OF LOT SIZE

● Front design and floor plan for a 700-seat theatre by S. Charles Lee, Los Angeles theatre architect, conceived to meet conditions imposed by a narrow site and a limited construction budget. Total length of site considered, 150 feet; width, 40 feet. To provide desired seating, auditorium is of stadium type. Two stores flank either side of the entrance. The plan calls for a low-gradient ramp on either side of the lobby leading to a central cross-aisle in the auditorium, from which the stadium is entered. With auditorium decoration consisting principally in tinted acoustic plaster (tint mixed with plaster), the total cost, including decorating, painting, heat and ventilating, electric wiring and fixtures is placed at $30,000.







THE EQUIPMENT INDEX

A CATALOG OF THEATRE EQUIPMENT, FURNISHINGS, OPERATING SUPPLIES AND ARCHITECTURAL MATERIALS, LISTING THEIR MANUFACTURERS. THE ARRANGEMENT IS ALPHABETICAL ACCORDING TO THE CLASS OF PRODUCT

ACCOUNTING SYSTEMS

SIMPLIFIED bookkeeping is provided by special theatre systems designed to cover daily expenses, daily cash receipts, assets, yearly income tax forms, segregated accounts for film exchanges, etc. These systems cover periods of from one to two years, and are available in solid book or looseleaf form.

Albert A. Chatkin Co., 111 W. Washington St., Chicago, Ill.
Easy Method Ledger System, Seymour, Indiana.
Erker Bros. Optical Co., 610 Olive St., St. Louis, Mo.
George Fosdick, 4417 Stevens Avenue, Minneapolis, Minn.
Quigley Bookshop, Rockefeller Center, New York City

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ACOUSTICAL PRODUCTS AND ENGINEERING

ACOUSTICAL treatment for the motion picture theatre auditorium is almost always necessary, in some degree, and is properly to be taken into consideration in determining the decorative forms and materials. Motion picture speech and music can now be recorded and reproduced with great fidelity, but the transmission process includes acoustics as well as electro-mechanical provisions; hence, natural sound calls for precision in acoustical adjustments with respect to the entire available frequency band.

Acoustic materials are available not only to suit every acoustic defect, but to fit into most any decorative scheme, and to meet requirements as to labor costs under varying circumstances. Materials most frequently used are sound absorbent tiles, acoustic plaster, rock wool and similar products, while some wood and synthetic veneers possess certain sound-absorption characteristics. Which to use partly depends on the natural acoustic characteristics of the auditorium and the decorative scheme desired. Most manufacturers of acoustic materials can supply an acoustical analysis of an auditorium.

Armstrong Cork Products Co., Lancaster, Pa.
Atlantic Gypsum Company, Boston, Mass.
The Brush Development Co., 3311 Perkins Avenue, Cleveland, O.
The Celotex Company, 919 N. Michigan Avenue, Chicago, Ill.
Certain-Teed Products Corp., 100 E. 42nd Street, New York City.
J. R. Clancy, Inc., 1010 W. Belden Avenue, Syracuse, N. Y.
Colortone, Inc., Sturgis, Mich.
Electrical Research Products, 250 West 57th Street, New York City.
Garrison Engineering Corp., 51 Church Street, Great Barrington, Mass.
General Insulating & Manufacturing Company, 370 Lexington Avenue, New York City.
Globe Phone Mfg. Corp., Reading, Mass.
Good-All Electric Mfg. Co., 251 Spruce Street, Ogallala, Nebr.
The Insulite Company, 1212 Builders Exchange, Minneapolis, Minn.
Johns-Manville International Corporation, 22 East 40th Street, New York City.
Lipman Engineering Co., 415 Van Braam Street, Pittsburgh, Pa.
Masonite Corp., 111 West Washington Street, Chicago, Ill.
Miles Reproducer Co., Inc., 812 Broadway, New York City.
National Rug Mills, Inc., 2494 S. Fifth Street, Milwaukee, Wis.
Pacent Engineering Corp., 79 Madison Avenue, New York City.
Pictur-Fone Co., 212 W. North, Lima, Ohio.
RCA Manufacturing Company, Inc., Camden, N. J.
Sundt Engineering Co., 4238 Lincoln Avenue, Chicago, Ill.
Union Fibre Sales, Inc., Winona, Minn.
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.
Universal Gypsum & Lime Company, 105 W. Washington Street, Chicago, Ill.
Western Felt Works, 4029-4133 Ogden Avenue, Chicago, Ill.
Wood Conversion Company, First National Bank Bldg., St. Paul, Minnesota.

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ADAPTERS FOR INCANDESCENT PROJECTION LAMPS

ANY CARBON arc projector can be converted to mazda operation by means of adapters consisting essentially of a bracket, an adjustable arm, and a reflector to be located behind the lamp. The device is clamped to the lower carbon jaw.

Best Devices Company, 10516 Western Ave., Cleveland, O.
Fish-Schurman Corp., 250 East 43rd Street, New York City.
General Electric Co., Schenectady, N. Y.
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.
J. H. Hallberg, 303 Fourth Avenue, New York City.
Walter G. Preddey, 187 Golden Gate Ave., San Francisco, Calif.

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ADVERTISING NOVELTIES

THE thing to be accomplished through the use of advertising novelties, of one type or another is the chief consideration in their selection. Among the popular novelties, however, which have been used by theatres for stimulating matinee business, building up juvenile performances or bolstering business on week nights are balloons, thermometers on which are imprinted pictures of stars, buttons, badges, pennants, confections, toys, etc. Also available in great variety are articles like toilet sets, pocket lighters, etc., manufactured especially for use as premiums.

American Theatrical Valance Co., 900 Fifth Ave., Pittsburgh, Pa.
Appleton Neon Sign Co., P. O. Box 223, Appleton, Wis.
Art Flag Company, 449 West 42nd Street, New York City.
Brazel Novelty Manufacturing Company, 4176 Apple Street, Cincinnati, Ohio.
Colgate-Palmolive-Peet Company, Theatre Premium Coupon Department, 105 Hudson Street, Jersey City, New Jersey.
Economy Novelty & Printing Co., 225 W. 39th Street, New York City.
Hollywood Advertising Co., 600 West 45th St., New York City.
Kamen-Blair, 729 Seventh Avenue, New York City.
Marveon Displays, Inc., 604-608 Dwar Dr., Rock Springs, Wyo.
The National Program & Printing Co., 729 Wabash Avenue, Chicago.
The Wilcox Co., Athol, Mass.
Quality Premium Distributors, Inc., 1305 Vine Street, Philadelphia, Pa.
Slack Manufacturing Company, 124-26 West Lake Street, Chicago, Ill.
The Table Ticket Co., 1020 W. Adams Street, Chicago, Ill.
The Toycraft Rubber Co., East 7th St., Ashland, O.
The Vitaprint Company, 729 South Wabash Avenue, Chicago, Ill.

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AIR CONDITIONING AND VENTILATING EQUIPMENT

FOR HUMAN comfort, air conditioning requires not only the heating and cooling of air in accordance with seasonal conditions, but adjustment of relative humidity, removal of dirt and pollen, and constant exhaustion of expired air from the theatre and its replacement with fresh conditioned air.

Ventilation, as commonly referred to in the theatre, involves merely the supplying of fresh air. A ventilating system may therefore consist only in provisions for drawing fresh air into the building and giving it, by means of blower fans and ducts leading to openings (grilles) on the interior, suitable circulation. To such a system may be added a dehumidifier or cooling apparatus (such as a cold-water spray chamber). In no case does a ventilation system mean air-conditioning, which term must refer to all the provisions indicated in the first paragraph above, and normally implies automatic control.

Cooling of air may be achieved in several ways. There are a few theatres in which a slight cooling effect has been attained by fans capable of introducing fresh air (with proper distribution arrangements)

Refer to CROSS-INDEX on page 73

Many products of the types listed and described in The Equipment Index are displayed and described in advertisements in this issue. For the convenience of the reader the Index to Advertisers is arranged with cross-reference to The Equipment Index. It begins on page 73 and continues on to page 74.



Nature purifies the air by generating ozone during electrical storms.

The Ozone Generator puts the thunder storm result at your command, providing air of mountain top and seashore freshness and eliminating all odors, germs and bacteria, without creating any other odors. Patrons are refreshed and free from the stuffy feeling caused by inhaling the impure air exhaled by others.

Completely solves restroom odor problems.

No radio interference. No filters necessary. Noiseless. Requires no adjustments. Operates for years for less than a light bulb.

Order today. Easy terms if desired.

Model X 90 for up to 1000 seats, $99.50
Model X 80 for up to 800 seats, $79.50
Model X 59 (Illustrated) for up to 500 seats, $62.50
Model X 40 for up to 400 seats, $39.50
Model 30 for up to 300 seats, $29.75
Model 16 for restrooms, $18.95

OZONE-AIR, Inc.

953 Cherry Street, Grand Rapids, Michigan

RECT-O-LITE
A BETTER RECTIFIER

Recommended *for*
BETTER
PROJECTION



RECT-O-LITE produces Bright, Clear pictures — without flicker, hum or sound interference. Low first cost. Low current cost. No maintenance cost. Fully GUARANTEED.

No. 30-M (less bulbs) $88

New Type
RECTIFIER
for SUPREX CARBON ARC

Expertly designed and engineered to provide smooth Direct Current.

No. 45-M (less bulbs) $135



BALDOR ELECTRIC CO.

4367 DUNCAN AVE., ST. LOUIS, MO.

WRITE FOR BULLETIN

under extremely high pressure. Any kind of controlled cooling, however, demands means of placing the air in contact, directly or indirectly, with a cooling agent, which may be either a chemical refrigerant or water. Mechanical refrigeration is frequently necessary for cooling even when water is the immediate cooling agent. Where well water is available at a temperature of about 55°, this water may be used without mechanical refrigeration. How mechanical refrigeration may be applied depends upon local and State regulations.

Air Filters, consisting in a dust-collecting material of cotton or other type of fabric or mesh on rollers or fixed in a metal frame, are designed to filter dirt out of the air introduced into the theatre through the ventilating system. They are not only advised for the complete air-conditioning system, but are effective in connection with a simple ventilating system. Dirty air represents a maintenance problem. Air filters, properly installed, minimize this problem.

Ventilating grilles, which are located at the wall openings of air ducts through which the air is introduced into or removed from the interior of the theatre are to varying degrees ornamental and thus prevent these openings from being unsightly. This was once the principal function of grilles, but today a scientifically designed grille gives direction to the air flow, diffuses the air stream and regulates the quantity of air passing through.

Air Controls Inc., Div. of Cleveland Heater Company, 1933 West 114th Street, Cleveland, O.
Air Devices Corp., 64 East 25th Street, Chicago, Ill.
Airtemp Inc., 1119 Leo St., Dayton, O.
American Blower Corp., 6004 Russell Street, Detroit, Mich.
American Metal Products Co., 3672 Park Avenue, St. Louis, Mo.
American Radiator Company, 40 W. 40th Street, New York City.
Autovent Fan & Blower Co., 1805 No. Kostner Avenue, Chicago, Ill.
Baker Ice Machine Company, 3601 No. 16th Street, Omaha, Nebr.
The Ballantyne Co., 219 N. 16th St., Omaha, Nebr.
Buensod-Stacey Air Conditioning, Inc., 60 E. 42nd Street, New York City.
Buffalo Forge Co., 4084 Broadway, Buffalo, N. Y.
Carrier Corporation, Syracuse, N. Y.
Clarage Fan Co., Kalamazoo, Mich.
Coppus Engineering Corp., Worcester, Mass.
Curtis Refrigeration Machine Company, 1956 Kienlen Avenue, St. Louis, Mo.
Delco Appliance Corp., Rochester, N. Y.
The Electroaire Corp., 1455 W. Congress Street, Chicago, Ill.
The Fidelity Electric Co., Lancaster, Pa.
Fedders Manufacturing Company, Buffalo, N. Y.
The Fox Furnace Co., Elyria, O.
Frigidaire Corporation, Dayton, O.
Frick Company, Waynesboro, Pa.
General Air Conditioning Company, Inc., 155 E. 44th Street, New York City.
General Electric Co., Schenectady, N. Y.
Hitchen Engineering Company, 155 E. 44th Street, New York City.
Ilg Electric Ventilating Company, 2850 No. Crawford Avenue, Chicago, Ill.
Ingersoll-Rand Co., 11 Broadway, New York City.
Johnson Service Company, 1355 West Washington Blvd., Chicago, Ill.
Kauffman Air Conditioning Company, 4485 Olive Street, St. Louis, Mo.
Kelvinator Corporation, 14250 Plymouth Road, Detroit, Mich.
Knowles Mushroom Ventilator Company, 41 N. Moore Street, New York City.
Linman Engineering Company, 415 Van Braam Street, Pittsburgh, Pa.
National Ozone Machine Co., Inc., 523-25 Massachusetts Ave., Indianapolis, Ind.
National Air Conditioning Corp., 59 West Wacker Drive, Chicago, Ill.
Niagara Blower Company, 6 E. 45th Street, New York City.
Ozone Air, Inc., 953 Cherry St., Grand Rapids, Mich.
Parkinson Heater Corporation, 325 West Huron Street, Chicago, Ill.
Peterson Freezem Sales Company, 2620 Charlotte, Kansas City, Mo.
Progressive Reeltone Corp., P. O. Box 5, Grand Rapids, Mich.
Register & Grille Manufacturing Company, 70 Berry Street, Brooklyn, N. Y.
Reynolds Corporation, 609 N. LaSalle Street, Chicago, Ill.
Sales on Sound Corp., 636 Eleventh Ave., New York City.
Servel Sales, Inc., Evansville, Ind.
Sobel & Kraus, Inc., 525 E. 136th Street, New York City.
Southern Fan Company, Atlanta, Ga.
B. F. Sturtevant Company, Hyde Park, Boston, Mass.
Supreme Heater & Ventilating Company, 1915 Pine Street, St. Louis, Mo.
Taylor Air Conditioning Co., 308 Wealthy St., Grand Rapids, Mich.
Tiltz Air Conditioning Corp., 230 Park Avenue, New York City.
The Trane Company, LaCrosse, Wis.
The Typhoon Air Conditioning Company, 252 W. 26th Street, New York City.
Unifio Grille Company, 4646 Lawton Avenue, Dertoit, Mich.
United States Air Conditioning Corp., Northwestern Terminal, Minneapolis, Minn.
Viking Air Conditioning Corp., 1925 Euclid Avenue, Cleveland, O.
Weather Control Corp., 441 Lexington Avenue, New York City.
Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.
Wittenmeier Machinery Company, 850 N. Spaulding Avenue, Chicago, Illinois.
Wolverine Blower Works, 412 Prospect Avenue, N. E., Grand Rapids, Mich.
Worthington Pump and Machinery Corp., Carbondale Division, Harrison, N. J.
York Ice Machinery Company, York, Pa.

AIR PURIFICATION: OZONE

OZONE is a specific, unstable form of oxygen which rapidly breaks down into the ordinary form, but in so doing produces oxidation (cold burning) of impurities in the air, especially those which are characterized by unpleasant odors, which for the most part are readily dispelled with oxidation. Ozone is also deadly to many forms of microbe life, and its use as a purifier therefore does not cover a disagreeable smell with a (theoretically) agreeable one, but chemically removes the impurities and causes of odor by converting them into different and innocuous chemical substances.

Ozone is produced by chemical action, ultra-violet rays, electric discharge, and a number of other means. Generators are available in various sizes, suited to lounges, toilet rooms or an entire theatre. Small units are inexpensive. Larger and more costly ones have blower and filter apparatus, while still others are designed for use in connection with central air-conditioning systems.

A minute percentage of ozone in the air produces a sense of physical exhilaration and well-being, since it is oxygen in a form very readily utilized.

The Electroaire Corp., 1455 W. Congress Street, Chicago, Ill.
Ozono Company, Charlotte Theatre Building, Charlotte, N. C.
National Ozone Machine Company, 523-25 Massachusetts Avenue, Indianapolis, Ind.
Ozone Air, Inc., 953 Cherry St., Grand Rapids, Mich.

AMPLIFYING TUBES

THESE ARE electronic relays by means of which the weak electric currents created by a photocell, phonopickup or microphone, operate to control a stronger current, moulding it to an exact, but more powerful duplicate of the original. This process is continued through a train of tubes until a duplicate of the original sound current is obtained, which is strong enough to operate the loudspeakers.

Amperex Electronic Products, 79 Washington Street, Brooklyn, N. Y.
Arcturus Radio Tube Company, 730 Frelinghuyen Avenue, Newark, N. J.
Herman A. DeVry, Inc., 1111 Armitage Street, Chicago, Ill.

Electrical Research Products, Inc., 250 W. 57th Street, New York City.
Federated Purchaser, Inc., 25 Park Place, New York City.
General Electric Company, 1 River Road, Schenectady, N. Y.
Kenrad Radio Tube Corporation, Owensboro, Ky.
Miles Reproducer Co., Inc., 812 Broadway, New York City.
Motiograph, Inc., 4431 W. Lake Street, Chicago, Ill.
National Union Radio Corporation, 570 Lexington Avenue, New York City.
Q. R. S. Neon Division, General Scientific Corporation, 4839 So. Kedzie Avenue, Chicago, Ill.
RCA Manufacturing Co., Inc., Camden, N. J.
Raytheon Production Corporation, 420 Lexington Avenue, New York City.
Republic Radio Tube Corporation, Irvington, N. J.
Sonolux Co., East Newark, N. J.

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AMPLIFIERS

IN FUNCTION, as part of a sound reproduction system, these are panels or cabinets that take sound current from the photoelectric cell (or other source) and use it as a pattern to produce a similar but vastly more powerful current for operation of the loudspeakers. Modern compact apparatus may have an amplifying power of ten billion to one.

Amplifiers today contain their own power supplies, needing only connection with an a.c. or d.c. power line, and dispensing with all auxiliary batteries, generators or rectifiers; and in addition commonly supply polarizing voltage to photocells, and sometimes current to exciter lamps and loudspeaker fields.

Very small, low-power amplifiers may be mounted on the projector, deriving their operating power from the main amplifier.

Amplifier Company of America, 37-41 West 20th St., New York City.
Atlas Sound Corporation, 1451 39th Street, Brooklyn, N. Y.
Audio Research, Inc., 105-107 E. 16th Street, New York City.
Better Hearing, Inc., 1 W. 34th St., New York City.
The Ballantyne Company, 219 N. 16th Street, Omaha, Nebr.
Canady Sound Appliance Company, 19570 So. Sagamore Road, Cleveland, O.
Cinema Supplies, Inc., 36-40 Glenwood Avenue, Minneapolis, Minn.
Clough-Brengle Company, 1134 West Austin Avenue, Chicago, Ill.
S. H. Couch Company, Inc., North Quincy, Mass.
Herman A. DeVry Company, 1111 Armitage Ave., Chicago, Ill.
Dictograph Products Co., Inc., Acousticon Division, 580 Fifth Ave., New York City.
Electrical Research Products, 250 W. 57th Street, New York City.
Electro-Acoustic Products Company, Fort Wayne, Ind.
Federated Purchaser, Inc., 25 Park Place, New York City.
Garrison Engineering Corporation, 51 Church Street, Great Barrington, Mass.
Gates Radio & Supply Company, Quincy, Ill.
Globe Phone Mfg. Co., Reading, Mass.
Good-All Electric Mfg. Company, 251 Spruce Street, Ogallala, Nebr.
H. & A. Selmer, Inc., Elkhart, Ind.
Jensen Radio Manufacturing Company, 6601 S. Laramie Avenue, Chicago, Ill.
LeRoy Sound Equipment Corporation, 107 N. Water Street, Rochester, N. Y.
The Lincrophone Company, Inc., 1661 Howard Avenue, Utica, N. Y.
Mellaphone Corporation, 714 University Avenue, Rochter, N. Y.
Miles Reproducer Co., Inc., 812 Broadway, New York City.
Motiograph, Inc., 4431 W. Lake Street, Chicago, Ill.
Operadio Manufacturing Company, St. Charles, Ill.
Pacent Engineering Corporation, 79 Madison Avenue, New York City.
Platter Sound Products Corporation, North Vernon, Ind.
Pictur-Fone Corporation, 212 W. North St., Lima, O.
Radio Receptor Company, Inc., 251 West 19th Street, New York City.
RCA Manufacturing Company, Inc., Photophone Division, Camden, N. J.
Remler Company, Ltd., 2101 Bryant Street, San Francisco, Calif.
Sales on Sound Corp., 636 Eleventh Ave., New York City.
Universal Microphone Company, Ltd., Centinela at Warren Lane, Inglewood, Calif.
The Webster Company, 3825 West Lake Street, Chicago, Ill.
Webster Electric Company, Racine, Wisc.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
Wenzel Co., 2507 So. State Street, Chicago, Ill.
Wholesale Radio Service Co., Inc., 100 Sixth Ave., New York City.

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ANCHORS FOR CHAIRS

THESE ARE KNOWN as theatre expansion bolts. A leading type anchor consists of an especially long tapered fin head bolt, conical cup, lead sleeve, washer and hexagon nut. For best results these should be placed into a hole ½-inch in diameter. It is suggested that one use a 17/32-inch diameter drill to allow for wear. The bolt is set head downward into the hole. The setting tool furnished with each order, is a hollow piece of rod, which is slipped over the bolt against the washer, and when driven with a few blows of a hammer, expands the conical cup which spreads out, increasing the diameter of the head of the bolt to the absolute diameter of the hole and thereby allowing no lead to be driven past the head of the bolt, and at the same

Our Next Issue

TO FEATURE

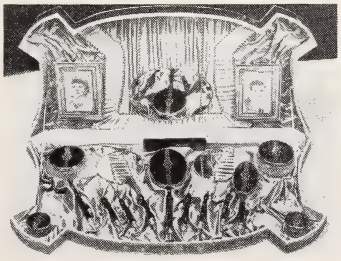
THEATRE FURNISHINGS

SPECIAL ARTICLES AND A PICTORIAL SECTION WILL PORTRAY THE ROLE PLAYED BY FABRICS, CARPETING, UPHOLSTERY COVERING, FOYER AND LOUNGE FURNITURE, AND DRAPES IN CREATING INTERIORS OF APPROPRIATE CHARM

BETTER THEATRES

Issue of November 13

Premiums that **SATISFY!**



JUST OUT! Brand new 20 piece **PYROLOIDE DRESSERWARE SET.** A gift your lady patrons will be crazy about.

Be the first in your neighborhood to take advantage of this box office stimulant.

Over **1,000 THEATRES** have found our premiums profitable.

Agents wanted **Write for details**

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ATHOL, MASS. U.S.A.



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LINCROPHONE *announces . . .*

A NEW 32 WATT BEAM TUBE WIDE RANGE Amplifier with the amazing DUAL TONE EQUALIZER plus INVERSE FEEDBACK

New High Fidelity Speakers with Bass Reflex and High Frequency Sound Diffusion

The LINCROPHONE COMPANY, Inc.

1661 Howard Avenue Utica, New York

time expands the lead sleeve into every crevice in the concrete.

Another method, of later development, combines lead and steel jackets and employs lead, a dead metal, for anchorage, a method calculated to eliminate any transmission of vibration to or cracking of masonry.

When placed in a hole and driven down with the application tool, the steel cone expands over the head of the bolt and completely fills all space between the head of bolt and wall of hole, thus preventing the lead from flowing past the head of bolt, and it wedges the bolt head in the hole. The lead jacket expands and flows over the steel cone completely filling the hole around the shank of the bolt and gives a soft but powerful grip between the bolt and masonry throughout the entire length of the lead jacket.

Ackerman-Johnson Company, 625 Jackson Boulevard, Chicago, Ill.
Allied Seating Company, 358 W. 44th Street, New York City.
American Expansion Bolt Company, 108-28 North Jefferson Avenue, Chicago, Ill.
Chicago Expansion Bolt Company, 126 South Clinton Street, Chicago, Ill.
General Seating Company, 2035-49 Charleston Street, Chicago, Ill.
The Paine Company, 2949 Carroll Avenue, Chicago, Ill.
Star Expansion Bolt Company, 147-149 Cedar Street, New York City.
U. S. Expansion Bolt Company, 75 Varick Street, New York City.

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ARC REGULATORS

THE ARC regulator, or arc control, as it is often called, preserves a steady light on the screen by feeding carbon automatically, preserving the voltage across the arc and the arc gap at optimum values.

Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Chicago Cinema Products Company, 1736-1754 North Springfield Avenue, Chicago, Ill.
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.
J. H. Hallberg, 303 Fourth Avenue, New York City.
Hoffmann-Soons Electrical & Engineering Corp., 387 First Avenue, New York City.
Morelite Company, Inc., 600 W. 57th Street, New York City.
The J. E. McAuley Manufacturing Company, 554 W. Adams Street, Chicago, Ill.
Walter G. Preddey, 187 Golden Gate Ave., San Francisco, Calif.

•

ARCHITECTURAL MATERIALS, DECORATIVE

PROGRESS in chemistry and in manufacturing technique have made available a wide variety of decorative materials to supplement or supplant the familiar marble, stone and terra cotta. Glass, and the plastics known as phenolics, are now obtainable in almost infinite variety of colors and patterns. New manufacturing methods provide marble in thin slabs that are translucent. Wood veneers and fireproof materials having the appearance of wood are offered in large number of grains and colors. Glass and ceramic tiles can be had in great variety.

Materials can be chosen for any decorative scheme, any color scheme, any lighting scheme and any architectural style.

American Catalin Corporation, 1 Park Avenue, New York City.
American Polytect Corp., 84 University, New York City.
Ames Metal Moulding Co., Inc., 219 E. 144th St., New York City.
Architectural Plastering Company, 624-26 First Avenue, New York City.
Armstrong Cork Company, Lancaster, Pa.
The Artkraft Sign Co., Lima, O.
N. A. Barrows Porcelain Enamel Co., Pleasant Ridge Sta., Cincinnati, O.
Caproni Galleries, Inc., 1914-1920 Washington St., Boston, Mass.
The Cincinnati Advertising Products Company, 3274 Beekman Street, Cincinnati, O.
Corning Glass Works, Corning, N. Y.
Dazians, Inc., 142 W. 44th Street, New York City.
Flexlume Southern, Inc., 118 Houston St., Atlanta, Ga.
The Formica Insulation Company, 4620 Spring Grove Avenue, Cincinnati, O.
General Electric Company, Lynn, Mass.
Johns-Manville International Corporation, 22 E. 40th Street, New York City.
The Kawneer Company, 3203 Front Street, Niles, Mich.
Marsh Wall Tile Company, Dover, Ohio.
Masonite Corporation, 111 West Washington St., Chicago, Ill.
Maul Macotta Company, 1640 East Hancock Avenue, Detroit, Mich.
Newman Brothers, Inc., 660 W. Fourth Street, Cincinnati, O.
Owens-Illinois Glass Co., Toledo, O.
Pittsburgh Plate Glass Co., Grant Building, Pittsburgh, Pa.
Republic Steel Corporation, Republic Bldg., Cleveland, O.
Sealed Joint Products Company, Inc., 30 Rockefeller Plaza, New York City.
Tylac Company, Greeley and High Streets, Monticello, Ill.
United States Gypsum Co., 300 W. Adams St., Chicago, Ill.
United States Plywood Company, 103 Park Avenue, New York City.



OH - BOY - ?!!?

Do you like to hear those *real deep bass notes* in an orchestra, and when a man sings have him sound like a *He Man* with low natural voice? If so, then use a Good-All Hi Fidelity Phase Inversion Amplifier.

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WITH

CHICAGO EXPANSION BOLTS

They'll put an end to loose chair worries. Write for samples

Chicago Expansion Bolt Company

132 So. Clinton St., Chicago

The Upson Company, Lockport, N. Y.
Vermont Marble Company, 101 Park Avenue, New York City.
Vitrolite Division, Libbey-Owens-Ford Glass Company, 208 West Washington Street, Chicago, Ill.
Voigt Company, 1745 N. 12th St., Philadelphia, Pa.
Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.
H. B. Wiggin's Sons Company, Bloomfield, N. J.
Wood Conversion Company, St. Paul, Minn.
Zouri Store Front Construction Company, Niles, Mich.

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BATTERIES, STORAGE

IN THEATRES these are now used almost exclusively to supply emergency power for lighting, in case of breakdown in the line power supply. Through suitable converters storage batteries can also be made to operate sound and projection equipment. Cost depends on the nature and size of the installation.

Carpenter Manufacturing Company, Sidney & Erie Sts., Cambridge, Mass.
Edison Electric Storage Battery, Valley Road, West Orange, N. J.
Electric Storage Battery Company, Philadelphia, Pa.
Gould Storage Battery Corporation, 549 W. 52nd Street, New York City.
Hartford Storage Battery Company, Millvale, Conn.
Marko Battery Company, Brooklyn, N. Y.
Philco-Battery Division, C and Tioga Streets, Philadelphia, Pa.
U. S. L. Battery Corporation, 405 Lexington Avenue, New York City.
Willard Storage Battery Company, 246 E. 131st Street, Cleveland, O.

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BOX OFFICES

DECORATIVE box offices, utilizing the newer architectural materials if desired, are offered the exhibitor in styles and colors to match any theatre front, and permit brightening or modernizing the face of the theatre without complete remodeling of the entire entrance way.

Architectural Decorating Company, 1600 South Jefferson Street, Chicago, Ill.
The Artkraft Sign Co., Lima, O.
N. A. Barrows Porcelain Enamel Co., Pleasant Ridge Sta., Cincinnati, O.
Everbrite Electric Signs, Inc., 1440 N. 4th St., Milwaukee, Wis.
The Formica Insulation Company, 4620 Spring Grove Avenue, Cincinnati, O.
Fyrart Division of Cincinnati Advertising Products Company, 3266 Beekman Street, Cincinnati, O.
S. Markendorff's Sons, Inc., 159 W. 23rd Street, New York City.
Newman Brothers, Inc., 660 W. Fourth Street, Cincinnati, O.
The Nurre Companies, Inc., Bloomington, Ind.
Pittsburgh Plate Glass Co., 2200 Grant Bldg., Pittsburgh, Pa.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, Calif.
Texlite, Inc., 500 Fifth Avenue, New York City.
Vitrolite Division, Libbey-Owens-Ford Glass Company, 208 West Washington Street, Chicago, Ill.

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BRASS RAILS AND ORNAMENTAL BRONZE

ORGAN grilles, ventilating grilles, box office wickets, lighting fixtures, display cases and decorative plaques often are made of modern, ornamental bronze. Brass rails are used for control of traffic in separating sections of the lobby and foyer, for protection at the edge of the balcony, for hand rails on stairways, and to set off the orchestra pit.

American Brass Company, Waterbury, Conn.
General Bronze Company, Long Island City, N. Y.
Midwest Ornamental Iron Works, 4435 West Division Street, Chicago, Ill.
Newman Brothers, Inc., 660 W. Fourth Street, Cincinnati, O.
F. P. Smith Wire & Iron Works, 2346 Clybourne Avenue, Chicago, Ill.
I. Weiss & Sons, Inc., 445 W. 45th Street, New York City.

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CARBONS, PROJECTION

MOTION PICTURE projection carbons are required for projection in

most motion picture theatres (all except those using incandescent projection lamps). The type and size of carbons required depends upon the type of arc, and in this connection the reader is referred to the several articles in The Equipment Index on projection lamps.

The newer development of a positive carbon of different core composition than previous types, smaller in diameter, and non-rotating, has resulted in the attainment of a much whiter projection light at low and medium amperages than is obtainable from low-intensity and hi-low arcs. This carbon, used with a negative carbon of adapted type, is the source of the so-called "suprex" arc. A report of the Projection Practice Committee of the Society of Motion Picture Engineers, has stated:

"A comparison of the Suprex carbon arc with the high-low arc at a current of from 50 to 60 amperes, showed that the Suprex carbon arc provides a light of equal intensity, but with a more even field, and of course at a much lower operating cost."

This carbon is used with a special lamp and certain low-voltage rectification facilities developed for it. (See *Motor-Generators* and *Rectifiers*.)

A still later development in projection carbons (in the United States) is a super-high-intensity carbon for use in very large theatres where the size of screen demands utmost illumination for the best presentation of the picture. It has an effective current capacity of 180 amperes.

National Carbon Company, Inc., Madison Avenue and W. 117th Street, Cleveland, O.
Noris Carbon Company, Inc., 160 Fifth Avenue, New York City.

•

CARBON SAVERS

THESE DEVICES, which permit use of carbons down to a very short stub, consist in a metal rod that is clamped into the carbon jaws of the lamp house, one end of the rod being provided with means for holding a stub of carbon that is too short for use in the normal way. There are several methods of attaching the stub to the carbon saver, some of them permitting use of the carbon down to one inch.

Best Devices Company, 10516 Western Avenue, Cleveland, O.
Chicago Cinema Products Company, 1736 North Springfield Avenue, Chicago, Ill.
The GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Morelite Co., Inc., 600 W. 57th St., New York City.
Newman Brothers, Inc., 670 W. Fourth Street, Cincinnati, O.
Pictur-Fone Company, 212 W. North, Lima, O.
S. A. Twitchell, 1925 Glenwood Ave., Minneapolis, Minn.
Weber Machine Corp., 59 Rutter St., Rochester, N. Y.
Wenzel Co., 2509 So. State St., Chicago, Ill.

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CARPETS

CARPETS are selected according to four qualifications:

1. Appearance, which should be in harmony with the general decorative scheme.

2. Durability. It has been found that because of the extreme wear to which theatre carpets are subjected, real economy is seldom effected by buying the cheaper grades.

3. Acoustic considerations—installation of carpet (or of heavier carpet) may aid in overcoming certain acoustical defects in an auditorium.

The standard weaves, in order of cost, from the most to the least expensive are *Chenille, Saxony, American Oriental, Wilton, Axminster, Velvet and Tapestry.*

Padding under the carpet provides a softer and more comfortable footing; increases carpet life very materially by reducing friction and keeping the carpet out of direct contact with the floor; and improves sound absorbing properties, providing increased acoustic absorption per unit area.

Bigelow-Sanford Carpet Company,, Inc., 140 Madison Avenue, New York City.
L. C. Chase & Co., 295 Fifth Avenue, New York City.
Clinton Carpet Co., Merchandise Mart, Chicago, Ill.
Charles P. Cochrane Company, Kensington Avenue and Butler, Philadelphia, Pa.
Collins & Aikman Corporation, 25 Madison Avenue, New York City.
Firth Carpet Company, 295 Fifth Avenue, New York City.
Fuerstenberg & Co., 212 South Market Street, Chicago, Ill.
Hardwick & Magee Company, Lehigh Avenue and Seventh Street, Philadelphia, Pa.
Mohawk Carpet Mills, Inc., 295 Fifth Avenue, New York City.
Roxbury Carpet Company, Central Street, Saxonville, Mass.
Alexander Smith & Sons Carpet Company, Saw Mill River Road, Yonkers, N. Y.
M. J. Whittal Associates, Brussels Street, Worcester, Mass.

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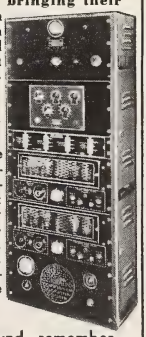
CHAIRS, THEATRE

CHAIRS AND general seating arrangements are chosen to provide the optimum compromise between six requirements: maximum seating, maximum comfort, facility of entrance and exit, proper



says this exhibitor, and shouting the same thing are theatre managers from Hollywood to Hoboken. That's because Lafayette Sound Systems are accurately designed to reproduce on-the-set perfection in today's delicate sound films—just as modern theatre-goers have come to *expect* it.

Theatre exhibitors are bringing their houses up to 1938 with Lafayette — the modern sound system that proved good sound equipment could be had for *reasonable* prices.



AN EXTRA ADDED ATTRACTION

provision for using stage mikes through the sound-on-film system. This new Facsimili-Tone — perfected to a point where you cannot buy a better system for the average theatre—is Lafayette all the way—complete, compact, more economical. Send coupon today for complete descriptive booklet.

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Write for bulletin describing the complete line of Westinghouse Photo Tubes for sound apparatus.

Dept. 208, Westinghouse Lamp Division, Westinghouse Electric & Manufacturing Co., Bloomfield, N. J.

Westinghouse
Photo Tubes

sight lines, local building regulations, and acoustics.

Upon the last point, the ideal chair is one that has precisely the same sound absorption as the human body; in a theatre thus seated it is never necessary to change sound volume with changing audience conditions, and sound quality is always equal to that obtained with a full house. Veneer chairs should never be used.

The importance of well designed chairs to the comfort of the theatre patron—and all possible comfort must be provided—advises careful selection of chairs in the first place, expertly supervised installation, constant maintenance and periodical reseating. Much scientific research with respect to posture and materials has gone into the designing and production of modern theatre chairs, and a similar, painstaking attitude toward seating is indicated on the part of the theatre owner.

Chairs may be procured with full spring construction, or spring-edge seats, and with padded backs. Row end standards may be obtained in special designs to suit a particular decorative scheme. Coverings, of course, are always selected according to the interior treament of the auditorium (see also articles in The Equipment Index on *Chair Covers, Chair Refinishing Materials* and *Upholstering Materials*).

American Seating Company, Grand Rapids, Mich.
The A. H. Andrews Company, 59 East Monroe Street, Chicago, Ill.
Arlington Seating Company, Arlington Heights, Ill.
John L. Cable Manufacturing Company, 45 Union Avenue, Jamaica Plain, Mass.
Eastern Seating Co., 49-10 Metropolitan Ave., Brooklyn, N. Y.
General Seating Company, 2035-49 Charleston Street, Chicago, Ill.
Heywood-Wakefield Company, Gardner, Mass.
Ideal Seating Company, Grand Rapids, Mich.
International Seat Corporation, Union City, Ind.
The Irwin Seating Company, Grand Rapids, Mich.
Laine Textile Corporation, 212 Lexington Avenue, New York City.
Midwest Manufacturing Company, 344 North Water Street, Wichita, Kan.
National Seating Company, 2494 South Fifth Street, Milwaukee, Wisc.
Nation-Wide Mfg. Co., 449 W. 42nd Street, New York, N. Y.
The Peabody Seating Company, North Manchester, Ind.
Standard Manufacturing Company, Cambridge City, Ind.

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CHAIR COVERS

CHAIR COVERS create an impression of coolness during the summer months, and are especially advised for theatres without any means of cooling the air. Main floor chairs require a full cover, while the slope at which balcony chairs are commonly placed permits use of a quarter-back.

Allied Seating Company, 358 W. 44th Street, New York City.
American Theatrical Valance Co., 900 Fifth Ave., Pittsburgh, Pa.
Buob and Scheu, 216 E. 14th Street, Cincinnati, O.
L. C. Chase & Company, 295 Fifth Avenue, New York City.
Florence Bedding Company, Florence, S. C.
General Seating Company, 2035-49 Charleston Street, Chicago, Ill.
Ronald Grose, Inc., 515 Madison Avenue, New York City.
Kelly-Springfield Tire Company, 1775 Broadway, New York City.
Laine Hughes Corporation, 192 Lexington Avenue, New York City.
Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
The Orinoka Mills, 183 Madison Avenue, New York City.
The Pantasote Company, Inc., 250 Park Avenue and 46th Street, New York City.
I. Weiss & Sons, Inc., 445 W. 45th Street, New York City.

●

CHAIR FASTENING CEMENT

THE METAL pieces to which theatre chairs are bolted are firmly fastened to the floor by special cement made for that purpose, which hardens in approximately ten minutes. In reseating a theatre, the old chair bolts are removed from the floor, and new ones inserted and recemented. (*See Anchors for Chairs.*)

Allied Seating Company, 358 W. 44th Street, New York City.
General Seating Company, 2035-49 Charleston Street, Chicago, Ill.
Illinois Theatre Seat Exchange, 1024 South Wabash Avenue, Chicago, Ill.

●

CHAIR REFINISHING MATERIALS

CHAIRS MAY be refinished in a short time, in practically any color, and without removing them from the chair frame. Materials now available provide new flexible surfaces that hide worn seat overings, will not crack or peel, and are impervious to moisture and perspiration. In some cases, costs may make refinishing a suitable method of ameliorating bad seating conditions.

Chair pads for veneer seats are obtainable, as are special chair materials which may help to correct poor acoustics in theatres having veneer chairs.

Allied Seating Company, 358 W. 44th Street, New York City.
General Seating Company, 2035-49 Charleston Street, Chicago, Ill.
The Pantasote Company, Inc., 250 Park Avenue and 46th Street, New York City.

●

CHANGE MAKERS

OCCUPYING little space in the box office, modern change making machines prevent annoying errors in offering change to a patron and loss to the theatre through mistakes. A touch of the keyboard delivers the correct change into a metal cup, from which it is easily scooped. Not only greater accuracy, but greater speed in handling a line of patrons make change-makers more or less a box office requisite.

The Ampro Corporation, 2839-51 North Western Avenue, Chicago, Ill.
Brandt Automatic Cashier Company, Watertown, Wis.
Hoefer Change-Maker Company, 3700 E. 12th Street, Kansas City, Mo.
Johnson Fare Box Company, 4619-25 Ravenswood Avenue, Chicago, Ill.
Monex Corporation, 22 W. 32nd Street, New York City.
Universal Stamping & Manufacturing Company, 2839 North Western Avenue, Chicago, Ill.

●

CHANGEOVERS

DEVICES FOR changing projection or sound, or both, from one projector to the other, or for changing from



Recent installations at Lexington, Richmond and Paris, Ky.; Ithaca and Lockport, N. Y.; Seaside Park, N. J.; Van Wirt, O.

If You Are Thinking of
REUPHOLSTERING
It Will Pay You to Get in Touch with Me

For twenty-five years I have been connected with Heywood-Wakefield as chief engineer in charge of installation. I operate my own organization and am set up to do your work regardless of location.

Although I use only the highest quality materials (L. C. Chase and Haigh textiles, etc.) and give you the finest workmanship, my prices are very reasonable, my service most prompt. It costs nothing to have my engineer call and give you an estimate, at the same time counselling with you as to proper color scheme, choice of fabrics and latest designs.

Write me for further information

J. J. SPEISER
In care of Heywood Wakefield
1 PARK AVENUE NEW YORK CITY

IF YOU DON'T ALREADY KNOW OF ME, ASK THE MAN WHO HAS USED MY SERVICE



Approximately 5,000 late model chairs taken from Capitol Theatre, N. Y.

It is the WISE EXHIBITOR who buys direct at Factory Outright Prices!

RECENT INSTALLATIONS:

Alcazar, Naugatuck, Conn. Star, Cliffside, N. J.
Savoy, Bronx, N. Y. Rivoli, West New York, N. J.
Rivoli, Belmar, N. J. Liberty, Masontown, Pa.
Elks, Mahanoy City, Pa.

Approximately 20,000 late-type completely rebuilt theatre chairs will be sold at half-price. Exhibitors who desire comfort and durability must act quickly, while this excellent buy lasts!

EASTERN SEATING COMPANY
49-10 Metropolitan Ave. Brooklyn, N. Y.

projector to stereopticon or vice versa. A number of intricate operations are performed mechanically and with perfect timing at the touch of a single switch.

Automatic Change Over Co., 1245 So. Hope St., Los Angeles, Calif.
Basson & Stern, 749 E. 32nd Street, Brooklyn, N. Y.
Cinema Supplies, Inc., 36-40 Glenwood Avenue, Minneapolis, Minn.
Dowser Manufacturing Company, 114 Green Street, Brooklyn, N. Y.
Essannay Electric Manufacturing Company, 908 South Wabash Avenue, Chicago, Ill.
Forest Manufacturing Corp., 145 Valley St., Belleville, N. J.
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Hoffmann-Soons, 387 First Avenue, New York City.
E. W. Hulett Manufacturing Company, 216 North Clinton Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
N. A. N. Automatic Light Control Company, 517 Main Street, P. O. Box 207, Johnstown, Pa.
Pictur-Fone Co., 212 W. North, Lima, O.
Sentry Safety Control Corporation, 13th and Cherry Streets, Philadelphia, Pa.
S. A. Twitchell, 1925 Glenwood Ave., Minneapolis, Minn.
Weaver Manufacturing Company, 1639 E. 102nd Street, Los Angeles, Calif.

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Choppers, Ticket

Refer to TICKET CHOPPERS

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Cleaners, Film

Refer to FILM CLEANING MACHINES

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CLEANING COMPOUNDS

CLEANING COMPOUNDS facilitate janitor work and provide a neat appearance difficult to obtain without their aid. They are available for use with almost every material and surface, from brass and marble to walls and carpets. Care is necessary in selecting compounds that are harmless, as well as suited to the purpose.

Budge-It Products Corporation, 24 Bond Street, New York City.
Florozone, Inc., Brooklyn, N. Y.
J. B. Ford Company, Wyandotte, Michigan.
Franklin Research Company, Philadelphia, Pa.
Hewes-Gotham Company, 520 W. 47th Street, New York City.
Hild Floor Machine Co., 1313 W. Randolph St., Chicago, Ill.
Huntington Laboratories, Inc., 900 East Tipton Street, Huntington, Ind.
Pag Laboratories, Wallingford, Conn.
Rochester Germicide Company, Rochester, N. Y.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.
Skour-Nu, Inc., 158 W. 22nd Street, New York City.

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CONDENSERS (LENSES)

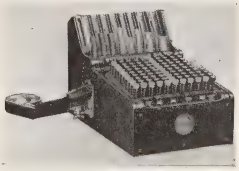
THE PROJECTION condenser is located between the lamp house and the projector, and serves to focus the light on the aperture. It serves a similar purpose in spotlight projection. The condenser is a single glass lens, unmounted, made in various shapes—moon shape, plano-convex, bi-convex and meniscus. The diameters of projection condensers range from 2¼ to 7¼ inches; of spotlight condensers from 5 to 8 inches. Focal lengths for theatre work run from 6½ to 9½ inches.

(These lenses should not be confused with electrical condensers, which are used in amplifiers and other portions of the sound equipment, and are not lenses, but pairs of conductors spaced by insulation and mounted in a suitable case.)

Bausch & Lomb Optical Company, Rochester, N. Y.

ARE YOU LOSING PROFITS AT YOUR BOX OFFICE?

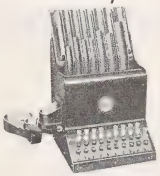
Humans will err! When a ticket seller works rapidly under strain, errors are bound to occur—errors in mental calculation—in the selection of coins. Overpayments result that may mean a substantial loss of profits over a period of time.



Model 201
For the theatre whose admissions include pennies.

These losses are impossible when change is made with a BRANDT AUTOMATIC CASHIER, as it cannot mispay.

The sale of tickets is also greatly speeded up because but one key—the key corresponding to the price of admission—need be pressed to deliver the change. For example, with an admission of 38c—tender of $1.00—key 38 is pressed and 62c delivered. There are no mental calculations; no coins to handle; no unnecessary delays or waiting in line at the box office.



Model 95
For the theatre whose admissions do not include pennies.

BRANDTS are in use in thousands of theatres. Write for full information today.

BRANDT AUTOMATIC CASHIER CO.
WATERTOWN WISCONSIN

INTERNATIONAL SEATS



This Modern Plant DEVOTED TO THE EXCLUSIVE MANUFACTURING OF INTERNATIONAL SEATS



Paramount is the acceptance by hundreds of leading theatres to this new famous theatre chair. May we have the privilege of showing you International's many exclusive construction features.

INTERNATIONAL SEAT CORPORATION
UNION CITY, INDIANA

Spreading Comfort to Millions

Brenkert Light Projection Company, 7348 Saint Aubin Avenue, Detroit, Mich.
Century Lighting Equipment, 419 W. 55th Street, New York City.
Chicago Cinema Products Company, 1736 North Springfield Avenue, Chicago, Ill.
Fish-Schurman Corporation, 250 East 43rd Street, New York City.
GoldE Manufacturing Co., 1214-22 W. Madison St., Chicago, Ill.
Hub Electric Corporation, 2219 West Grand Avenue, Chicago, Ill.
Hugo Meyer & Company, 245 W. 55th Street, New York City.
Ilex Optical Company, Rochester, N. Y.
Kliegl Brothers, 321 W. 50th Street, New York City.
Morelite Company, Inc., 600 W. 57th Street, New York City.
Projection Optics Co., Inc., 330 Lyell Ave., Rochester, N. Y.
Selsi Company, Inc., 43 W. 23rd Street, New York City.
Sussfeld, Lorsch & Schimmel, 153 W. 23rd Street, New York City.
United Optical Corp., 14 W. 40th Street, New York City.



CROWDS

FLOCK TO THE THEATRES THAT HAVE

Cutawl

MADE ENTRANCE DISPLAYS

Only with the Cutawl can you make the striking dramatic cutout settings that are used by the more successful theatres the country over.

FIND OUT HOW THE CUTAWL CAN HELP YOUR BUSINESS



WRITE FOR SPECIAL THEATRE LITERATURE

INTERNATIONAL REGISTER CO.

21 S. Throop Street
CHICAGO

INTERNATIONAL REGISTER CO. 10-37
21 S. Throop St., Chicago, Ill.

Please send me your Theatre Literature.

Name .....

Address .....

City..... State.....

CURTAIN CONTROL MACHINES

SMOOTH AND silent opening and closing of curtains are effected, either from backstage or from the projection room controls, by automatic machines that operate at the touch of a button. The curtain may be stopped at any point along the stage, or its motion reversed as desired.

The equipment consists of a motor, a track and a cable, as well as snaps to which the curtain is fastened. The motor may be placed in the grids, which makes it possible to fly the entire mechanism, curtain and all. Special models for small theatres are available at relatively low cost.

Acme Stage Equipment Company, 191 Lafayette Street, New York City.
Arvee Equipment Company, 3737 Cass Ave., St. Louis, Mo.
Automatic Devices Company, 737 Hamilton St., Allentown, Pa.
Bruckner-Mitchell, Inc., 132 W. 24th Street, New York City.
J. H. Channon Corporation, 1447-1455 West Austin Avenue, Chicago, Ill.
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Cinema Supplies, Inc., 36-40 Glenwood Avenue, Minneapolis, Minn.
Hub Electric Company, 2219 West Grand Avenue, Chicago, Ill.
Metropolitan Scenic Studios, Inc., Omaha, Nebr.
N. C. Nussbaumer, 2921 West Van Buren Street, Chicago, Ill.
Perkins Curtain Carrier Company, Waterloo, Ia.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, Calif.
Richards-Wilcox Manufacturing Company, Aurora, Ill.
Alvin Seiler, Chrysler Building, New York City.
Tiffin Scenic Studios, Tiffin, O.
Twin City Scenic Company, 2819 Nicolett Avenue, Minneapolis, Minn.
Vallen, Inc., 225 Bluff Street, Akron, O.
Volland Studios, 3737 Cass Avenue, St. Louis, Mo.
Weaver Manufacturing Company, 1639 E. 102nd Street, Los Angeles, Calif.
I. Weiss & Sons, Inc., 445 W. 45th Street, New York City.

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CURTAIN TRACKS

THESE MUST be noiseless and smooth in functioning to permit that flawless operation that distinguishes a good show from an amateurish effort (*see Curtain Control Machines*).

Acme Stage Equipment Company, 191 Lafayette Street, New York City.
Arvee Equipment Company, 3737 Cass Avenue, St. Louis, Mo.
Automatic Devices Company, 737 Hamilton St., Allentown, Pa.
Bruckner-Mitchell, Inc., 132 W. 24th Street, New York City.
J. H. Channon Corporation, 1447-1455 West Austin Avenue, Chicago, Ill.
J. R. Clancy, 1010 West Belden Avenue, Syracuse, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Display Stage Lighting Company, 442 W. 45th Street, New York City.
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.
Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.
Metropolitan Scenic Studios, Inc., Omaha, Nebr.
N. C. Nussbaumer, 2921 West Van Buren Street, Chicago, Ill.
Perkins Curtain Carrier Company, Waterloo, Ia.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, Calif.
Richards-Wilcox Manufacturing Company, Aurora, Ill.
Tiffin Scenic Studios, Tiffin, O.
Twin City Scenic Company, 2819 Nicolett Avenue, Minneapolis, Minn.
U. S. Scenic Studios, Inc., Film Exchange Building, Omaha, Nebr.
Vallen, Inc., 225 Bluff Street, Akron, O.
Volland Studios, 3737 Cass Avenue, St. Louis, Mo.
Weaver Manufacturing Company, 1639 E. 102nd Street, Los Angeles, Calif.
I. Weiss & Sons, Inc., 445 W. 45th Street, New York City.

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CURTAINS, FIREPROOF

ASBESTOS CURTAINS, or combinations of steel and asbestos curtains, are now required by law in many states and nearly all cities for theatres with full stages and dressing rooms.

Arvee Equipment Company, 3737 Cass Avenue, St. Louis, Mo.
Bruckner-Mitchell, Inc., 132 W. 24th Street, New York City.
J. H. Channon Corporation, 1455 West Austin Avenue, Chicago, Ill.
J. R. Clancy, 1010 West Belden Avenue, Syracuse, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Collins & Aikman Corporation, 200 Madison Avenue, New York City.
Dazians, Inc., 142 W. 44th Street, New York City.
Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.
Johns-Manville International Corporation, 22 E. 40th Street, New York City.
Klemm Manufacturing Corporation, 1455 West Austin Avenue, Chicago, Ill.
Laine Hughes Corporation, 192 Lexington Avenue, New York City.
Lee Lash Studios, 707 Broadway, New York City.
Metropolitan Scenic Studios, Inc., Omaha, Nebr.
N. C. Nussbaumer, 2921 West Van Buren Street, Chicago, Ill.
The Orinoka Mills 183 Madison Avenue, New York City.
The Pantasote Company, Inc., 250 Park Avenue and 46th Street, New York City.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, Calif.
Tiffin Scenic Studios, Tiffin, Ohio.
Twin City Scenic Company, 2819 Nicolett Avenue, Minneapolis, Minn.
Volland Studios, 3737 Cass Avenue, St. Louis, Mo.
I. Weiss & Sons, 445 W. 45th Street, New York City.

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CUTOUT MACHINES

EXPLOITATION cutouts for lobby and marquee displays are easily made by tracing the desired pattern on wall board and then guiding a cutout machine along the pattern. A small electric motor driven by power from a lamp socket does the work, and by substitution of cutting edges the machine may be used as an ordinary saw to build the frame and supports for cutouts or any other display.

International Register Company, 21 S. Throop Street, Chicago, Ill.
A. & B. Smith Co., 633 Smithfield St., Pittsburgh, Pa.

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DIMMERS

THESE ARE electro-mechanical devices for controlling illumination. They permit fading out of any desired set of lights and fading in of others, soft or bright color combinations, and all the beautiful lighting effects that produce as desired, a gay or a restful tone and atmosphere. They are necessary to any effective system of decorative illumination in variable color tones.

Frank Adam Electric Company, 3650 Windsor Place, St. Louis, Mo.
The Artkraft Sign Co., Lima, O.
Capitol Stage Lighting Co., 527-529 W. 45th St., New York City.
Century Lighting Equipment, Inc., 419 W. 55th Street, New York City.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Cutler-Hammer, Inc., 12th Street and St. Paul Avenue, Milwaukee, Wis.
Display Stage Lighting Company, 442 W. 45th Street, New York City.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hub Electric Corporation, 2219 West Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Outdoor Lighting Corp., Jersey City, N. J.
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.
Ward-Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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DISINFECTANTS, PERFUMED

LIQUIDS THAT kill bacteria are combined with fragrant odors that displace the odors the bacteria have left behind them. Solvents for the scale that

forms in urinals and toilets are also combined with deodorants.

Florozone Corporation, 62-68 Forest Avenue, Brooklyn, N. Y.
The Huntington Laboratories, Inc., Huntington, Ind.
Molnar Laboratories, 211 E. 19th Street, New York City.
Pag Laboratories, Wallingford, Conn.
Per-Fu Company of Hollywood, 1637 North Stanley Avenue, Hollywood, Calif.
Rochester Germicide Company, Inc., Rochester, N. Y.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.
Sanozone Co., 1127 Ray St., Philadelphia, Pa.
West Disinfecting Company, 42-16 Barn Street, Long Island City, N. Y.

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EFFECT MACHINES

EFFECTS IN lighting and still projection for both stage and screen are obtained with special machines, essentially stereopticons, that produce illusions of depth. These are available in various types, depending upon the effects desired. Backgrounds for stage shows, in color, can be projected and changed at pleasure, or the opening of a feature picture be framed in color or given a superimposed, changing pattern.

The Artkraft Sign Co., Lima, O.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Capitol Stage Lighting Co., 527-529 W. 45th St., New York City.
Century Lighting Equipment, Inc., 419 W. 55th Street, New York City.
Chicago Cinema Products Company, 1736-1754 North Springfield Avenue, Chicago, Ill.
Display Stage Lighting Company, 442 W. 45th Street, New York City.
The GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Hub Electric Corporation, 2219 West Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Walter G. Preddey, 187 Golden Gate Ave., San Francisco, Calif.
Transformer Corporation of America, 69 Wooster Street, New York City.

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ELECTRICAL MEASURING INSTRUMENTS

THE DEPENDENCE of the modern theatre upon electricity, and the immensely varied and intricate apparatus used in the projection room, backstage and throughout the house, frequently advise having in the theatre measuring and testing equipment to assist the projectionist, stage electrician and maintenance engineer.

Voltmeters and ohmmeters are essential to finding most electrical troubles if the work is to be done with any reasonable speed. Ammeters, wattmeters, illuminometers, decibel meters and oscilloscopes are valuable adjuncts that pay for themselves in reducing current consumption, avoiding equipment breakdown, making possible faster repairs, and minimizing maintenance costs.

Combinations of most of these instruments are available; thus, a single instrument with suitable auxiliaries mounted on the same panel may serve as voltmeter, ammeter, ohmmeter and decibel meter. Such combinations may, in the latest equipment, be further combined with an oscilloscope.

The Clough-Brengle Co., 2815 W. 19th St., Chicago, Ill.
Federated Purchaser, Inc., 25 Park Place, New York City.
General Electric Company, 1 River Road, Schenectady, N. Y.
General Radio Co., 30 State St., Cambridge, Mass.
Lipman Engineering Company, 415 Van Braam Street, Pittsburgh, Pa.
Pacent Engineering Corp., 79 Madison Ave., New York City.
RCA Manufacturing Co., Inc., Camden, N. J.
Sundt Engineering Company, 4238 Lincoln Avenue, Chicago, Ill.
Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.
Weston Electrical Instrument Corporation, 614 Frelinghuysen Avenue, Newark, N. J.

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EXIT SIGNS

SUCH SIGNS are required by law in substantially all theatres. They consist in a metal incandescent lamp box with a glass front bearing the word *Exit* (or its equivalent in any language). These boxes may be obtained in various designs, sizes and lettering.

Adler Sign Letter Co., Inc., 720 South Dearborn Street, Chicago, Ill.
The Artkraft Sign Company, Lima, O.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Brenkert Light Projection Company, 7348 Saint Aubin Avenue, Detroit, Mich.
Capital City Electric Co., 516 W. 3rd St., Des Moines, Iowa.
Capitol Stage Lighting Co., 527-529 W. 45th St., New York City.
The Carpenter Mfg. Co., 179 Sidney St., Cambridge, Mass.
Century Lighting Equipment, 419 W. 55th Street, New York City.
Day-Brite Lighting, Inc., 5401 Bulwer Avenue, St. Louis, Mo.
Everbrite Electric Signs, Inc., 1440 N. 4th St., Milwaukee, Wis.
Flexlume Southern, Inc., 118 Houston St., Atlanta, Ga.
Garrison Engineering Corporation, 51 Church Street, Great Barrington, Mass.
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.
Edwin F. Guth Company, 2615 Washington Avenue, St. Louis, Mo.
Hub Electric Corporation, 2219 West Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Long Sign Co., 853 Howard St., Detroit, Mich.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Metal & Glass Products Company, 952 West Lake Street, Chicago, Ill.
Murlin Mfg. Co., 5420 Paschall Ave., Philadelphia, Pa.
Neon Products, Inc., Lima, O.
Newman Brothers, Inc., 670 W. 4th Street, Cincinnati, O.
Rawson & Evans Company, 710 Washington Blvd., Chicago, Ill.
Ruby Lamp Mfg. Co., Inc., 430 W. 14th Street, New York City.
Viking Products Corporation, 330 W. 42nd Street, New York City.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.
Charles J. Weinstein & Co., Inc., 2 W. 47th St., New York City.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.
Cecil K. White, Inc., 85 Willow St., New Haven, Conn

FILM CABINETS

METHODS OF storing film methodically, and in a manner that avoids any chance that the projectionist may use the wrong reel, are provided by modern fireproof film cabinets. They are available in units holding from three to twelve reels, and some are so arranged that on opening the cover the reel is raised and brought within grasp. Each reel occupies an individual compartment heat-insulated from all others. Arrangements for outside ventilation are also provided.

American Film-Safe Corporation, 1800 Washington Boulevard, Baltimore, Md.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Chicago Cinema Products Company, 1736 North Springfield Avenue, Chicago, Ill.
GoldE Manufacturing Co., 1214-22 W. Madison St., Chicago, Ill.
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.
Johnson Electric Maintenance Co., 2206 N. Western Ave., Chicago, Ill.
Neumade Products Corporation, 427 W. 42nd Street, New York City.
Wenzel Company, 2507 South State Street, Chicago, Ill.
Edw. H. Wolk, 1018 South Wabash Avenue, Chicago, Ill.

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FILM CABINET STANDS

AVAILABLE in sizes that accommodate from one to three film cabinets, these units mount the film cabinets at the most convenient operating height and permit them to be moved about the projection room when necessary. Some models hold the cabinet at an angle that prevents a reel of film being laid on top, compelling the projectionist to store it properly, and leave it stored until the time has come for its use.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Chicago Cinema Products Company, 1736 North Springfield Avenue, Chicago, Ill.
The GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Neumade Products Corporation, 427 W. 42nd Street, New York City.
Walter G. Preddey, 187 Golden Gate Ave., San Francisco, Calif.

To "Lift the Face" of your Theatre start with a TYL-A-MAT floor



Audubon Theatre, N. Y.

Look at your lobby floor—all your patrons do. A run-down-at-the-heel appearance indicates poor business or a lack of progressiveness.

•

TYL-A-MATS will dress up that old, cracked or otherwise unsightly floor. They have been chosen for many years by the largest theatres to enhance the portals of the modern theatre. Now TYL-A-MATS, more beautiful than ever, can be installed in the smallest house at very reasonable cost. An investment in TYL-A-MATS will cut your cleaning costs because their construction tends to keep dirt outside your auditorium.

•

Our color-illustrated TYL-A-MAT folder, together with a generous sample of the actual mat, is yours for the asking. Write for it today.

Prominent Users of TYL-A-MATS
Paramount-Publix Corp.
RKO Corp.
Warner Bros.
Comerford Amusement Co.
Brandt Theatres
Skirball Bros.
Shea Chain, Inc.
Schine Circuit
Sparks Circuit
United-Detroit Theatres

O.W. JACKSON & CO. INC., 290-5TH AVE., N.Y. World's Largest Mat House

FILM CEMENT

THIS ADHESIVE is a special preparation for splicing motion picture film —indispensable in all projection rooms.

Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
Hewes-Gotham Co., 520 West 47th St., New York City.
Harry S. Millar, 545 Fifth Avenue. New York City.
Neumade Products Corp., 427 W. 42nd St., New York City.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.
Safety Projector Company, 310 W. 2nd Street, Duluth, Minn.
Van Cleef Bros., 7800 Woodlawn Ave., Chicago, Ill.
Wenzel Company, 2507 South State Street, Chicago, Ill.

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FILM CLEANING MACHINES

WITH THESE devices, dirt, oil and grit are removed by running the film between pads saturated with a cleaning fluid.

André DeBrie, Inc., 115 W. 45th Street, New York City.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
Film Treatizor Corp., 117 West 63rd St., New York City.
Neumade Products Corporation, 427 W. 42nd Street, New York City.

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FILM PROCESSING MACHINES

THESE ARE devices operated in association with rewinding. They are used to apply a special wax to the surface of green film, to prevent accumulation of the emulsion on mechanical parts during projection.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
Blue Seal Products Co., 260 Wyckoff St., Brooklyn, N. Y.
Malcolm Film Laboratory, 244 W. 49th Street, New York City.

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FIRE EXTINGUISHERS

THERE ARE several types of fire extinguishers suitable to theatres—the carbon tetrachloride extinguisher, the soda-and-acid mechanism, the foam type and the portable carbon dioxide hand type. They should be distributed throughout the theatre in accordance with the directions of fire department officials, care being taken that any extinguisher likely to be used in the presence of electrical apparatus is safe for that purpose, and not capable of electrocuting the man who uses it.

American-LaFrance and Foamite Corporation, Elmira, N. Y.
C. S. Caldwell, Birmingham. Ala.
Film Treatizor Corp., 117 West 63rd St., New York City.
Fish-Schurman Corp., 250 E. 43rd Street, New York City.
Fyr-Fyter Company, 221 Crane, Dayton, O.
Garrison Engineering Corporation, Waterbury, Conn.
Harker Manufacturing Company, 121 W. 3rd Street, Cincinnati, O.
International Fire Equipment Corporation, West New Brighton, N. Y.
Neumade Products Corporation, 427 W. 42nd Street, New York City.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.

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FIRE PREVENTION DEVICES, PROJECTOR

THESE ARE automatic dowsers and film-cutters that cut off projection light from the film and also sever the film when any of several controls installed on the projector sets the device into operation. The actuating element is usually a fusible link, which melts upon ignition of the film.

Blue Seal Products Company, 260 Wyckoff Street, Brooklyn, N. Y.



Front view of the new El Dorado cinema in Afogados, Pernambuco, Brazil, opened last July.

Film Treatizor Corp., 117 West 63rd St., New York City.
Garrison Engineering Corporation, 51 Church Street, Great Barrington, Mass.
N. A. N. Automatic Light Control Company, 517 Main Street, P. O. Box 207, Johnstown, Pa.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.
Sentry Safety Control Corporation, 13th and Cherry Street, Philadelphia, Pa.

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FIRE SHUTTERS, PROJECTION ROOM

FIREPROOF shutters for projection room ports isolate the projection room in an emergency (by melting of fusible links in case of fire), operating either automatically or through the intervention of the projectionist. They minimize the chance of panic and lower insurance rates, and are commonly required by fire regulations.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Best Devices Company, 10516 Western Avenue, Cleveland, O.
H. B. Cunningham, 964 University Avenue, St. Paul, Minn.
Hub Electric Corp., 2219-29 W. Grand Ave., Chicago, Ill.
Walter G. Preddey, 187 Golden Gate Ave., San Francisco, Calif.
Richards-Wilcox Manufacturing Company, Aurora, Ill.

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FLASHERS

THESE ARE switches which interrupt the power supply to electric lamps used for display purposes. The simplest form is a thermostat in which the current builds up heat, causing a metal circuit opener to expand. After it cools, the circuit closes again.

Betts & Betts Corp., 551 W. 52nd St., New York City.
Everbrite Electric Signs, Inc., 1440 N. 4th St., Milwaukee, Wis.
Flexlume Southern, Inc., 118 Houston St., Atlanta, Ga.
The France Mfg. Co., 10325 Berea Rd., Cleveland, O.
Outdoor Lighting Corp., Jersey City, N. J.
Reliance Automatic Lighting Co., 1927 Mead St., Racine, Wis.
Reynolds Electric Co., 2650 W. Congress St., Chicago, Ill.
Sangamo Electric Co., Springfield, Ill.

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FLOOR SURFACING MATERIALS

COMPOSITION flooring materials based on cork or rubber, in association with suitable gums, afford comfort and resilience underfoot. They are obtainable in any desired color and many patterns suitable to lobbies, toilet rooms and other parts of the theatre.

American Mat Company, 1717 Adams Street, Toledo, O.
Armstrong Cork Products Company, Lancaster, Pa.
Bonded Floors Company, Inc., Kearny, N. J.
Congoleum-Nairn, Inc., Kearny, N. J.
Franklin Research Company, Philadelphia, Pa.
Hild Floor Machine Co., 1313 W. Randolph St., Chicago, Ill.
Huntington Laboratories, Inc., 900 East Tipton Street, Huntington, Ind.
Imperial Floor Company, 59 Halstead, Rochester, N. Y.
O. W. Jackson & Co., 290 Fifth Avenue, New York City.
Johns-Manville International Corporation, 22 E. 40th Street, New York City.
Rochester Germicide Company, Rochester, N. Y.
Rosco Laboratories, 367 Hudson Ave., Brooklyn, N. Y.
Stedman Rubber Flooring Company, South Braintree, Mass.
St. Clair Rubber Company, 440 Jefferson Avenue East, Detroit, Mich.
U. S. Rubber Company, 1790 Broadway, New York City.
Wear Proof Mat Company, 2158 Fulton Street, Chicago, Ill.
Zenitherm Company, Inc., Kearney, N. J.

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FOOTLIGHTS

SUCH STAGE lighting equipment is available in many types, portable, disappearing and permanent. Footlights are furnished factory-wired for various lighting combinations, with one or more rows of sockets, as desired.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Capital City Electric Co., 516 W. 3rd St., Des Moines, Iowa.
Capitol Stage Lighting Co., 527-529 W. 45th St., New York City.
Century Lighting Equipment, 419 W. 55th Street, New York City.
Chicago Cinema Products Company, 1736-1754 North Springfield Avenue, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 South Clinton Street, Chicago, Ill.
Day-Brite Reflector Company, 5401 Bulwer Avenue, St. Louis, Mo.
Display Stage Lighting Company, 442 W. 45th Street, New York City.
Goldé Manufacturing Co., 1214-22 W. Madison St., Chicago, Ill.
Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.
Hub Electric Corporation, 2219 West Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Marveon Displays, Inc., 604-608 Dwar Drive, Rock Springs, Wyo.
Walter G. Preddey, 187 Golden Gate Ave., San Francisco, Calif.
Tiffin Scenic Studios, 146 River St., Tiffin, O.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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FOUNTAINS

ORNAMENTAL fountains are sold as units for installation in lobby, foyer or lounge, alone or in conjunction with statuary. Drinking fountains are offered in plain and decorative types, recessed or pedestal.

Two types of automatic drinking fountains are available; one operating by means of a photocell (the head of the person stooping to drink interrupts a beam of light, which interruption actuates the water valve); the other operates upon the principle of electrical capacitance, the approach of a human head upsetting the balance of a critical electrical circuit, and thus actuating the water valve.

Architectural Decorating Company, 1600 South Jefferson Street, Chicago, Ill.
Barker Brothers, Seventh Street, Flower and Figueroa, Los Angles, Calif.
Capitol Stage Lighting Co., 527-529 W. 45th St., New York City.
The Crane Company, 836 South Michigan Avenue, Chicago, Ill.
Display Stage Lighting Company, 442 W. 45th St., New York City.
Friedley-Voshardt Company, 761-771 Mather Street, Chicago, Ill.
G-M Laboratories, Inc., 1731-36 Belmont Avenue, Chicago, Ill.
Mellaphone Corporation, 714 University Avenue, Rochester, N. Y.
Newman Brothers, Inc., 660 W. Fourth Street, Cincinnati, O.
Rundle-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.

You Can't Afford to Use Low Intensity LAMPS

NOW THAT

SIMPLIFIED High Intensity PROJECTION

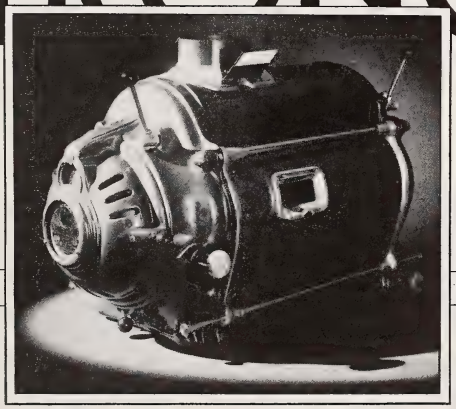
is within the reach of even the smallest theatre

With your present low intensities you are paying for DeLuxe theatre type projection without getting it.

Simplified High Intensity Projection affords real economy, giving two to three times as much light as your low intensity at a greatly reduced cost per unit of light.

Only High Intensity Projection provides the white light essential to satisfactory projection of the new color pictures which are being shot under lights having the same characteristics.

STRONG



LAMPS

Unconditionally *Guaranteed*

An Invitation!

Write for interesting catalog and name of your nearest independent Theatre Equipment Dealer. He will, without obligation, arrange to demonstrate the Strong lamp in your theatre.

The STRONG ELECTRIC *Corp.*

2501 LAGRANGE ST. TOLEDO, OHIO, U. S. A.

EXPORT OFFICES:

ROOM 2002, 220 W. 42nd ST., NEW YORK, N. Y.

The Halsey W. Taylor Company, Warren, Ohio.
The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.

•

FURNITURE, LOBBY AND LOUNGE

FURNITURE of durable materials, suitable to the hard use of the theatre lounge, lobby and retiring rooms, can be had to match any decorative background. Metal furniture that is entirely comfortable, yet easily and inexpensively maintained, is especially indicated where modernistic design permits its use. Coverings may be obtained in many fabrics, designs and colors, and in imitation leather.

Allied Seating Company, 358 W. 44th Street, New York City.
John L. Cable Manufacturing Company, 45 Union Avenue, Jamaica Plain, Mass.
Doehler Metal Furniture Co., Inc., 192 Lexington Avenue, New York, N. Y.
Electric Welding Company, 1122 So. Michigan Avenue, Chicago, Ill.
GoldE Manufacturing Co., 1214-22 W. Madison Street, New York City.
Hampden Specialty Products, Inc., Easthampton, Mass.
Heywood-Wakefield Company, Gardner, Mass.
The Howell Company, St. Charles, Ill.
Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
The McKay Company, 1005 Liberty Avenue, Pittsburgh, Pa.
Modernage Furniture Corporation, 162 E. 33rd Street, New York City.
Newman Brothers, Inc., 670 W. 4th St., Cincinnati, O.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, Calif.
Royal Metal Manufacturing Company, 1138 South Michigan Avenue, Chicago, Ill.
Troy Sunshade Company, 612 Grant St., Troy, Ohio.

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HEARING AIDS

THESE ARE receiving instruments (phones) either of air conduction or bone conduction type, to assist patrons whose hearing is impaired. They are plugged into suitable outlet boxes permanently mounted and wired in selected seating locations. Individual volume controls, which the patrons can adjust at will, may be provided either on the outlet boxes or on the cord leading to the receiver.

Sound may be taken from the main theatre system, either directly or through an auxiliary amplifier, or may be picked up via microphone from the screen speakers and passed through a low-power amplifier that is part of the hearing aid system. Because of the relatively large number of people who do not hear well, and their varied influence on theatre attendance, group hearing aids are to be regarded as regular equipment for the motion picture theatre.

Acme Electric Construction Company, 407 South Dearborn Street, Chicago, Ill.
Better Hearing Inc., 1 W. 34th Street, New York City.
The Brush Development Company, 3311 Perkins Avenue, Cleveland, O.
Dictograph Products Company, Inc., Acousticon Division, 580 Fifth Avenue, New York City.
Electro-Acoustic Products Company, Ft. Wayne. Ind.
Federated Purchaser, Inc., 25 Park Place, New York City.
Gates Radio & Supply Company, Quincy, Ill.
Globe Phone Co., Inc., 2 West 45th St., New York City.
Good-All Electric Manufacturing Company, Ogallala, Nebr.
Hearing Devices Company, Time Square Building, New York City.
Lipman Engineering Company, 415 Van Braam Street, Pittsburgh, Pa.
Mears Radio Hearing Device Corporation, 1 W. 34th Street, New York City.
Mellaphone Corporation, 174 University Avenue, Rochester, N. Y.
Miles Reproducer Company, Inc., 812 Broadway, New York City.
Montgomery-Ward & Co., General Office Bldg., Chicago Avenue and Larrabee Street, Chicago, Ill.
Radio Receptor Company, Inc., 251 West 19th Street, New York City.
RCA Manufacturing Company, Inc., Camden, N. J.
Remler Company, Ltd., 2101 Bryant St., San Francisco, Calif.
Trimm Radio Manufacturing Company, 1770 West Berteau Avenue, Chicago, Ill.
Western Electric Company, 195 Broadway, New York, N. Y.

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HEATING SYSTEMS AND ACCESSORIES

HEATING SYSTEMS used in the theatre present different requirements from those of other public buildings because of the concentration of occupants in the auditorium, and the wide variation in the number that may be present at any given time.

Heat distributing systems are of two general kinds, those using standard steam radiators and those circulating masses of warmed air through a ventilating system. The latter may of course be part of a complete air conditioning system (*See Air-Conditioning*).

The fuel may be oil, gas or coal. Oil and gas are preferable where automatic control is provided in the system. With coal, automatic stokers reduce labor and insure efficient use of fuel.

Air Controls, Inc., Div. of Cleveland Heater Co., 1933 W. 114th St., Cleveland, O.
Airtemp, Inc., 1119 Leo Street, Dayton, O.
American Blower Corporation, 6000 Russell Street, Detroit, Mich.
American Radiator Company, 40 W. 40th Street, New York City.
Carrier Corporation, Syracuse, N. Y.
Delco Appliance Division, General Motors Sales Corporation, Rochester, N. Y.
Fedders Manufacturing Company, Buffalo, N. Y.
The Fox Furnace Co., Elyria, O.
General Electric Company, Schenectady, N. Y.
Grinnell Company, Providence, R. I.
Ilg Electric Ventilating Company, 2850 North Crawford Avenue, Chicago, Ill.
Iron Fireman Manufacturing Company, 3180 W. 106th Street, Cleveland, O.
Kohler Company, Kohler, Wis.
Parkinson Heater Corporation, 325 West Huron Street, Chicago, Ill.
Register & Grille Manufacturing Company, 70 Berry Street, Brooklyn, N. Y.
Reynolds Corporation, 609 North LaSalle Street, Chicago, Ill.
Southern Fan Company, Atlanta, Ga.
B. F. Sturtevant Company, Hyde Park, Boston, Mass.
Supreme Heater & Ventilating Company, 1915 Pine Street, St. Louis, Mo.
Tiltz Air Conditioning Corporation, 230 Park Avenue, New York City.
The Trane Company, La Crosse, Wis.
Typhoon Air Conditioning Co., Inc., 252 W. 26th Street, New York City.
United States Air Conditioning Corporation, Northwestern Terminal, Minneapolis, Minn.
Worthington Pump and Machinery Corporation, Carbondale Division, Harrison, N. J.

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High Intensity Lamps

Refer to LAMPS, HIGH INTENSITY

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HORN LIFTS AND HORN TOWERS

SOUND HORNS or speaker combinations may be struck to make room for stage performances by a number of means, of which one is the horn lift. When the stage is in use, the horns are concealed beneath it. When the screen is in use, an elevator working on hydraulic, drum and cable, or screw principle, lifts a portion of the stage with whatever setup may be on it toward the grid; the horns or speakers follow, rising until they are in correct position behind the screen.

Horn towers are steel structures on which the speaker equipment is mounted at the proper height above the stage; they are often mounted on rubber-tired, ball-bearing casters by means of which they can be moved silently into the wings when the stage is needed.

Arvee Equipment Company, 3737 Cass Avenue, St. Louis, Mo.
Bruckner-Mitchell, Inc., 132 W. 44th Street, New York City.
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.
Gates Radio & Supply Company, Quincy, Ill.
Littleford Brothers, 443 East Pearl Street, Cincinnati, O.
Miles Reproducer Co., Inc., 812 Broadway, New York City.
N. C. Nussbaumer, 2921 West Van Buren Street, Chicago, Ill
Pictur-Fone Co., 212 W. North, Lima, O.
Vallen, Inc., 225 Bluff Street, Akron, Ohio.
Weaver Manufacturing Co., 1639 E. 102nd Street, Los Angeles, Calif.

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INTERIOR DECORATION

THEATRE DECORATION has evolved into a specialized branch of interior decoration. For at least the finer work,

Safety and Economy with a Dayton

(*Made in Cincinnati*)



Made of durable airplane spruce. Straight back permits close work. Stands without wabbling or tipping. Sizes 3 to 16 feet. Write Dept. BT-10 for full details.

You save two ways with the Dayton Safety Ladder. One in accident prevention; the other in the extra working speed and efficiency it assures in all cleaning and maintenance work.

And this double saving is yours for a very moderate price in a Dayton. That is why Daytons are used by so many theatres.

THE DAYTON SAFETY LADDER CO.
121-123 West Third Street, Cincinnati, Ohio

DAYTON Safety Ladder
(Patented)

Send for our new Catalog No. 5, showing a complete line of accident prevention equipment.

GENERAL SEATING COMPANY CHICAGO

INCREASED BUSINESS
after installing hearing aid equipment.
Buy direct from the manufacturer.
Write Dept. T-2 for information.
TRIMM RADIO MFG. CO.
1770 W. Berteau Ave. Chicago, Ill.

designers and artisans should have had considerable understanding of the functional peculiarities of all divisions of the theatre, and be experienced in the decorating methods advised by illumination factors, acoustics, advertising, projection optics, etc.

Alvin Studios, Inc., 33 W. 42nd Street, New York City.
American Polytect Corp., 84 University, New York City.
American Theatrical Valance Co., 900 Fifth Ave., Pittsburgh, Pa.
Arvee Equipment Co., 3737 Cass Ave., St. Louis, Mo.
Bil-Art Studios, Inc., 241 W. 62nd Street, New York City.
Dazians, Inc., 142 W. 44th Street, New York City.
Decorative Arts Company, 300 West Austin Avenue, Chicago, Ill.
Metropolitan Scenic Studios, Inc., Film Exchange Bldg., Omaha, Nebr.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Novelty Scenic Studios, 611 W. 43rd Street, New York City.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, Calif.
Rambusch Decorating Company, 2 West 45th Street, New York City.
Ronald Grose, Inc., 515 Madison Avenue, New York City.
Tiffin Scenic Studios, Tiffin, O.
J. A. Torstenson & Company, 860 Fletcher Street, Chicago, Ill.
Tylac Company, Monticello, Ill.
The Upson Company, Lockport, N. Y.
Voigt Company, 1745 North 12th Street, Philadelphia, Pa.
Volland Studios, 3737 Cass Avenue, St. Louis, Mo.
I. Weiss & Sons, 445 W. 45th Street, New York City.

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LADDERS, SAFETY

THE SAFETY ladder minimizes the risk of accident and of law suits arising from accidents occurring while lamps are being replaced, attraction board letters changed, etc. It is thus a safeguard both to employer and employe. Sizes range from 3 to 16 feet.

American Ladder Company, 3700 W. 38th Street, Chicago, Ill.
John Berg Manufacturing Company, 3813 South Morgan Street, Chicago, Ill.
Dayton Safety Ladder Company, 121 West Third Street, Cincinnati, O.
Garrison Engineering Corporation, 51 Church Street, Great Barrington, Mass.
The Patent Scaffolding Company, 1500 Dayton Street, Chicago, Ill.
Rich Pump & Ladder Company, 1028 Depot Street, Cincinnati, O.
F. P. Smith Wire & Iron Works, 2340 Clybourn Avenue, Chicago, Ill.

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LAMPS, HIGH INTENSITY

HIGH INTENSITY projector lamps are of two types—reflector type, and condensing-lens type. Their selection depends on the size of the theatre and other local factors. The condenser-lens type is generally operated at from 115 to 130 amperes. The reflector type is generally operated at from 70 to 80 amperes.

C. S. Ashcraft Manufacturing Company, 4731 - 35th Street, Long Island City, N. Y.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Herman A. DeVry, Inc., 1111 Armitage Ave., Chicago.
Hall & Connolly, Inc., 24 Van Dam Street, New York City.
J. H. Hallberg, 303 Fourth Avenue, New York City.
J. E. McAuley Manufacturing Company, 554 West Adams Street, Chicago, Ill.
Morelite Company, Inc., 600 W. 57th Street, New York City.
Walter G. Preddey, 187 Golden Gate Avenue, San Francisco, Calif.
Sales on Sound Corp., 636 Eleventh Ave., New York City.
The Strong Electric Corporation, 2501 Lagrange Street, Toledo, Ohio.

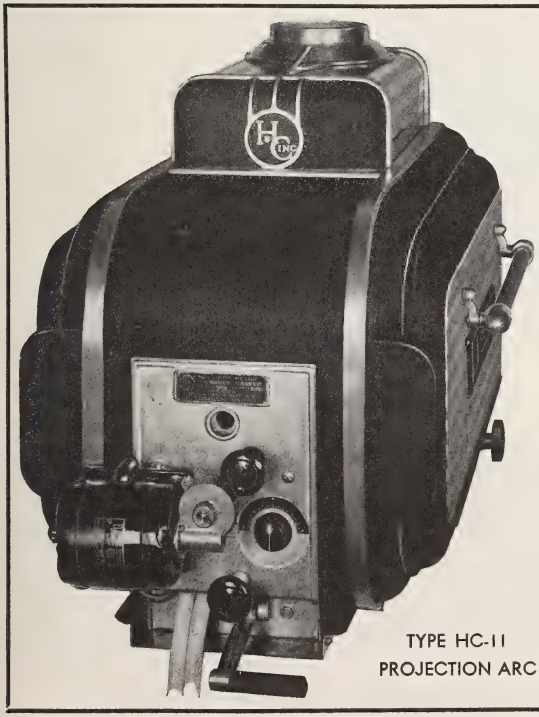
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LAMPS, INCANDESCENT FOR PROJECTION

INCANDESCENT LAMPS for theatre motion picture projection are usually of the low-voltage type for added efficiency and greater source concentration. They cannot be used on the ordinary lighting circuit without a transformer or regulator. The 900-watt, 30-ampere, T-20 bulb lamp usually provides acceptable results on good screens up to 16 feet wide at throws not greater than about 100 feet.

There are also available 1,000-watt prefocus base, and 1,500-watt bipost base, 100-120 volt, T-20 bulb lamps employing the biplane type of filament construction, which is inherently of higher cost but makes possible the requisite source concentration at ordinary circuit voltages and thus saves the cost of auxiliary apparatus. They are preferred where operating schedules are relatively short, and for projectors of the semi-portable type. Screen results equal or surpass those from the 900-watt lamp. The 1,500-watt lamp requires forced ventilation.

For portable 35-mm. projectors there are the 500-watt monoplane filament, and



H&C INC.

PROJECTION ARCS
HAVE RESERVE ILLUMINATING POWER

One does not purchase an automobile that has no reserve power. Neither should one install projection arc lamps that give only tolerable results, even when pushed to the limit of their capacity. The arc lamp is the power plant of your projection.

TYPE HC-11
PROJECTION ARC

HALL & CONNOLLY, INC.
24 VAN DAM STREET N. Y. CITY

the 750-watt and 1,000-watt biplane filament lamps in short T-20 bulbs with medium prefocus bases. All are of the 100-120 volt type. The 750-watt and 1,000-watt lamps require forced ventilation.

For stereopticon projection there are the 500-watt, short T-20 bulb, medium prefocus base lamp; and the 100-watt, long T-20 bulb mogul prefocus base lamp. Both of the 100-120 volt types employ monoplane filaments.

Art Lamp Corporation, 469 East Ohio Street, Chicago, Ill.
Century Lighting Equipment, 419 West 55th Street, New York City.
Champion Lamp Co., 600 Broad St., Lynn, Mass.
Herman A. DeVry, Inc., 1111 Armitage Ave., Chicago, Ill.
Display Stage Lighting Company, 442 W. 45th Street, New York City.
Federated Purchaser, Inc., 25 Park Place, New York City.
General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, O.
J. H. Hallberg, 303 Fourth Avenue, New York City.
International Projector Corporation, 88-96 Gold Street, New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
National Lamp Works, Nela Park, Cleveland, O.
Walter G. Preddey, 187 Golden Gate Ave., San Francisco, Calif.
Radiant Service Co., 17 Academy St., Newark, N. J.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
Westinghouse Lamp Company, 30 Rockefeller Plaza, New York City.

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LAMPS, GENERAL LIGHTING

INCANDESCENT lamps are made for every conceivable lighting use, and are described according to wattage, voltage, bulb shapes, bulb diameter, color or special purpose. Spotlight and floodlight lamps have concentrated filaments, and some types are prefocussed, the filament being mounted with especial accuracy. Colored lamps are available with spray finish inside the glass, and these are particularly suited to applications in which the lamps themselves are visible. Particularly effective are "lumiline" lamps, which provide a practically continuous line of light.

Century Lighting Equipment, 419 N. 55th Street, New York City.
Champion Lamp Company, 600 Broad St., Lynn, Mass.
Display Stage Lighting Company, 442 W. 45th Street, New York City.
Federated Purchaser, Inc., 25 Park Place, New York City.
General Electric Co., Incandescent Lamp Dept., Nela Park, Cleveland, O.
Hub Electric Company, 2219-29 West Grand Street, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
The Miller Co., Meriden, Conn.
North American Electric Lamp Company, 1151 South Broadway, St. Louis, Mo.
Reynolds Electric Co., 2650 W. Congress St., Chicago, Ill.
Royal Metal Mfg. Co., 1138 So. Michigan Ave., Chicago, Ill.
Westinghouse Lamp Company, 30 Rockefeller Plaza, New York City.
Cecil K. White, Inc., 85 Willow St., New Haven, Conn.

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LAMPS, LOW INTENSITY

THIS CLASSIFICATION is rather general, inasmuch as it refers to all types of projection lamps designed for theatres requiring light of lower intensity. Lamps in this class are Low Intensity, Hi-Low and (although it is commonly referred to in the trade as "high-intensity") Suprex Carbon Arc lamps. All of these lamps are of the reflector type. The operating amperages for these lamps range from 15 to 80.

C. S. Ashcraft Mfg. Corp., 4731-35th St., Long Island City, N. Y.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Herman A. DeVry, Inc., 1111 Armitage Ave., Chicago, Ill.
Hall & Connolly, Inc., 24 Van Dam Street, New York City.
The J. E. McAuley Manufacturing Company, 554 West Adams Street, Chicago, Ill.
Morelite Company, Inc., 600 W. 57th Street, New York City.
Motiograph, Inc., 4431 West Lake St., Chicago, Ill.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.
Sales on Sound Corp., 636 Eleventh Ave., New York City.
Strong Electric Corporation, 2501 Lagrange Street, Toledo, O.

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LAMPS, LOW-WATTAGE H. I.

THESE ARE projection lamps designed for a special d.c. arc, which gives, through the use of a non-rotating carbon of specific composition, a much whiter projection light at low and middle amperages than is obtainable with low-intensity and hi-lo arcs. At 45 amperes, this type has a light intensity as high as 7,000 lumens, which is as much as hi-lo develops at from 70 to 80 amperes, while the low-intensity arc has a light intensity of only about 2,000 lumens at 25 amperes.

C. S. Ashcraft Manufacturing Company, 4731 - 35th Street, Long Island City, N. Y.
The Ballantyne Co., 219 N. 16th Street, Omaha, Nebr.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Cinema Supplies, Inc., 36-40 Glenwood Avenue, Minneapolis, Minn.
Herman A. DeVry, Inc., 1111 Armitage Ave., Chicago, Ill.
Hall & Connolly, 24 Van Dam Street, New York City.
The J. E. McAuley Manufacturing Company, 554 West Adams Street, Chicago, Ill.
Morelite Company, Inc., 600 W. 57th Street, New York City.
Pictur-Fone Company, 212 West North, Lima, O.
Walter G. Preddey, 187 Golden Gate Avenue, San Francisco, Calif.
S. O. S. Corp., 636 Eleventh Avenue, New York City.
The Strong Electric Corporation, 2501 Lagrange Street, Toledo, O.

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LAMPS, P. E. CELL EXCITER

THESE LAMPS provide the light which, interrupted or varied by the sound track, actuates the photoelectric cell and initiates the process of sound reproduction.

Herman A. DeVry, Inc., 1111 Armitage Ave., Chicago, Ill.
Electrical Research Products, Inc., 250 W. 57th Street, New York City.
Federated Purchaser, Inc., 25 Park Place, New York City.
Gates Radio & Supply Co., Quincy, Ill.
General Electric Co., Incandescent Lamp Dept., Nela Park, Cleveland, O.
LeRoy Sound Equipment Corporation, 107 N. Water St., Rochester, N. Y.
Miles Reproducer Co., Inc., 812 Broadway, New York City.
RCA Manufacturing Company, Inc., Camden, N. J.
Safety Projector Company, 310 West Second Street, Duluth, Minn.
The Sonolux Company, East Newark, N. J.
Wenzel Co., 2509 South State Street, Chicago, Ill.
Wholesale Radio Service Co., Inc., 100 Sixth Ave., New York City.

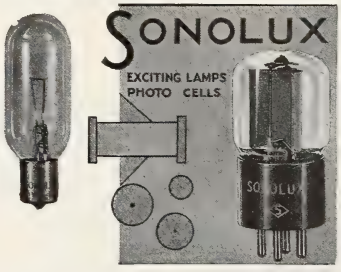
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LENSES, PROJECTION

THERE ARE two general classes—the condenser lens, which focuses the projection light on the aperture (*see Condensers*); and the objectives. The latter are commonly referred to as the projection lenses; they focus the light upon the screen. They are made in four standard diameters, with focal length as determined by the size of the screen and its distance from the projector.

Bausch & Lomb Optical Company, Rochester, N. Y.

EXCITER LAMPS
PHOTO CELLS
RECTIFIER TUBES
approved by **ERPI**





RECTIFIER BULBS
Lamp—15 Amp.

Buy them matched!

SONOLUX PRODUCTS are designed to give 'team work'! This unison in precision is essential to long life and lower maintenance costs.

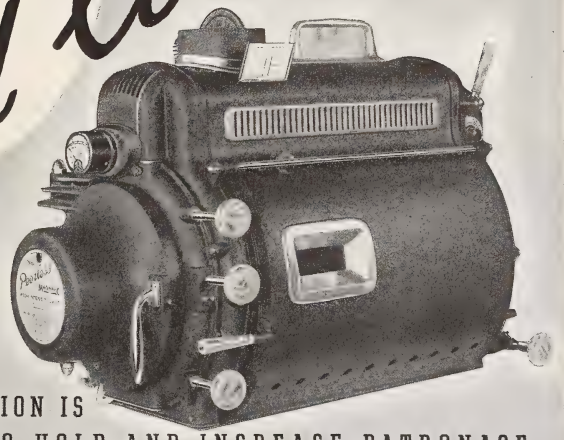
Sonolux engineers have used original designs and master craftsmanship to create these key products, using special glass, finest tungsten and purest gases.

Theatre owners, projectionists and leading sound manufacturers know these facts and therefore specify and buy only Sonolux Products.

DEALERS—Send for special price list.

THE SONOLUX COMPANY EAST NEWARK NEW JERSEY
ESTABLISHED IN 1932

LIGHT UP—and live!



HIGH INTENSITY PROJECTION IS
NOW INDISPENSABLE TO HOLD AND INCREASE PATRONAGE

● A superior and outstanding quality of projection is required to hold the interest of the highly critical present day audience. Brilliant, Snappy, Snow White Magnarc High Intensity Light adds tremendously to the quality of your picture, be it black and white or color photography.

For the past four years theatres the country over have been modernizing projection with Peerless Magnarcs. Projection is the heart of the picture theatre and the most important place to modernize.

Don't think that high intensity projection is a luxury. It is a necessity. 4000 theatres having 75 per cent of the nation's total seating capacity are already using high intensity projection. Such wide use and immediate adoption must prove that it is the small theatre's only alternative to hold and increase patronage.

Peerless Magnarc Lamps produce 200 to 300 per cent more light on the screen than low intensity lamps, at the same current cost. Peerless Magnarc will modernize your projection and will keep it modern for years to come. It's the finest arc lamp ever built.

Get the facts. Write for new illustrated folder, "Get A Seat On The Bandwagon."

Peerless SIMPLIFIED High Intensity PROJECTION MAGNARC
TRADE MARK REG.

MANUFACTURED BY
J. E. McAULEY MFG. CO., 552-554 W. ADAMS ST., CHICAGO

SOLD BY
NATIONAL THEATRE SUPPLY CO.

Bell & Howell Company, 1801-1815 Larchmont Avenue, Chicago, Ill.
Herman A. DeVry, Inc., 1111 Armitage Ave., Chicago, Ill.
Fish-Schurman Corporation, 250 East 43rd Street, New York City.
G. P. Goerz American Optical Company, 485 - 5th Avenue, New York City.
Graf Lens Division, General Scientific Corporation, 4829 South Kedzie Avenue, Chicago, Ill.
Ilex Optical Manufacturing Company, 726 Portland Avenue, Rochester, N. Y.
Kollmorgen Optical Corporation, 767 Wythe Avenue, Brooklyn, N. Y.
Hugo Meyer & Company, 245 W. 55th Street, New York City.
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.
Sales on Sound Corp., 636 Eleventh Ave., New York City.
Selsi Company, Inc., 43 W. 23rd Street, New York City.
Semon Bache & Company, Greenwich and Morton Streets, New York City.
Simpson Optical Mfg. Co., 3200 W. Carroll Ave., Chicago, Ill.
Wollensak Optical Company, 872 Hudson Avenue, Rochester, N. Y.

LENS ASSEMBLIES, SOUND

OPTICAL UNITS are composed of lenses, and include either a slit opening or a wedge-shaped prism, by means of which the exciting light of the sound system is focussed on the sound track, and reduced to the height determined by the highest frequency to be reproduced.

Bausch & Lomb Optical Company, Rochester, N. Y.
Fish-Schurman Corp., 250 E. 43rd St., New York City.
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.
Simpson Instrument and Lens Company, 3200 W. Carroll Avenue, Chicago, Ill.
Wollensak Optical Company, 872 Hudson Avenue, Rochester, N. Y.

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LETTERS, ATTRACTION BOARD

CHANGEABLE sign letters permit rapid change of marquee advertising. Such letters have been made of various metals and compositions as well as glass. Usually, however, they are either of cast metal or glass. Glass letters are commonly in panel form, with the letter translucent and the surrounding panel area opaque.

The so-called silhouette marquee letter gained wide usage immediately upon its introduction. It reverses the visual character of the glass translucent letter, being itself opaque, while the surrounding area is illuminated. The silhouette letter is of cast metal and is attached readily to rods or wires in front of translucent glass panels, which latter cover a metal lamp box. The lamp box fits into the structure of the marquee so as to be integral with it.

Adler Sign Letter Co., 720 South Dearborn Street, Chicago, Ill.
American Sign Company, 1940 Riverside Drive, Cincinnati, Ohio.
Appleton Neon Sign Co., P. O. Box 223, Appleton, Wis.
The Artkraft Sign Co., Lima, O.
Everbrite Electric Signs, Inc., 1440 N. Fourth Street, Milwaukee, Wis.
Falk Glass Products Co., 115 W. 23rd St., New York City.
Flexlume Southern, Inc., 118 Houston St., Atlanta, Ga.
Friedley-Voshardt Company, Inc., 761 Mather Street, Chicago, Ill.
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.
Hub Electric Company, 2219 W. Grand Avenue, Chicago, Ill.
Long Sign Co., 853 Howard St., Detroit, Mich.
Claude Neon Lights, Inc., 36-08 33rd Street, Long Island City, N. Y.
Newman Brothers, Inc., 660-670 W. Fourth Street, Cincinnati, O.
Philadelphia Sign Company, 305 Brown Street, Philadelphia, Pa.
The Tablet & Ticket Co., 1021 West Adams Street, Chicago, Ill.
Texlite, Inc., 500 Fifth Avenue, New York City.
Wagner Sign Service, Inc., 218 S. Hoyne Avenue, Chicago, Ill.

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LIGHTING FIXTURES AND DECORATIVE LIGHTING

SPECIAL departments devoted to the subject of decorative theatre lighting have been established by leading manufacturers. Designs are developed to meet any specific decorative style, while many stock designs are well suited to theatres, particularly those of modern architecture and interior treatment.

Appleton Neon Sign Co., P. O. Box 223, Appleton, Wis.
Art Lamp Corporation, 429 E. Ohio Street, Chicago, Ill.
The Artkraft Sign Company, Lima, O.
C. S. Ashcraft Manufacturing Corporation, 47-31 35th Street, Long Island City, N. Y.
Barker Brothers, Seventh Street, Flower and Figueroa, Los Angeles, Calif.
Capital City Electric Company, 516 West Third Street, Des Moines, Ia.
Capitol Stage Lighting Co., 527-529 W. 45th St., New York City.
Century Lighting, Inc., 419 W. 55th St., New York City.
Cinema Supplies, Inc., 36-40 Glenwood Avenue, Minneapolis, Minn.
Climax Reflector, Inc., 315 Reynolds Street, S. W., Canton, O.
Condi-Lite Corp., 43 E. 20th St., New York City.
Corning Glass Works, Corning, N. Y.
Curtis Lighting Company, Inc., 1123 W. Jackson Boulevard, Chicago, Ill.
Day-Brite Lighting, Inc., 5401 Bulwer Avenue, St. Louis, Mo.
Everbrite Electric Signs, Inc., 1434 N. Fourth Street, Milwaukee, Wis.
Flexlume Southern, Inc., 118 Houston St., Atlanta, Ga.
The Frink Corporation, 23-10 Bridge Plaza, Long Island City, N. Y.
The Edwin F. Guth Company, 2615 Washington Street, St. Louis, Mo.
Henkel & Best, 59 East Illinois Street, Chicago, Ill.
Hub Electric Corporation, 2219 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Lighting Distributors, Inc., 428 W. 14th Street, New York City.
Lightolier Co., 11 East 36th Street, New York City.
Marveon Displays, Inc., 604-608 Dewar Drive, Rock Springs, Wyo.
Metal and Glass Products Company, 952 West Lake Street, Chicago, Ill.
The Miller Co., Meriden, Conn.
Murlin Mfg. Co., 5420 Paschall Ave., Philadelphia, Pa.
Nation-Wide Manufacturing Corp., 449 W. 42nd Street, New York City.
Newman Brothers, Inc., 660-670 W. Fourth Street, Cincinnati, O.

Alive with Box Office Appeal!



MODERN ADLER PATENTED
"Streamline"
CAST ALUMINUM SILHOUETTE LETTERS and STAINLESS STEEL REMOVABLE SUPPORTING FRAMES

This modern Adler Silhouette Letter display has certainly "got what it takes" to win patronage for your theatre and to help hold it.

The brilliant beauty of Adler Letters is outstanding—there is nothing like them in attraction value—clear readability—quick and easy changing in the signs—ready removal for sign maintenance.

They are adapted to all methods of installation, and provide the original and most practical and satisfactory method for unit displays of two or more lines of letters without divider bars. Adler Letters can be used in any existing sign without extra cost for construction work. Write for information on Silhouette and Solid Back Letters—no obligation.

New — 12-INCH SILHOUETTE LETTERS NOW AVAILABLE

FULLY PATENTED—ADLER *"Streamline"* SILHOUETTE LETTERS with BEVELED EDGES AND SUPPORTING FRAMES are fully covered by U. S. Patents No. 2,038,978 granted April 28, 1936, and 1,989,855 granted February 5, 1935. Infringers will be prosecuted.

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MANUFACTURED BY
ADLER SIGN LETTER CO.
720-C So. Dearborn St., CHICAGO 1457-C Broadway, NEW YORK CITY
CHICAGO — NEW YORK — TORONTO, CAN. — LONDON, ENG.

Announcing
THE FOURTH ISSUE OF
FAME
(THE BOXOFFICE CHECKUP)
THE ANNUAL OF THE ART AND INDUSTRY OF PERSONALITY
NOW IN PREPARATION BY THE WORLD-WIDE STAFF OF QUIGLEY PUBLICATIONS
Edited by TERRY RAMSAYE
QUIGLEY PUBLICATIONS
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North American Electric Lamp Company, 1151 S. Broadway, St. Louis, Mo.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, Calif.
Rambusch Decorating Company, 2 W. 45th Street, New York City.
Roman Art Company, Inc., 2700-06 Locust Street, St. Louis, Mo.
Ruby Lamp Mfg. Co., Inc., 430 W. 14th Street, New York City.
Summerour & Devine, Inc., 113-115 W. 17th St., Kansas City, Mo.
Viking Products Corporation, 330 W. 42nd Street, New York City.
The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.
Charles J. Weinstein & Co., Inc., 2 W. 47th St., New York City.
Weiss & Biheller Merchandise Corp., 584 Broadway, New York City.
Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.
Cecil K. White, Inc., 85 Willow St., New Haven, Conn.

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Lighting, Stage, Equipment

Refer to EXIT SIGNS EQUIPMENT

•

LIGHTING SYSTEMS, EMERGENCY

EMERGENCY lighting plants to care for power line failure are of the storage battery, gasoline engine, diesel engine and water turbine types. Where more than one power line is available in the theatre motor-generator emergency equipment may be used to supply the lights in event of failure in the normal lighting power.

Carpenter Manufacturing Company, 179 Sidney Street, Cambridge, Mass.
Curtis Lighting Company, Inc., 1123 W. Jackson Boulevard, Chicago, Ill.
Delco Appliance Corporation, Rochester, N. Y.
The Electric Storage Battery Company, Philadelphia, Pa.
Hoffmann-Soons Electrical & Engineering Corp., 387 First Avenue, New York City.
Hub Electric Corporation, 2219 W. Grand Avenue, Chicago, Ill.
Kohler Company, Kohler, Wis.
Lipman Engineering Company, 415 Van Braam Street, Pittsburgh, Pa.
Universal Motor Company, Oshkosh, Wis.
Weir-Kilby Corporation, Station H, Cincinnati, O.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Worthington Pump & Machinery Corporation, Carbondale Division, Harrison, N. J.

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Lights, Exit

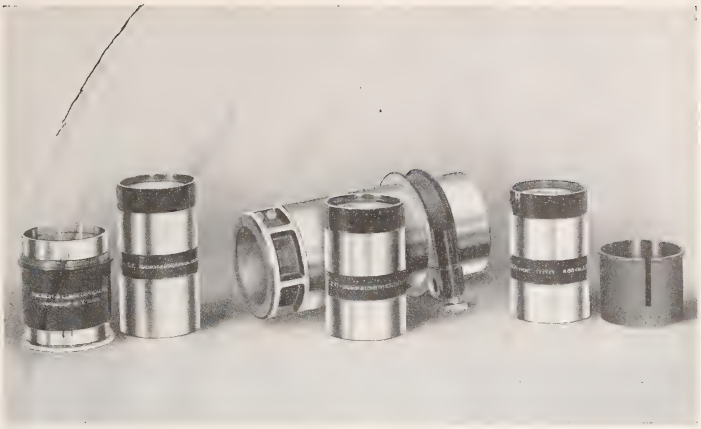
Refer to EXIT LIGHT SIGNS

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LIGHTS, SPOT AND FLOOD

ARC AND incandescent lamps are available for use on the stage, in the projection room, in coves, and in banks of incandescents that flood the stage from the wings. Arc lamps will burn from 25 to 140 amperes, and incandescents up to 2,000 watts. Most spotlights can be used for full flood as well. Spot and flood lights of incandescent type are designed for wattages of from about 75 to 2,000.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
The Artkraft Sign Co., Lima, O.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Best Devices Company, 10516 Western Avenue, Cleveland, O.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Capitol Stage Lighting Co., 527-529 W. 45th St., New York City.
Carpenter Manufacturing Co., 179 Sidney St., Cambridge, Mass.
Century Lighting Equipment, 419 W. 55th Street, New York City.
Chicago Cinema Products Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 420 S. Clinton Street, Chicago, Ill.



BETTER BOXOFFICE RECEIPTS

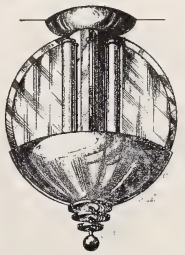
The improvement in projection quality a Super-Cinephor lens makes possible is reflected in better attendance records. Their more critical definition, reserve covering power and flatness of field on even the largest of screens gain audience good-will.

They are the ***first*** anastigmatic projection lenses — the first lenses that project a picture with all the detail, sharpness and tone value of the image that originally entered the camera lens.

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BAUSCH & LOMB
SUPER-CINEPHOR

If you want further information concerning products listed in The Equipment Index, write Better Theatres Catalog Bureau, Rockefeller Center, New York. This is a free service.



LIGHTING FOR THEATRES— EVERY SPECIAL REQUIREMENT

ALSO

Consult Your Dealer for Stock Designs Shown in Catalog No. 37 Which Are Available for Prompt Shipment.

GRUBER BROTHERS

72-78 Spring St. GG New York, N. Y.

Curtis Lighting Company, Inc., 1123 W. Jackson Boulevard, Chicago, Ill.
Day-Brite Lighting, Inc., 5401 Bulwer St., St. Louis, Mo.
Display Stage Lighting Company, 442 W. 45th Street, New York City.
Flexlume Southern, Inc., 118 Houston St., Atlanta, Ga.
General Electric Company, Schenectady, N. Y.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Hall & Connolly, Inc., 24 Van Dam Street, New York City.
Hub Electric Corporation, 2219 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4063 Fullerton Avenue, Chicago, Ill.
Marveon Displays, Inc., 604-608 Dewar Drive, Rock Springs, Wyo.
Neumade Products Corp., 427 W. 42nd St., New York City.
C. I. Newton Company, 253 W. 14th Street, New York City.
Ward-Leonard Electric Company, 37 S. Street, Mt. Vernon, N. Y.
Weaver Manufacturing Company, 1639 E. 102nd Street, Los Angeles, Calif.
Westinghouse Lamp Company, 30 Rockefeller Plaza, New York City.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

●

LOBBY DISPLAY FRAMES

FRAMES ARE now made not only to obtain the maximum advertising space for building area used, but to enhance the appearance of the theatre entrance, and are available in types that match the architectural style and decorative scheme of the theatre, at its front and in the lobby and foyer.

American Display Company, Inc., 525 West 43rd Street, New York City.
Appleton Neon Sign Co., P. O. Box 223, Appleton, Wis.
Architectural Decorating Company, 1600 South Jefferson Street, Chicago, Ill.
The Artkraft Sign Company, Lima, O.
Capital City Electric Co., 516 W. 3rd St., Des Moines, Iowa.
The Formica Insulation Company, Cincinnati, O.
E. E. Fulton Company, 1018 South Wabash Avenue, Chicago, Ill.
Libman-Spanjer Corporation, 1600 Broadway, New York City.
Lobby Display Frame Corporation, 551 W. 52nd Street, New York City.
S. Markendorff's Sons, Inc., 159 W. 23rd Street, New York City.
National Screen Service, 630 Ninth Ave., New York City.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Newman Brothers, Inc., 660-670 West Fourth Street, Cincinnati, O.
Northern Theatre Supply Company, 19 Glenwood Avenue, Minneapolis, Minn.
Pittsburgh Plate Glass Co., Grant Bldg., Pittsburgh, Pa.
Stanley Frame Company, 442 W. 42nd Street, New York City.
The Tablet & Ticket Company, 1021 West Adams Street, Chicago, Ill.
Vitrolite Division, Libbey-Owens-Ford Glass Co., 208 West Washington St., Chicago, Ill.

●

MACHINES, TICKET

AUTOMATICALLY registering ticket dispensers facilitate the handling of box office peaks, and impart the impression of efficiency, cleanliness and business-like methods; they eliminate all excuses for errors on the part of the cashier (some type of dispensers make the usual errors impossible); and they may be regarded as necessary to any real assurance that box office losses are not occurring through cashier-doorman collusion. They are obtainable in motor-driven and manually operated types.

Also available is a ticket dispenser which automatically prints the ticket as it is issued. This mechanism is loaded only with blank rolls of paper tape, and the printed ticket bears both the number of the ticket and the date.

Automatic ticket dispensers are obtainable with from two to five ticket channels, each issuing mechanism being a unit so that a case for five channels will accommodate added mechanisms, up to five, as the business and price policy of the theatre call for at a time following the original installation. The cases are designed with counter tops to set flush with the counter of the box office.

General Register Corporation, 1540 Broadway, New York City.
Nation-Wide Manufacturing Corp., 449 W. 42nd St., New York City.
The Ticket Issuing Company, 1988 East 66th Street, Cleveland, O.

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MARQUEES

A MARQUEE is to be regarded as essential to the motion picture theatre. There are exceptions, due to location and form of building, but not many. Its function as a means of protection for patrons from rain and snow has become of less importance than its function as an advertising medium. It advertises the theatre and the program, by distinguishing the building from other commercial establishments on the street, by the theatricalism of its lighting, by announcing the features of the performance.

Marquees today have become more closely associated with the general architectural form of the theatre front than they originally were. They are frequently constructed according to specifications supplied by the architect, who has designed the



(Wagner 8-inch Gothic letters in use by the Arlin Theatre, Los Angeles, in a Wagner 3-in-1 Mounting unit — glass, letters and frame in one unit — in sections, easy to change.)

BEFORE WINTER COMES

Install WAGNER SILHOUETTE Letters

They NEVER FREEZE In The Frame

Wagner's is the only COMPLETE silhouette letter—the only STRAIGHT EDGE letter—the only letter that will not FREEZE or STICK in the frame. Superior in long-range readability—easiest to change. Ask your architect or write for information.

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218 S. Hoyne Ave. . . . CHICAGO
123 W. 64th St. . . . NEW YORK
706 E. Hancock Ave. . DETROIT

● Los Angeles Sales Office: 1957 S. Vermont Ave. ● Pittsburgh Territory Representative: Flexlume Sales Corporation, Pittsburgh, Pa. ● Southeastern Representative: Flexlume Southern Corporation, Atlanta, Ga. ● West Coast Representative: B. F. Shearer Company, Seatle, Portland, Los Angeles and San Francisco

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PRO-JEX SOUND UNITS

are giving universal satisfaction . . . reason enough for their universal popularity!



A TRY-OUT WILL CONVINCE YOU

Projection Optics Co., Inc.
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Creates gorgeous blending of colorful light rays through its scientific principle of indirect lighting.

Write for illustrated folder of new designs.

ROMAN ART CO., Inc.
2700 Locust St., St. Louis, Mo.

FOR READERS' CONVENIENCE—cross-reference advertisers' index on page 73.

marquee itself, along with other display and sign elements of the front, as a part of the facade.

Another later development is unit construction of marquees, providing prefabricated marquees to fit most any theatre entrance, complete with all attraction board equipment.

Most marquees have been rectangular in shape, but because the greatest amount of announcement space on such marquees cannot be read up and down the street, particularly on the side on which the theatre is located, other shapes have come into vogue, notably one combining rectangular with triangular forms.

Marquees are generally of sheet metal construction, with soffits of metal or glass illuminated by incandescent lamps or lighting troughs. There are, of course, many variations in pattern and illumination; however, the design should provide for attraction boards as integral parts of the structure.

Adler Sign Letter Company, 720 South Dearborn Street, Chicago, Ill.
The American Sign Company, 1940 Riverside Drive, Cincinnati, O.
Appleton Neon Sign Co., P. O. Box 223, Appleton, Wis.
The Artkraft Sign Company, Lima, O.
Claude Neon Lights, Inc., 36-08 - 33rd Street, Long Island City, N. Y.
Everbrite Electric Signs, Inc., 1440 N. 4th Street, Milwaukee, Wis.
Flexlume Southern, Inc., 118 Houston St., Atlanta, Ga.
Monroe Sign Shop, Inc., 795 Main Avenue, Passaic, N. J.
Neon Products, Inc., Lima, Ohio.
Newman Brothers, Inc., 660-670 West Fourth Street, Cincinnati, O.
Outdoor Lighting Corp., Jersey City, N. J.
Philadelphia Sign Company, 305 Brown Street, Philadelphia, Pa.
F. P. Smith Wire & Iron Works, 2340 Clybourn Avenue, Chicago, Ill.
Sobel & Kraus, Inc., 525 East 136th Street, New York City.
Superior Sign System, Inc., Elizabethtown, Pa.
Swanson-Nunn Electric Company, 420 S. E. Eighth Street, Evansville, Indiana.
Texlite, Inc., 500 Fifth Avenue, New York City.
Wagner Sign Service, Inc., 218 So. Hoyne Ave., Chicago, Ill.

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Mazda Lamps

Refer to LAMPS, INCANDESCENT, PROJECTION.

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MAZDA REGULATORS

THESE ARE converters that provide 30-volt, 30-ampere supply to 900-watt incandescent projection lamps, operating from either 110-volt or 220-volt supply lines.

The Garver Electric Company, Union City, Ind.
General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, O.
Good-All Electric Manufacturing Company, 251-263 Spruce Street, Ogallala, Nebr.
J. H. Hallberg, 303 Fourth Avenue, New York City.
Hub Electric Company, 2219-29 West Grand Avenue, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Pictur-Pone Company, 212 West North, Lima, O.

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MICROPHONES

THE THEATRE has many uses for microphones, from ballyhoo work on a sound truck, or in connection with the front display, to reinforcement of stage performances, announcements of election returns and sporting events, or emergency talks to pacify an audience in time of trouble. Microphones can be used with separate amplifying and loudspeaker equipment, or can in most cases be operated through the existing sound installation.



You'll Be Proud of the Appearance .....Amazed by the Effectiveness

of

The ARTKRAFT **ZEPHYR** PRE-FABRICATED **MARQUEE**

on your theatre.

Standardization of basic parts and mass production methods of Artkraft, the world's largest manufacturers of all types of signs, make possible a marquee of quality heretofore impossible at such a low price.

Elimination of the old style marquee front permits 100% efficiency of abundant attraction copy as against 20-60%.

Choice of a variety of effects, color schemes, ornamental trims and uses of neon are combined to create fronts of real individuality.

Comes with several hundred modern Artkraft everlasting silhouette letters.

Write for literature, prices and terms, giving width of front, width of sidewalk and name of theatre.

Shown above is the R.K.O. Orpheum, St. Paul.

MODERNIZE YOUR THEATRE

with an

ARTKRAFT PORCELAIN ENAMEL FRONT



Before

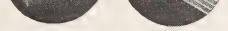
These two pictures illustrate a complete Artkraft modernization job including Artkraft Porcelain Enamel Front; Artkraft Zephyr Prefabricated Marquee and Artkraft Extruded Aluminum Poster Frames.

Just as startling a transformation can be made on your theatre.



After

ARTKRAFT Extruded Aluminum POSTER FRAMES



Note the continuous piano hinge, built-in barrel lock, modern design and other features of this outstandingly high quality frame.

We also invite your inquiry on Climax Reflectors and Climax Reflector Flush Border Construction

The STANDARD of COMPARISON

THE ARTKRAFT SIGN CO.

150 Sales Offices Throughout America and Abroad.

All Artkraft Signs Bear the Four Union Labels.

LIMA, OHIO
U. S. A.

The early type of carbon granule microphone has been almost completely replaced by later and superior instruments, the crystal and magnetic microphones. The condenser microphone used in early sound recording, while less favored today, is still decidedly advantageous to meet certain conditions of stage pickup. The crystal microphone, and the various types of magnetic microphone (velocity dynamic) have come into general application to theatre uses.

Amperite Company, 561 Broadway, New York City.
Atlas Sound Corporation, 1451 - 39th Street, Brooklyn, N. Y.
Audio Research, Inc., 105-107 E. 16th Street, New York City.
Better Hearing, Inc., 1 W. 34th Street, New York City.
The Brush Development Company, 3311 Perkins Ave., Cleveland, O.
Cinema Supplies, Inc., 36-40 Glenwood Avenue, Minneapolis, Minn.
Colortone, Inc., Sturgis, Mich.
S. H. Couch, Inc., North Quincy, Mass.
Herman A. DeVry, Inc., 1111 Armitage Ave., Chicago, Ill.
Electrical Research Products, Inc., 250 W. 57th Street, New York City.
Electro-Acoustic Products Company, Fort Wayne, Ind.
Federated Purchaser, Inc., 23-25 Park Place, New York City.
Gates Radio & Supply Company, Quincy, Ill.
Good-All Electric Manufacturing Company, 251-263 Spruce Street, Ogallala, Nebr.
The Lincrophone Co., Inc., 1661 Howard St., Utica, N. Y.
Lipman Engineering Company, 415 Van Braam Street, Pittsburgh, Pa.
Mears Radio Hearing Device Corporation, 1 West 34th Street, New York City.
Miles Reproducer Company, Inc., 812 Broadway, New York City.
Operadio Manufacturing Company, St. Charles, Ill.
Pacent Engineering Corporation, 79 Madison Avenue, New York City.
Parker Engineering Products Company, 16 W. 22nd Street, New York City.
RCA Manufacturing Company, Camden, N. J.
Remler Company, Ltd., 2101 Bryant, San Francisco, California.
H. & A. Selmer, Inc., Elkhart, Ind.
Shure Brothers Company, 225 West Huron Street, Chicago, Ill.
Transformer Corporation of America, 69 Wooster Street, New York City.
Universal Microphone Company, 424 Warren Lane, Inglewood, Calif.
Wenzel Company, 2509 South State Street, Chicago, Ill.
Wholesale Radio Service Co., Inc., 100 Sixth Ave., New York City.

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MOTOR GENERATORS

MOTOR-GENERATORS for converting a.c. line power to direct current are available in a variety of types suited to the requirements of all types of motion picture projection arcs, alone or involving d.c. current supply to spotlights and effect projectors. They are used in some instances for sound power supply, and where more than one source line is wired to a theatre, for emergency power conversion in the event one line should fail. They are also used in mobile ballyhoo public address systems, for driving amplifier and loudspeakers from the power of automobile or truck storage batteries.

Automatic Devices Company, 737 Hamilton St., Allentown, Pa.
Century Electric Company, 1806 Pine Street, St. Louis, Mo.
Crocker-Wheeler, Ampere, N. J.
Electric Specialty Co., Stamford, Conn.
Fidelity Electric Company, Lancaster, Pa.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, O.
Hobart Brothers Company, Troy, O.
Ideal Electric & Mfg. Company, Mansfield, O.
Imperial Electrical Company, Inc., Ira Avenue, Akron, O.
Janette Mfg. Co., 556 W. Nouron St., Chicago, Ill.
Kohler Company, Kohler, Wis.
Marble-Card Electric Company, Gladstone, Mich.
Miles Reproducer Co., Inc., 812 Broadway, New York City.
Northwestern Electric Company, 409 S. Hoyne Street, Chicago, Ill.
Robbins & Meyers Company, Springfield, O.
B. F. Sturtevant Co., Hyde Park, Boston, Mass.
Universal Motor Company, Oshkosh, Wis.
Wagner Electric Manufacturing Company, St. Louis, Mo.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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MOTORS, PROJECTOR

THE SYNCHRONOUS type a.c. motor is almost universally used, except in theatres having direct current power supply only, in which case auxiliary speed control equipment becomes essential. The a.c. synchronous motor must be chosen for the precise frequency available, and its speed cannot be varied.

Bodine Electric Company, 2254 W. Ohio Street, Chicago, Ill.
Crocker-Wheeler, Ampere, N. J.
Delco Appliance Corporation, Rochester, N. Y.
Herman A. DeVry, Inc., 1111 Armitage Ave., Chicago, Ill.
Fidelity Electric Company, 331 N. Arch Street, Lancaster, Pa.
Lipman Engineering Company, 415 Van Braam Street, Pittsburgh, Pa.
General Electric Company, Schenectady, N. Y.
Harry S. Millar, 545 Fifth Avenue, New York City.
Miles Reproducer Co.. Inc., 812 Broadway, New York City.
Safety Projector Company, 310 West Second Street, Duluth, Minn.
Wenzel Company, 2509 S. State Street, Chicago, Ill.

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MUSIC STANDS

RACKS ON standards, to hold sheets of music, are available in simple or highly elaborate designs suited to most auditorium decorative schemes and stage settings.

Capitol Stage Lighting Co., 527-529 W. 45th St., New York City.
Channon-Klemm Corporation, 1455 W. Austin Avenue, Chicago, Ill.
Chicago Cinema Products Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Display Stage Lighting Company, 442 W. 45th Street, New York City.
GoldE Manufacturing Co., 1214-22 W. Madison Street, Chicago, Ill.
Hewes-Gotham Company, 520 W. 47th Street, New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
Liberty Music Stands, Voorheesville, N. Y.

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ORGANS

WITH THE exception of the all-electric organ, the only organ suited to the motion picture theatre is a pipe organ, and the theatre pipe organ is usually different from the church type in many of its characteristics. The theatre instrument is capable of simulating a variety of orchestral tones, which are required for effective rendition of the classes of music performed in the theatre. Consoles are most frequently of two-manual type, and may be obtained in a variety of decorative styles.

The all-electric organ produces the tones of a pipe organ (as well as the orchestral effects of which theatre pipe organs are capable), but it has no pipes: the tones are effected by the transmission of electrical frequencies, through suitable amplifiers, to one or more loudspeakers. The console is of standard two-manual type, but in addition to the keys, has certain drawbars with which specific tone-types are created.

Hammond Organ Co., 2915 N. Western Ave., Chicago, Ill.
Geo. Kilgen & Sons, Inc., 4016 N. Union Boulevard, St. Louis, Mo.
W. W. Kimball Company, 308 S. Wabash Avenue, Chicago, Ill.
A. J. Schantz, Sons & Co., Orrville, O.
The Rudolph Wurlitzer Company, N. Tonawanda, N. Y.

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ORGAN BLOWERS

AVAILABLE in units from 1/6- to 75-h.p. to supply all types of pipe organs, this equipment is available from organ manufacturers and also from companies making only the blower and the motor that drives it. Blowers supply the air to the organ pipes.

Coppus Engineering Corporation, Worcester, Mass.
Kinetic Engineering Company, Landsdowne, Pa.
A. J. Schantz, Sons & Company, Orrville, O.
Spencer Turbine Company, Hartford, Conn.
B. F. Sturtevant Company, Hyde Park, Boston, Mass.
Zephyr Electric Organ Blower Company, Orrville, O.

•

PAINT, SCREEN

PAINT FOR resurfacing motion picture screens is available in flat white and metallic types. It is adapted to

TransVerteR

Why experiment? Manufacturers of electronic and now metallic rectifiers are continuing to announce revolutionary improvements to overcome tragic weaknesses in products declared perfect by them a year ago.

Use the dependable and proven Transverter.

Sold through The National Theatre Supply Co.

MANUFACTURED BY
THE HERTNER ELECTRIC COMPANY
12690 ELMWOOD AVE. CLEVELAND, OHIO, U. S. A.

fabric screens of diffusive type. Although no resurfacing material can restore more than a relatively small percentage of the original reflective capacity of a screen, paint of proper mix and pigmentation can effect some improvement if applied with sufficient expertness to insure uniformity of surface. In resurfacing perforated screens, care must be taken to prevent filling of the holes (application of a vacuum cleaner at the rear is recommended).

Da-Lite Screen Company, 2723 N. Pulaski Road, Chicago, Ill.
Erker Bros. Optical Co., 610 Olive St., St. Louis, Mo.
R. S. Gardner, 1484 Merchandise Mart, Chicago, Ill.
Hewes Gotham Company, 520 W. 47th Street, New York City.
National Theatre Supply Company, 92-96 Gold Street, New York City.
The Original Re-Nu Screen Surface Company, 5535 Grace Street, Chicago, Ill.
Volland Studios, 3737 Cass Avenue, St. Louis, Mo.
Walker American Corporation, 800 Beaumont Street, St. Louis, Mo.

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PERFUMES AND PERFUMERS

PERFUMES are available especially prepared for concealment of disagreeable odors in the theatre. They are particularly aromatic and are effectively diffused by porous containers. The containers, which are usually vase-like in form and decorative, are located at various points along the walls. The perfume saturates the porous clay and gradually penetrates to the air.

Other methods of disseminating perfume are by direct spraying and by placing a suitable disseminator in contact with the ventilating system.

Florozone Corporation, 62-68 Forest Avenue, Brooklyn, N. Y.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Hewes-Gotham Company, 520 W. 47th Street, New York City.
The Huntington Laboratories, Inc., Huntington, Ind.
Miles Reproducer Company, Inc., 112-114 W. 14th Street, New York City.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Pag Company, Professional Building, Wallingford, Conn.
Per-Fu Company of Hollywood, 1637 N. Stanley, Hollywood, Calif.
Rochester Germicide Co., Rochester, N. Y.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.
Sanozone Company, 1127 Roy Street, Philadelphia, Pa.
West Disinfecting Company, 42-16 Barn Street, Long Island City, N. Y.

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PHOTOELECTRIC CELLS

IN THE THEATRE, photoelectric cells function principally as a vital "organ" of the sound reproduction system, though they have other applications in many fields.

Although they have many applications in many fields, in the theatre the photoelectric cell functions principally as a vital "organ" of the sound reproduction system, transforming the light of the exciter lamp, after it has passed through the sound track of the film, into the electrical energy which, amplified, actuates the loudspeakers.

Some few equipments require photoelectric cells of a certain type differing from the type generally used, and in ordering it is well to specify the make and model of the soundhead.

Amperex Electronic Products, Inc., 79 Washington Street, Brooklyn, N. Y.
Arcturus Radio Company, 730 Frelinghuysen Avenue, Newark, N. J.
The Ballantyne Company, 219 North 16th Street, Omaha, Nebr.
Continental Electric Company, Geneva, Ill.
Cutler-Hammer, Inc., N. 12th Street & St. Paul Avenue, Milwaukee, Wis.
Herman A. DeVry Company, 1111 Armitage Ave., Chicago, Ill.
Electrical Research Products, 250 W. 57th Street, New York City.
Gates Radio & Supply Company, Quincy, Ill.
General Electric Company, Schenectady, N. Y.
G-M Laboratories, Inc., 1731-35 Belmont Avenue, Chicago, Ill.
Hygrade Sylvania Corporation, Clifton, N. J.
Lafayette Radio Manufacturing Company, 100 Sixth Avenue, New York City.
LeRoy Sound Equipment Corporation, 107 N. Water St., Rochester, N. Y.
Lipman Engineering Company, 415 Van Braam Street, Pittsburgh, Pa.
Lumotron Vacuum Products Division, General Scientific Corporation, 4829 S. Kedzie Avenue, Chicago, Ill.
Mellaphone Corporation, Rochester, N. Y.
Miles Reproducer Co., Inc., 812 Broadway, New York City.
Pacent Engineering Corporation, 79 Madison Avenue, New York City.
Pictur-Fone Company, 212 W. North, Lima, O.
RCA Manufacturing Company, Inc., RCA Radiotron Division, 201 N. Front Street, Camden, New Jersey.
Safety Projector Company, 310 W. Second Street, Duluth, Minn.
The Sonolux Company, East Newark, N. J.
Telephoto & Television Corporation, 133-35 W. 19th Street, New York City.
Universal Tube Company, 1512 Atlantic Avenue, Brooklyn, N. Y.
Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.
Weston Electrical Instrument Corporation, Newark, N. J.

•

PLASTIC PAINT

MARKETED in the form of a powder that is mixed with water, with color added as desired, plastic paint can be applied to any surface and given most any type of texture appearance. It can be sized and glazed with oil paints, and cleaned with soap and water. Also available is plastic paint which, in addition to its ability to take any texture or pattern or coloration, may be readily given a metallic effect.

American Polytect Corporation, 84 University Place, New York City.
Architectural Plastering Company, 624-26 First Avenue, New York City.
The Craftex Company, 40 Central Street, Boston, Mass.
R. S. Gardner, 1484 Merchandise Mart, Chicago, Ill.
General Electric Company, Schenectady, N. Y.
U. S. Gypsum Company, 300 W. Adams Street, Chicago, Ill.
H. B. Wiggin's Sons Company, Bloomfield, N. J.

•

POPCORN MACHINES

CORN POPPING and dispensing equipment mounted on wheels and neatly finished is available for theatres (usually located in the entrance vestibule or lobby) as a means of obtaining added revenue and of providing a confection service to patrons. They may be obtained in a number of sizes and styles.

Advance Manufacturing Co., 6332 St. Louis Ave., St. Louis, Mo.
Burch Mfg. Co., Kansas City, Mo.
C. Cretors & Company, 620 West Cermak Road, Chicago, Ill.
Kingery Manufacturing Company, 420 East Pearl Street, Cincinnati, O.
Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis, Mo.

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POSTER LIGHTS

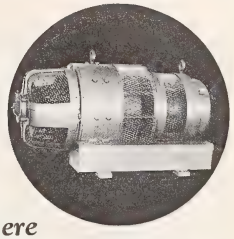
THESE ARE tubular-shaped reflectors mounted to the poster frame, for illuminating displays. They are available completely wired, with suitable bracket for mounting.

Capital City Electric Co., 516 W. 3rd St., Des Moines, Iowa.
Day-Brite Reflector Company, 5401 Bulwer Avenue, St. Louis, Mo.
Everbrite Electric Signs, Inc., 1434 North Fourth Street, Milwaukee, Wis.
Hub Electric Corporation, 2219 West Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.
The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.

SIMPLIFIED High Intensity PROJECTION

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Specify GoldE Standard Products and know you have the best in Spotlights, Rewinds, Rewind Tables, Film Cabinets, New Aluminum Magazines, Stereopticons, Cleaner Stands, New Roto-Chrome Color Spotlight, Changeover, Take-ups, etc.—New Catalog.

◆

GOLDE MFG. CO., 1214-22 W. Madison St., Chicago, Ill.

NEW AND USED OPERA CHAIRS

of all kinds at lowest prices. Also repair parts for all makes of veneer and upholstered Opera Chairs, Projection Machines, Sound Equipment and Accessories.

Write for catalogue "E"

MOVIE SUPPLY CO., Ltd.

844 S. Wabash Ave., Chicago, Ill.



PROJECTION ROOMS AND ACCESSORIES

THE DESIGN of the vital nerve center of the motion picture theatre involves many factors, including local building regulations and general safety, as well as provisions for efficient and competent work on the part of the men who produce the commodity the theatre sells.

Ventilation is essential, and fireproof construction mandatory. To secure uninterrupted attendance to operations on the part of the projectionist, washroom and toilet facilities are highly desirable. The projection room proper should not be less than 15 feet wide and 10 feet deep to accommodate two projectors, a stereopticon and effect machine, amplifier panels, rewinder and film cabinet, while for proper ventilation the ceiling should not be less than 12 feet high. (The various kinds of projection equipment and accessories are discussed under their own titles.)

Argus, Inc., 206 Film Bldg., Cleveland, O.
Atlas Metal Works, P. O. Box 5532, Dallas, Tex.
Coxsackie Manufacturing Corporation, Coxsackie, N. Y.
Fish-Schurman Corporation, 230 E. 45th Street, New York City.
E. E. Fulton Company, 1018 South Wabash Avenue, Chicago, Ill.
Hewes-Gotham Company, 520 W. 47th Street, New York City.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Kansas City Sound Service Company, 130 West 18th Street, Kansas City, Mo.
Mellaphone Corporation, 714 University Avenue, Rochester, N. Y.
Motiograph, Inc., 4431 West Lake Street, Chicago, Ill.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Neumade Products Corporation, 427 W. 42nd Street, New York City.
Pictur-Fone Company, 212 West North Street, Lima, O.
S. O. S. Corporation, 636 Eleventh Avenue, New York City.
Theatre Sound Service, 65 Atlantic Avenue, Rochester, N. Y.
U. S. Theatre Supply Company, Film Exchange Building, Omaha, Nebr.
Wenzel Company, 2509 South State Street, Chicago, Ill.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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PROJECTOR PARTS

THE WEAR to which projectors are subjected requires close observation of all parts and prompt replacement or repair before any that have become defective injure others that must work with them. Neglect of reasonable and necessary replacement results in unnecessary deterioration of the entire mechanism, makes expensive overhauling or replacement necessary later on, and is also a threat to the performance. It is also to be borne in mind that mechanical faults in the projector are usually "picked up" by the sound system.

The Ballantyne Company, 219 N. 16th Street, Omaha, Nebr.
Chicago Cinema Products Company, 1736-54 North Springfield Avenue, Chicago, Ill.
Coxsackie Manufacturing Corporation, Coxsackie, N. Y.
Andre Debrie, Inc., 115 W. 45th Street, New York City.
Dowser Manufacturing Company, 114 Greene Street, Brooklyn, N. Y.
Fogelburg Engineering Company, 126 South Clinton Street, Chicago, Ill.
Fuerstenberg & Company, 212 So. Market Street, Chicago, Ill.
E. E. Fulton Company, 1018 South Wabash Avenue, Chicago, Ill.
General Scientific Corporation, 4829 South Kedzie Avenue, Chicago, Ill.
GoldE Manufacturing Company, 1728 North Damen Avenue, Chicago, Ill.
Good-All Electric Manufacturing Company, 251-263 Spruce Street, Ogallala, Nebr.
International Projector Corporation, 88-96 Gold Street, New York City.
Sam Kaplan Manufacturing & Supply Company, 729 Seventh Avenue, New York City.
Lavezzi Machine Works, 180 North Wacker Drive, Chicago, Ill.
Mellaphone Corporation, Rochester, N. Y.
Motiograph, Inc., 4431 West Lake Street, Chicago, Ill.
Motion Picture Machine Company, 3110 West Lisbon Avenue, Milwaukee, Wis.
Pictur-Fone Company, 212 West North Street, Lima, O.
Precision Machine Company, 4601 W. State Street, Milwaukee, Wis.
Sales on Sound Corp., 636 Eleventh Ave., New York City.
Safety Projector Company, 310 West Second Street, Duluth, Minn.
Wenzel Company, 2505-09 South State Street, Chicago, Ill.
Edw. H. Wolk, 1018 South Wabash Avenue, Chicago, Ill.

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PROJECTORS, PORTABLE

PORTABLE PROJECTORS are motion picture projection machines which are designed to be set up only temporarily and not for permanent installation in a regular theatre, as a rule, although used there. They are particularly adapted for use in schools, clubs, etc., and may be obtained for installation in connection with leading makes of sound equipment or with sound apparatus built in.

Semi-portable projectors are standard motion picture machines which may be utilized for either temporary or permanent installations and are well adapted to smaller theatres not operating on a "grind" policy. These projectors, while sturdily constructed, are comparatively light in weight and may be moved from rooms or buildings more easily than the standard theatre projector. Sound apparatus specially constructed for these projectors is also available.

Also available are sound-on-film unit projectors of portable type for both 35-mm. and 16 mm. film.

The Ampro Corporation, 2839-51 North Western Avenue, Chicago, Ill.
The Ballantyne Company, 219 North 16th Street, Omaha, Nebr.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
The Cincinnati Time Recorder Company, 1733 Central Avenue, Cincinnati, O.
Consolidated Theatre Supply Co., 1600 Broadway, New York City.
Andre Debrie, Inc., 115 W. 45th Street, New York City.
Herman A. DeVry Company, 1111 Armitage Ave., Chicago, Ill.
Edco Electronic Device, 112 W. 21st Street, New York City.
Electrical Research Products, 250 W. 57th Street, New York City.
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.
The Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Pacent Engineering Corporation, 79 Madison Avenue, New York City.
Pictur-Fone Corporation, 212 West North Street, Lima, O.
RCA Mfg. Company, Photophone Division, Camden, N. J., and 411 Fifth Avenue, New York City.
Royal Zenith Projectors, Inc., 636 Eleventh Avenue, New York City.
Safety Projector Company, 310 West Second Street, Duluth, Minn.
S. O. S. Corporation, 636 Eleventh Avenue, New York City.
Universal Sound System, Inc., 10th and Allegheny Ave., Philadelphia, Pa.
Victor Animatograph Corporation, Davenport, Ia.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.

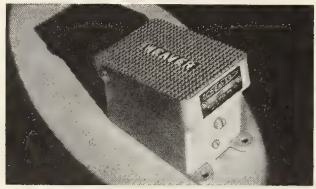
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PROJECTORS, STANDARD THEATRE

PROJECTORS HERE referred to are the standard non-portable 35-millimeter projectors designed for permanent installation in theatres. In addition to the regular large types, smaller, more compact and somewhat simplified projectors are also available for permanent theatre installation (see Portable Projectors).

It is the expressed belief of theatre owners and projectionists that practically ideal projection is possible with equipment available at present, provided it is in the hands of a competent projectionist. Modern projectors are the result of many years of improvement and development to meet the ever-growing requirements for the best possible screen results.

All late model standard projectors are either constructed specially for sound pic-



WEAVER
Positive Instantaneous
FOOT SWITCH

A husky, precision Foot Switch for Multiple Installations. Toe-tip control assures lightning-like Make & Break every time without fail. To inspect switch and connect wiring, simply remove bottom plate.

SPECIFICATIONS:

CASE: Cast aluminum. SWITCH: H & H No. 21585A four point Momentary Contact, permitting its use on 3 machine installations, opening one and closing other two. SIZE: 5½" x 3¾" x 3¼". WEIGHT: 2 lbs. 4 oz. Conforms to new regulations of National Board of Fire Underwriters.
Price, each **$9.00**

Manufacturers of: Electric Dousers, Curtain Controls, Color Changers, Steel Track, Spot Lamps, Magnascope Controls, Steel Picture Sheet Frames, Footlight Microphone, Theatrical Specialties.

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Intermittent Movements
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LAVEZZI MACHINE WORKS
180 N. WACKER DRIVE CHICAGO
ESTABLISHED 1908

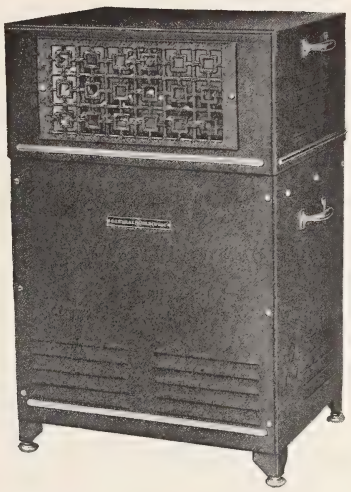
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Priced from $18.50 Up
PROGRESSIVE REELTONE CORP.
Grand Rapids, Mich.

THESE FIGURES *Prove* THE ECONOMY OF G-E COPPER OXIDE RECTIFIERS

BEFORE

Installing G-E Copper Oxides

Period Covered	Kilowatt Hours
Feb. 4 to Feb. 11	1094
Feb. 11 to Feb. 18	1022
Feb. 18 to Feb. 25	1090
Feb. 25 to Mar. 4	1048
Mar. 4 to Mar. 11	1038
Mar. 11 to Mar. 18	1080



AFTER

Installing G-E Copper Oxides

Period Covered	Kilowatt Hours
Mar. 25 to Apr. 1	782
Apr. 1 to Apr. 8	786
Apr. 8 to Apr. 15	768
Apr. 15 to Apr. 22	712
Apr. 22 to Apr. 29	696
Apr. 29 to May 6	724

Such savings in Kilowatt hour consumption, and hence power costs, are typical. You should investigate the possibilities of similar savings through the use of G-E Copper Oxide Rectifiers for Projection Service. The average saving, as indicated above, was 315 Kilowatt hours per week. A G-E Copper Oxide Rectifier pays for itself quickly.

Other features, too numerous to describe here, include easy and economical installation . . . small space requirements . . . quiet and simple to operate . . . practically unlimited life if properly operated.

For more detailed economy information and specifications, mail the coupon today.

Section A-8010
Appliance and Merchandise Department
General Electric Company, Bridgeport, Conn.

Please send me full specifications on the new G-E Copper Oxide Rectifier For Projection Service.

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Address.....

City.....

GENERAL ELECTRIC

SPECIAL RECTIFIERS

Appliance and Merchandise Department, General Electric Company, Bridgeport, Connecticut

ture projection or are readily adapted to any make or model of sound apparatus.

The Ampro Corporation, 2839-51 North Western Avenue, Chicago, Ill.
Bell & Howell Company, 1801-1815 Larchmont Avenue, Chicago, Ill.
Cincinnati Time Recorder Company, 1733 Central Avenue, Cincinnati, O.
The Coxsackie Manufacturing Corporation, Coxsackie, N. Y.
Andre Debrie, Inc., 115 W. 45th Street, New York City.
Herman A. DeVry Company, 1111 Armitage Ave., Chicago, Ill.
E. E. Fulton Company, 1018 South Wabash Avenue, Chicago, Ill.
L. J. Gardner Company, 935 Goodale Avenue, Columbus, O.
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Sam Kaplan Manufacturing & Supply Company, 729 Seventh Avenue, New York City.
Motiograph, Inc., 4431 West Lake St., Chicago, Ill.
RCA Manufacturing Company, Inc., Camden, N. J.
Royal Zenith Projectors, Inc., 636 Eleventh Avenue, New York City.
S. O. S. Corporation, 636 Eleventh Avenue, New York City.
Safety Projector Company, 310 West Second Street, Duluth, Minn.
Victor Animatograph Company, Davenport, Ia.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
Wenzel Company, 2509 South State Street, Chicago, Ill.

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PROJECTION, REAR: EQUIPMENT FOR

THIS EQUIPMENT consists essentially of a translucent screen, and a lens designed to project the image from behind the screen without reversal of image and with a very short throw (10 feet). Standard projectors and soundheads are used.

RCA Manufacturing Company, Inc., Photophone Division, Camden, N. J. (Trans-Lux equipment).

•

PUBLIC ADDRESS SYSTEMS

SUCH A SYSTEM provides means for amplifying stage sound, for managers' announcements, for lobby ballyhoo, on sound trucks in street exploitation, also over the marquee, and even in association with theatre billboards.

In the theatre the public address system may consist of microphones suitably connected to the standard sound installation, or an entirely separate system, with its own amplification, wiring and also speakers, may be employed. Hearing aids may be used in association with any type of theatre public address reproduction.

Atlas Sound Corporation, 1451 39th Street, Brooklyn, N. Y.
Better Hearing, Inc., 1 W. 34th Street, New York City.
The Cincinnati Time Recorder Company, Cincinnati, O.
Cinema Supplies, Inc., 36-40 Glenwood Avenue, Minneapolis, Minn.
Consolidated Theatre Supply Corp., 1600 Broadway, New York City.
S. H. Couch Company, Inc., North Quincy, Ill.
Herman A. DeVry, Inc., 1111 Armitage Ave., Chicago, Ill.
Display Stage Lighting Company, 442 W. 45th St., New York City.
Electrical Research Products, 250 W. 57th Street, New York City.
Electro-Acoustic Products Company, 2131 Bueter Road, Ft. Wayne, Ind.
Federated Purchaser, Inc., 23-25 Park Place, New York City.
Gates Radio & Supply Company, Quincy, Ill.
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.
Jensen Radio Manufacturing Company, 6601 South Laramie Avenue, Chicago, Ill.
Lafayette Radio Manufacturing Company, 100 Sixth Avenue, New York City.
LeRoy Sound Equipment Corporation, 107 N. Water Street, Rochester, N. Y.
The Lincrophone Company, Inc., 1661 Howard Street, Utica, N. Y.
Lipman Engineering Company, 415 Van Braam Street, Pittsburgh, Pa.
Miles Reproducer Co., Inc., 812 Broadway, New York City.
Operadio Manufacturing Company, St. Charles, Ill.
Pacent Engineering Corporation, 79 Madison Avenue, New York City.
Pictur-Fone Corporation, 212 West North Street, Lima, O.
Platter Sound Products Corporation, North Vernon, Ind.
RCA Manufacturing Company, Inc., Photophone Division, Camden, N. J.
Racon Electric Company, Inc., 52 E. 19th Street, New York City.
Radio Receptor Company, Inc., 251 West 19th Street, New York City.
Remler Company, Ltd., 2101 Bryant Street, San Francisco, Calif.
Sales on Sound Corp., 636 Eleventh Ave., New York City.
Transformer Corporation of America, 69 Wooster Street, New York City.
Universal Microphone Company, Ltd., Centinela at Warren Lane, Inglewood, Calif.
Wholesale Radio Service Co., 100 Sixth Ave., New York City.

RECTIFIER TUBES

GAS-FILLED tubes used to convert alternating current to direct current are made in many ratings. The smaller sizes are commonly thought of as being in the category of radio or amplifier tubes. But while there is no distinction in principle of operation, the larger sizes, having current capacities of from 2½ to 30 amperes, are by custom classified separately.

They are often described by their best-known trade name as "Tungar" tubes. In the theatre such tubes are used to provide rectified direct current to arc lamps and to sound exciter lamps. Where storage batteries are used, they function in the battery charger.

Amperex Electronic Products, Inc., 79 Washington Street, Brooklyn, N. Y.
General Electric Company, Merchandise Dept., 1285 Boston Ave., Bridgeport, Conn.
The Sonolux Company, Inc., East Newark. N. J.
Tele-Radio Corporation, 86 Shipman Street, Newark, N. J.
Western Electric Company, 195 Broadway, New York City, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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RECTIFIERS AND POWER UNITS

RECTIFIERS are devices that employ rectifying tubes or copper compound rectifying assemblies (dry type) for the purpose of converting alternating current to direct current. The larger sizes are fan-cooled, and supply direct current to the projection arc.

The smaller sizes are of somewhat different design electrically, incorporating electrical filters to insure smooth d.c. output, and to supply power to exciter lamps, speaker fields, tube filaments and other parts of the sound system.

American Transformer Company, 178 Emmet Street, Newark, N. J.
Amperex Electronic Products, Inc., 79 Washington Street, Brooklyn, N. Y.
Baldor Electric Company, 4351 Duncan Avenue, St. Louis, Mo.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Century Electric Company, 1806 Pine Street, St. Louis, Mo.
Delta Manufacturing Company, 190 Willow Street, Waltham, Mass.
Herman A. DeVry, Inc., 1111 Armitage Ave., Chicago, Ill.
Fidelity Electric Company, Lancaster, Pa.
Forest Manufacturing Corporation, 145 Valley Street, Belleville, N. J.
The France Mfg. Co., 10325 Berea Rd., Cleveland, O.
Garver Electric Company, Union City, Ind.
Gates Radio & Supply Company, Quincy, Ill.
General Electric Company, Merchandise Dept., 1285 Boston Ave., Bridgeport, Conn.
Good-All Electric Manufacturing Company, 251-263 Spruce Street, Ogallala, Nebr.
J. H. Hallberg, 303 Fourth Avenue, New York City.
Hoffmann-Soons, 387 First Avenue, New York City.
International Projector Corporation, 89-96 Gold Street, New York City.
Kneisley Electric Company, 16 South St. Clair Street, Toledo, O.
P. R. Mallory & Co., Inc., 3029 E. Washington St., Indianapolis, Ind.
Miles Reproducer Company, Inc., 812 Broadway, New York City.
Morelite Company, Inc., 600 W. 57th Street, New York City.
Operadio Manufacturing Company, St. Charles, Ill.
Pacent Engineering Corporation, 79 Madison Avenue, New York City.
Pictur-Fone Corporation, Lima, O.
Platter Sound Products Corporation, North Vernon, Ind.
RCA Manufacturing Co., Inc., Camden, N. J.
Radio Receptor Company, 251 West 19th Street, New York City.
Raytheon Production Corp., 55 Chapel Street, Newton, Mass.
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.

New DEPENDABILITY

Magnesium-Copper Sulphide Rectifiers

Something new to the motion picture industry—a rectifier that does not break down! A solution to the problem of rectification of Suprex projection. Practicability proved by laboratory and booth experimentation. Mallory rectifying units used exclusively.



OUR NEW ILLUSTRATED FOLDER shows how maintenance and operating costs are greatly reduced as compared to other dry disc rectifiers—SEND FOR IT!

FOREST MAGNESIUM-COPPER SULPHIDE RECTIFIERS
BELLEVILLE NEW JERSEY

Safety Projector Company, 310 West Second Street, Duluth, Minn.
Sarvas Electrical Company, Inc., 60 Rutledge Street, Brooklyn, N. Y.
The Sonolux Company, Inc., East Newark, N. J.
The Strong Electric Corporation, 2501 Lagrange Street, Toledo, O.
Tele-Radio Corporation, 86 Shipman Street, Newark, N. J.
Transformer Corporation of America, 69 Wooster Street, New York City.
Ward Leonard Electric Company, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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REELS

REELS NECESSARY for takeup magazines of projectors and also otherwise constantly utilized in the projection room, are available in a number of sizes and types of construction. The standard reel in the United States (since September 1, 1936) has a diameter of 14½ inches, and a 4½-inch hub for the accommodation of the film lengths up to 2,000 feet. Reels are also available in the former American standard size (diameter 10 inches, hub 2 inches) while another available size adapted to the standard American film length of 2,000 feet has a diameter of 15 inches. (See Takeup, Film.)

Some reels have embossed sides, some wire welded or die cast sides, and while a particularly flexible reel (resisting so-called "dishing") has tempered band spokes and rims and is available for both 35-mm. and 16-mm. film in the 15-inch size.

Herman A. DeVry, Inc., 1111 Armitage Ave., Chicago, Ill.
Globe Machine & Stamping Company, 1250 W. 76th Street, Cleveland, O.
Goldberg Brothers, 3500 Walnut Street, Denver, Colo.
Neumade Products Corporation, 427 W. 42nd Street, New York City.
Taylor-Shantz, Inc., 2-4 Commercial St., Rochester, N. Y.
Universal Reels Corporation, 9-16 Thirty-seventh Avenue, Long Island City, N. Y.
Wenzel Company, 2509 South State Street, Chicago, Ill.

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REFLECTORS FOR INCANDESCENT LAMPS

THESE ARE metal receptacles for incandescent lamps, having a reflecting inside finish and a glass cover, or roundel. The purpose is to reflect all available light forward and out through the roundel, which may be white or colored as desired, thus to obtain more effective illumination per watt, and also color without the use of colored lamps.

Use of such reflectors is especially indicated for marquees and exterior signs, but is also to be considered for vestibules or wherever lamps may be exposed. The roundels are readily removable for relamping, being held in place by a snap-ring.

Climax Reflector, Inc., 315 Reynolds Place, S. W., Canton, Ohio.

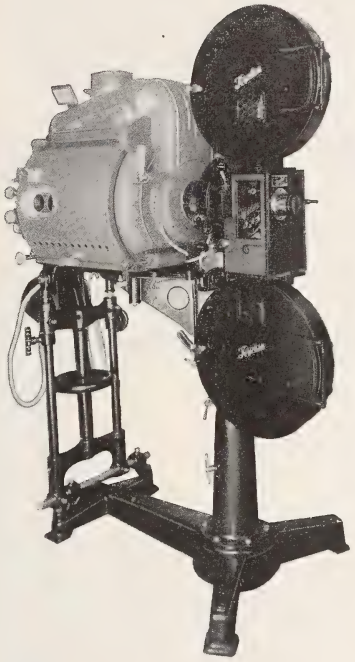
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REFLECTORS, PROJECTION ARC

THESE ARE made in numerous sizes, and with different curvatures, spherical and parabolic. They are available for mazda projectors, reflecting arc projectors and spotlight projectors.

Bausch & Lomb Optical Company, Rochester, N. Y.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Fish-Schurman Corporation, 250 East 43rd Street, New York City.
Heyer-Shultz, Inc., 39 Orange Rd., Montclair, N. J.
International Projector Corporation, 88-96 Gold Street, New York City.
The Kneisley Electric Company, 16 South St. Clair Street, Toledo, O.

Kaplan
PROJECTORS



WIDELY used in this country—internationally known — the Kaplan projector is recognized as Standard Equipment.

It has earned this reputation because it is designed and built on the best engineering principles.

SAM KAPLAN MANUFACTURING & SUPPLY CO., Inc.
729 SEVENTH AVENUE NEW YORK CITY



PORTABILITY
ACCESSIBILITY
MODERN DESIGN
PLUS
a new design in the high reactance transformer employed, makes
KNI-TRON
PORTABLE RECTIFIERS
the most outstanding unit in the field. Furnishes 15 amperes direct current from 110 volt A.C. Lines.
Write for Bulletin LK to
THE KNEISLEY ELECTRIC CO.,
TOLEDO, OHIO

Mirror-Guard Company, 837 11th Avenue, New York City.
Morelite Company, Inc., 600 West 57th Street, New York City.
Simpson Instrument & Lens Corporation, 3200 W. Carroll Avenue, Chicago, Ill.
The Strong Electric Corp., 2501 Lagrange St., Toledo, O.
Sunlight Reflector Company, Inc., 226-228 Pacific Street, Brooklyn, N. Y.
United Optical Corp., 14 West 40th Street, New York City.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.

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REFLECTOR SHIELDS

SUCH SHIELDS protect reflector arc mirrors against pitting. The shields themselves are pitted in the course of operation, but since they are much less expensive than reflectors, their use reduces maintenance costs.

Fish-Schurman Corporation, 250 East 43rd Street, New York City.
Mirror-Guard Company, 837 Eleventh Avenue, New York City.
United Optical Company, 14 W. 40th Street, New York City.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.

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REWINDERS, FILM

FILM REWINDERS are available in two general types, open and fireproof enclosed. The open type is offered in a number of different models, either as a single unit or as two separate units that are clamped to the work bench, or bolted in place. The enclosed type is a single unit.

Both open and enclosed types may be hand-driven or motor-driven, may have sleeve bearings or ball bearings, may accommodate either one or two thousand foot reels, or both, and may have either one or several driving speeds.

Some of the motor-driven types incorporate accessories by means of which the same motor can be used for general machine work, such as grinding and polishing.

Atlas Metal Works, P. O. Box 5532, Dallas, Tex.
Automatic Film Rewinder, Harrisburg, Pa.
Bell & Howell Company, 1801-1815 Larchmont Avenue, Chicago, Ill.
Chicago Cinema Products Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Clayton Products Company, 31-45 Tibbett Avenue, New York City.
Andre DeBrie, Inc., 115 W. 45th Street, New York City.
Herman A. DeVry, Inc., 1111 Armitage Ave., Chicago, Ill.
Erker Bros. Optical Co., 610 Olive St., St. Louis, Mo.
Film Inspection Machine Company, Inc., 10 W. 47th Street, New York City.
Goldberg Brothers, 3500 Walnut St., Denver, Colo.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
The Neumade Products Corporation, 427 W. 42nd Street, New York City.
Safety Projector Company, 310 W. Second Street, Duluth, Minn.
Wenzel Company, 2509 S. State Street, Chicago, Ill.
Edw. H. Wolk, 1018 S. Wabash Avenue, Chicago, Ill.

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RHEOSTATS

THESE ARE devices that introduce an electrical resistance into any circuit, the value of the resistance being variable at will. There are several methods of varying resistance, one being to move a contact lever over a series of switch points, one being to move a slider over the coil of the resistance wire itself, and one being to compress carbon or graphite discs or powder.

Rheostats may be very large in size, suited to operation in the projection arc circuit, or extremely small for use in certain sound circuits. They are rated according to the range of resistances available, and the current or wattage with which they can safely be used.

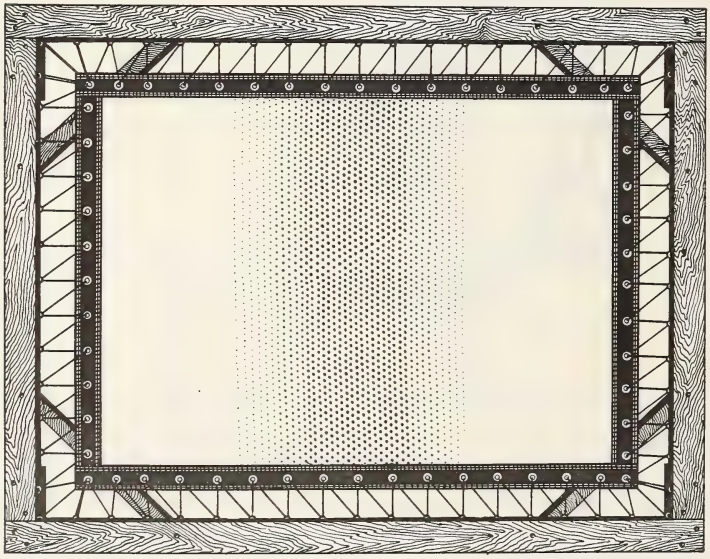
Charles Bessler Company, 131 E. 23rd Street, New York City.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Capitol Stage Lighting Co., 527-529 W. 45th St., New York City.
Cutler-Hammer, Inc., Milwaukee, Wis.
Herman A. DeVry, Inc., 1111 Armitage Ave., Chicago, Ill.
Garrison Engineering Corporation, 51 Church Street, Gt. Barrington, Mass.
General Electric Company, 1 River Road, Schenectady, N. Y.
General Radio Co., 30 State St., Cambridge, Mass.
Hertner Electric Co., 12690 Elmwood Ave., Cleveland, O.
Hoffmann-Soons Electrical & Engineering Corp., 387 First Avenue, New York City.
International Projector Corporation, 88-96 Gold Street, New York City.
J. E. McAuley Manufacturing Company, 554 W. Adams Street, Chicago, Ill.
Metropolitan Electric Manufacturing Company, East Avenue & 14th Street, Long Island City, N. Y.
Morelite Company, Inc., 600 W. 57th Street, New York City.
Pacent Engineering Corporation, 79 Madison Avenue, New York City.
The Strong Electric Corporation, 2501 Lagrange Street, Toledo, O.
Ward Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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SAFES, BOX OFFICE

PROTECTION against hold-up losses higher than the amount of cash on hand for the purpose of making change is afforded by a safe connecting through a slot or chute with the box office counter. Surplus coins or bills not needed for change

EVEN-LITE
Gradationally Perforated Sound Screens



WITHIN six months, Even-lite has taken the motion picture world by storm. We appreciate the enthusiastic cooperation by theatre owners in their prompt recognition of its outstanding efficiency. Because of its truly scientific design, which gives a balanced perfection of both picture and sound, Even-lite now leads all other sound screens.

THEY STAY WHITE

HURLEY SCREEN COMPANY
24-15 Forty-Third Avenue **Long Island City, N. Y.**

are dropped into the slot and reach the safe through the metal chute. Another type of safe is anchored inside the box office. Theatres equipped with such safes are allowed lower rates of robbery and burglary insurance than they otherwise would be.

Gunite Foundries Corporation, Rockford, Ill.
Herring-Hall-Marvin Safe Company, 111 Eighth Avenue, New York City.
Meilink Steel Safe Company, 1672 Oakwood Avenue, Toledo, O.
York Safe & Lock Company, York, Pa.

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Scenery, Stage

Refer to STAGE SCENERY AND DRAPERY

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SCREENS

THEATRE SCREENS are classified according to their construction, surface and reflective characteristics. Four general types or available—solid, porous, perforated (consistently perforated to all edges), variably perforated (perforated only at speaker area), and translucent (the latter for rear projection).

Surfaces (except for the translucent screen) may be diffusive or specular. The latter is specified for narrow, relatively deep auditoriums since the light is concentrated upon seats directly in front of the screen. Wider theatres must use the diffusive type.

Da-Lite Screen Company, 2723 North Crawford Road, Chicago, Ill.
Erker Bros. Optical Co., 610 Olive St., St. Louis, Mo.
L. J. Gardner Company, 935 Goodale Avenue, Columbus, O.
Hurley Screen Company, 24-15 Forty-third Avenue, Long Island City, N. Y.
Keasbey & Mattison Company, Ambler, Pa.
Raven Screen Company, 143-145 E. 24th Street, New York City.
Raytone Screen Company, Brooklyn, N. Y.
Sales on Sound Corp., 636 Eleventh Ave., New York City.
Theatre Screen Corporation, 19 Debevoise Ave., Roosevelt, L. I.
Trans-Lux Daylight Picture Screen Corporation, 1270 Sixth Avenue, New York City.
Walker-American Corporation, 800 Beaumont Street, St. Louis, Mo.
Whiting & Davis, Plainville, Mass.
Williams Screen Company, 95 North Case Avenue, Akron, O.

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SCREEN MASKS OR MODIFIERS

THESE PROVIDE means for masking the screen automatically, affording a large screen for dramatic effect in scenic sequences, or for the projection of titles, announcements, effects, etc., while reduction to normal screen size is made in two or three seconds without interruption of the picture.

Arvee Equipment Company, 3737 Cass Avenue, St. Louis, Mo.
Automatic Devices Company, 737 Hamilton St., Allentown, Pa.
Bruckner-Mitchell, Inc., 132-134 W. 24th Street, New York City.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, California.
Theatre Screen Corp., 19 Debevoise Ave., Roosevelt, L. I.
Vallen, Inc., 225 Bluff Street, Akron, Ohio.
Volland Studios, 3737 Cass Avenue, St. Louis, Mo.
Weaver Mfg. Co., 1639 E. 102nd St., Los Angeles, Calif.

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SEAT PATCHING MATERIALS

KITS ARE available containing fabric glues that may be used by members of theatre staffs to effect repair of



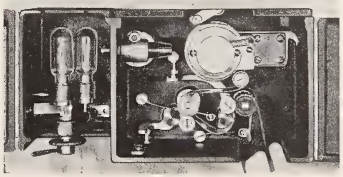
A PROFESSIONAL PORTABLE that's a beauty!

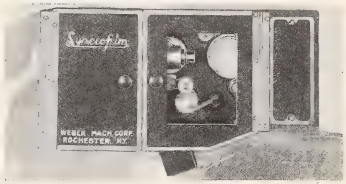
As modern as the Twentieth Century! Simplicity in design and precision in workmanship make this projector a rugged, high grade, precision mechanism. Projection and sound in one complete unit. New features. Outstanding performance.

Distributed by leading theatre supply dealers in all principal cities.

. . . and the new SOUND HEADS Models ABH and DR — adaptable to push-pull recordings

When you write us be sure to ask about these new Sound Heads of superior quality. Designed to reproduce the newest type film recordings with utmost fidelity.





WEBER MACHINE CORPORATION
59 RUTTER STREET • ROCHESTER • NEW YORK
EXPORT: 100 VARICK STREET, N.Y.C. CABLE ADDRESS: "ROMOS"

Your questions concerning problems of physical operation will be reliably answered by Better Theatres Service Dept. Write Better Theatres, Rockefeller Center, New York.

GARVER KURRENT CHANGERS



The Highest Attainment in Rectifiers

Assure the steady current (15 to 30 amps) necessary to a stable arc. Operate more economically, saving 20%-30%, changing A.C. to D.C. Permit undetectable change-overs. Quiet. Sets up no interference. $82 up. At your dealers or write

GARVER ELECTRIC CO.
UNION CITY, IND.

chair coverings and other fabrics that have suffered cigarette burns or other small injuries.

Allied Seating Company, 358 W. 44th Street, New York City.
American Sanitary Products Co., Inc., 91 Third Avenue, Brooklyn, N. Y.
Fabricraft Co., Des Plaines, Ill.
General Seating Company, 2035-49 Charleston Street, Chicago, Ill.
Independent Seat Company, 636 Eleventh Ave, New York City.
National Theatre Supply Company, 92-96 Gold Street, New York City.
The Pantasote Company, Inc., 250 Park Avenue, New York City.
Technical Finishes Corporation, 565 West Washington Street, Chicago, Ill.

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Seats, Theatre

Refer to CHAIRS, THEATRE

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SHUTTERS (FIRE), PROJECTION PORT

ALL PROJECTION room ports must have fireproof means of being closed in the event of fire in the projection room. Such shutters are metal shields suspended above the ports by a pulley system dependent upon fusible links, which melt in case of fire, permitting the shutters to slide down and seal the projection room from the auditorium.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Best Devices Company, 10516 Western Avenue, Cleveland, O.
H. B. Cunningham, 964 University Avenue, St. Paul, Minn.
Fish-Schurman Corp., 250 East 43rd St., New York City.
E. E. Fulton Company, 1018 South Wabash Avenue, Chicago, Ill.
Midwest Ornamental Iron Works, 4435 West Division Street, Chicago, Ill.

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SIGNS (ELECTRIC) FOR THEATRE NAME

ELECTRIC SIGNS (metal framework with illumination provisions) are available in a wide variety of designs more or less closely associated with the architecture of the theatre front. They frequently are specially designed, but there are also stock designs often adaptable to the theatre front. Gas tube (neon) and incandescent lamp illumination has been found effective for these signs in combination as well as alone, and either type of lighting can be flashed.

Horizontal name signs have normally been more closely associated with the marquee than the vertical sign has, but often the vertical sign can be effectively related to the marquee and entrance by continuing the sign illumination scheme down to the marquee and even across its soffit.

Adler Sign Letter Company, 720 South Dearborn Street, Chicago, Ill.
American Sign Company, 1940 Riverside Drive, Cincinnati, O.
Appleton Neon Sign Co., P. O. Box 223, Appleton, Wis.
The Artkraft Sign Company, Lima, O.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
The Borolite Company, 211 No. 7th St., St. Louis, Mo.
Capitol Stage Lighting Co., 527-529 W. 45th St., New York City.
Cincinnati Advertising Products Company, 3266-3280 Beekman Street, Station A, Cincinnati, O.
Claude Neon Lights, Inc., 36-08 33rd Street, Long Island City, N. Y.
Crystal Electric Sign Co., 3444 Lindell Blvd., St. Louis, Mo.
Day-Brite Lighting, Inc., 5401 Bulwer Avenue, St. Louis, Mo.
Eagle Sign Company, 575 Albany Street, Boston, Mass.
Electrolite Signs, Inc., 2159 So. Kinnickinnic Ave., Milwaukee, Wis.
Everbrite Electric Signs., Inc., 1440 North Fourth Street, Milwaukee, Wis.
Federal Electric Company, 8700 South State Street, Chicago, Ill.
Flexlume Corp., Buffalo, N. Y.
Good-All Electric Manufacturing Company, 251-63 Spruce Street, Ogalalla, Nebr.
Edwin F. Guth Company, 2615 Washington Avenue, St. Louis, Mo.
Hub Electric Company, 2219 West Grand Avenue, Chicago, Ill.
Ideal Sign Company, Inc., 149 Seventh Street, Brooklyn, N. Y.
Jewelite Sales, Inc., 1737 Stout Street, Denver, Colo.
Long Sign Co., 853 Howard St., Detroit, Mich.
Lu-Mi-Nus, Inc., 2736 Wentworth Avenue, Chicago, Ill.
Lustrolite Company, Inc., Davenport, Iowa.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Metal & Glass Products Company, 952 West Lake Street, Chicago, Ill.
Monroe Sign Shop, Inc., 795 Main Ave., Passaic, N. J.
Neon Products, Inc., Lima, Ohio.
Outdoor Lighting Corp., Jersey City, N. J.
Q-R-S Neon Division, General Scientific Corporation, 4829 South Kedzie Avenue, Chicago, Illinois.
Rawson & Evans, 710 West Washington Street, Chicago, Ill.
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.
Rex Electric Sign Mfg. & Supply Company, Inc., 795 Main Avenue, Passaic, N. J.
Superior Sign System, Inc., Elizabethtown, Pa.
Swanson-Nunn Electric Company, 420 S. E. 8th Street, Evansville, Ind.
Tablet & Ticket Company, 1015 West Adams Street, Chicago, Ill.
Texlite, Inc., 500 Fifth Avenue, New York City.
The Philadelphia Sign Company, 338 North Randolph Street, Philadelphia, Pa.
United Signs Corporation, 3728 30th Street, Long Island City.
Viking Products Corporation, 330 West 42nd Street, New York City.
Wagner Sign Service, Inc., 218 S. Hoyne Ave., Chicago, Ill.

SLIDES, PROJECTION

SLIDES FOR the projection of song lyrics, advertising and effects are made either of glass or other material suitably transparent. The more elaborate slides, carrying pictorial matter or designs, are usually of glass, while a flexible transparent material permits the ready preparation of an announcement slide on a typewriter, the blank material being kept on hand and, when written upon, inserted into a frame..

Cosmopolitan Studios, Inc., 145 West 45th St., New York City.
Erker Bros. Optical Co., 610 Olive St., St. Louis, Mo.
Kansas City Slide Manufacturing Company, 1719 Wyandotte, Kansas City, Mo.
National Studios, 226 W. 56th Street, New York City.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Quality Slide Company, 6 E. Lake Street, Chicago, Ill.
Radio-Mat Slide Company, 1819 Broadway, New York City.
Ransley Studios, 108 N. Dearborn Street, Chicago, Ill.
The U. S. Slide Company, 3112½ Troost Avenue, Kansas City, Mo.
Victor Animatograph Corporation, Davenport, Ia.
Visual Service Company, Inc., 245 W. 55th Street, New York City.
Workstel Studios, Inc., 34 E. 23rd Street, New York City.

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Soaps, Liquid

Refer to SANITARY SPECIALITIES

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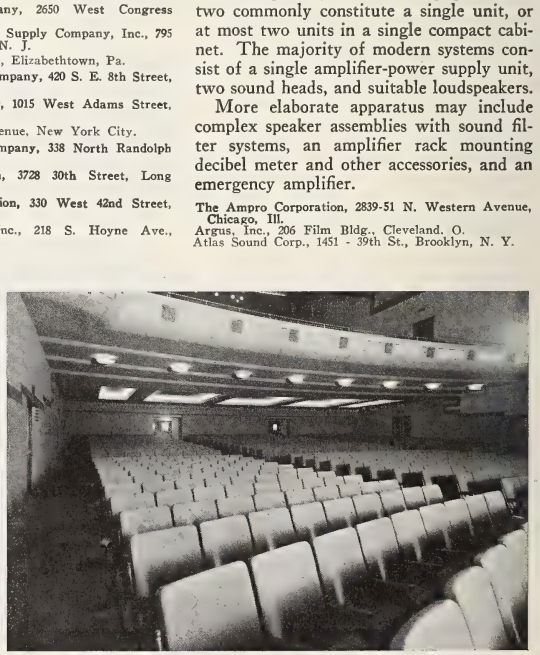
SOUND EQUIPMENT, COMPLETE

SOUND SYSTEMS have followed a steady evolution toward simplicity and compactness since their first introduction. Only the larger theatres now use sound power supplies disassociated from the sound amplifier; in smaller equipment the two commonly constitute a single unit, or at most two units in a single compact cabinet. The majority of modern systems consist of a single amplifier-power supply unit, two sound heads, and suitable loudspeakers.

More elaborate apparatus may include complex speaker assemblies with sound filter systems, an amplifier rack mounting decibel meter and other accessories, and an emergency amplifier.

The Ampro Corporation, 2839-51 N. Western Avenue, Chicago, Ill.
Argus, Inc., 206 Film Bldg., Cleveland, O.
Atlas Sound Corp., 1451 - 39th St., Brooklyn, N. Y.





Front and auditorium of the State Theatre (Tal Hua) in troubled Nanking, China. Frequently called the finest cinema in that country, it is of stone exterior finish and seats 1722. The auditorium is finished in acoustic plaster. The State is air-conditioned by Carrier equipment. Sound system is RCA.

The Ballantyne Company, 219 N. 16th Street, Omaha, Neb.
Bestone, Incorporated, 1514 Davenport Street, Omaha, Neb.
Cinema Supplies, Inc., 36-40 Glenwood Avenue, Minneapolis, Minn.
The Cincinnati Time Recorder Company, 1733 Central Avenue, Cincinnati, Ohio.
Cleveland Sound Engineering Company, 15101 Lorain Avenue, Chicago, Ill.
Consolidated Theatre Supply Corp., 1600 Broadway, New York City.
Andre Debrie, Inc., 115 W. 45th Street, New York City.
Herman A. DeVry Company, 1111 Armitage Ave., Chicago, Ill.
Electrical Research Products, Inc., 250 W. 57th Street, New York City.
Electro-Acoustic Products Co., 2131 Bueter Road, Ft. Wayne, Ind.
Garrison Engineering Corporation, 51 Church Street, Gt. Barrington, Mass.
Gates Radio & Supply Company, Quincy, Ill.
General Talking Pictures Corporation, 218 W. 42nd Street, New York City.
Good-All Electric Mfg. Company, 251 Spruce Street, Ogallala, Neb.
International Projector Corporation, 88-96 Gold Street, New York City.
Lafayette Radio Manufacturing Company, 100 Sixth Avenue, New York City.
Langsenkamp-Wheeler Brass Works, 1200 Shelby Street, Indianapolis, Ind.
LeRoy Sound Equipment Corporation, 107 N. Water Street, Rochester, N. Y.
The Lincrophone Company, Inc., 1661 Howard Street, Utica, N. Y.
Mellaphone Corporation, 714 University Avenue, Rochester, N. Y.
Miles Reproducer Company, Inc., 812 Broadway, New York City.
Motiograph, Inc., 4431 W. Lake Street, Chicago, Ill.
Operadio Manufacturing Company, St. Charles, Ill.
Pacent Engineering Corporation, 79 Madison Avenue, New York City.
Pictur-Fone Corporation, Lima, O.
Platter Sound Products Company, North Vernon, Ind.
Walter G. Preddey, 187 Golden Gate Ave., San Francisco, Calif.
Royal Zenith Sound Projectors, Inc., 636 Eleventh Avenue, New York City.
RCA Manufacturing Company, Inc., Photophone Division, Camden, N. J.
Safety Projector Company, 310 West Second Street, Duluth, Minn.
H. & A. Selmer, Inc., Selmer Building, Elkhart, Ind.
S. O. S. Corporation, 636 Eleventh Avenue, New York City.
Universal Sound System, Inc., 10th & Allegheny Avenues, Philadelphia, Pa.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
Western Electric Company, 195 Broadway, New York, N. Y.

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SOUNDHEADS

THIS REPRODUCTION apparatus, mounted between the projector and lower magazine, guides the film between the exciter lamp and the photoelectric cell, which are mounted within it. Striking improvements have been made in this item of equipment, producing steadier film motion and hence finer sound, with reduced strain on the film and less wear and friction in the soundhead itself.

The Ballantyne Company, 219 N. 16th Street, Omaha, Neb.
Cincinnati Time Recorder Company, 1733 Central Avenue, Cincinnati, O.
Herman A. DeVry, Inc., 1111 Armitage Ave., Chicago, Ill.
Good-All Electric Manufacturing Company, Ogallala, Neb.
International Projector Corporation, 88-96 Gold Street, New York City.
Langsenkamp Wheeler Brass Works, Inc., 1200-1266 Shelby St., Indianapolis, Ind.
Mellaphone Corporation, 714 University Street, Rochester, N. Y.
Platter Sound Products Company, North Vernon, Ind.
Sales on Sound Corp., 636 Eleventh Ave., New York City.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.

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SPEAKERS AND HORNS

TO CONVERT the electrical product of amplification into audible sound, speaker "units" are available in considerable variety. The practice now is to use several types of speakers to reproduce selected bands of sound frequencies.

Speakers are available in a.c. types, in a great variety of d.c. types, and in the new permanent magnet types that need no field excitation.

Baffles are required with every speaker. The simplest is flat board, behind which the speaker is mounted, large enough to provide baffling for the lowest frequency to be reproduced. In many auditoriums, however, proper distribution of sound cannot be secured without directional baffles, or trumpets, to point the sound toward locations otherwise "dead" and away from locations where it is not desired, particularly reflecting surfaces likely to cause echo or excessive reverberation. Directional trumpets or baffles are now also used for high-frequency speakers or tweeters, clusters of small trumpets operated by a single tweeter being favored. These arrangements secure better distribution of the high frequencies, which have a normal tendency to travel in straight lines, over-supplying some seats and missing many others entirely. Clusters of directional baffles applied to the tweeters correct this tendency.

Atlas Sound Corporation, 1451 39th Street, Brooklyn, N. Y.
The Ballantyne Co., 219 No. 16th St., Omaha, Nebr.
Colortone, Inc., Sturgis, Mich.
S. H. Couch Company, Inc., North Quincy, Mass.
Herman A. DeVry Company, 1111 Armitage Ave., Chicago, Ill.
Electrical Research Products, 250 W. 57th Street, New York City.
Electro-Acoustic Products Company, 2131 Bueter Road, Ft. Wayne, Ind.
Federated Purchaser, Inc., 25 Park Place, New York City.
Fox Electric & Manufacturing Company, 3100 Monroe Street, Toledo, O.
Gates Radio and Supply Company, Quincy, Ill.
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Neb.
Jensen Radio Manufacturing Company, 6601 S. Laramie Avenue, Chicago, Ill.
Lansing Mfg. Co., 6900 McKinely Ave., Los Angeles, Calif.
The Lincrophone Company, Inc., 1661 Howard Avenue, Utica, N. Y.
Lipman Engineering Company, 415 Van Braam St., Pittsburgh, Pa.
Magnavox Company, Ltd., 2131 Bueter Road, Fort Wayne, Indiana.
Miles Reproducer Company, Inc., 812 Broadway, New York City.
Motiograph, Inc., 4431 W. Lake Street, Chicago, Ill.
Operadio Manufacturing Company, St. Charles, Ill.
Oxford Tartak Radio Corp., 915 W. Van Buren St., Chicago, Ill.
Pacent Engineering Corporation, 79 Madison Avenue, New York, N. Y.
Pictur-Fone Corporation, Lima, O.
Platter Sound Products Corporation, North Vernon, Ind.
Racon Electric Company, Inc., 52 E. 19th Street, New York City.
Radio Receptor Company, 251 West 19th Street, New York City.
Remler Company, Ltd., 2101 Bryant Street, San Francisco, Calif.
RCA Manufacturing Company, Inc., Photophone Division, Camden, N. J.
The Rola Company, 4250 Hollis Street, Oakland, Calif.
Sales on Sound Corp., 636 Eleventh Ave., New York City.
Stromberg-Carlson Telephone Manufacturing Company, 1060 University Avenue, Rochester, N. Y.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
Wright-DeCoster, Inc., 2233 University Avenue, St. Paul, Minn.

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SPLICERS, FILM

SPLICERS ARE needed in every theatre to repair film breaks, edit newsreels, etc. They are mechanical devices that hold the ends to be united, firmly in place while the cement is applied and while it hardens.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
Herman A. DeVry, Inc., 1111 Armitage Ave., Chicago, Ill.
Erker Bros. Optical Co., 610 Olive St., St. Louis, Mo.
Griswold Machine Co., Port Jefferson, N. Y.
Neumade Products Corporation, 427 W. 42nd Street, New York City.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.

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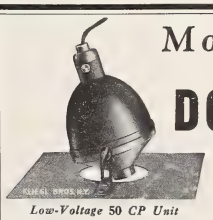
Spotlights

Refer to LIGHTS, SPOT, FLOOD

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STAGE LIGHTING EQUIPMENT

MODERN STAGE lighting equipment is readily available to meet any production requirement. It includes strip lights, footlights, proscenium strips, border


Low-Voltage 50 CP Unit

Modernize with
KLIEGL
DOWNLIGHTS
the most advanced form of concealed direct illumination.


High Intensity 2000 Watt Unit

SOME OF OUR LATEST INSTALLATIONS
Rockefeller Center—Center Theatre
Michigan University—Horace C. Rackham Building Auditorium
American Radiator Co.'s Display Room
Dime Savings Bank, Brooklyn
Jones Beach Restaurant
Ben Marden's Riviera

Write for full information. Any and all forms of illumination

KLIEGL BROS
UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC.
321 WEST 50th STREET NEW YORK

lights, spotlights, flood lights and stage effect apparatus of all kinds.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 S. Sibley Street, Chicago, Ill.
Best Devices Company, 10516 Western Avenue, Cleveland.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Capitol Stage Lighting Co., 527-529 W. 45th St., New York City.
Carpenter Mfg. Co., Sidney & Erie Sts., Cambridge, Mass.
Century Lighting Equipment, Inc., 419 W. 55th Street, New York City.
Chicago Cinema Products Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
C. W. Cole & Company, Inc., 320 E. 12th Street, Los Angeles, Calif.
Curtis Lighting Company, Inc., 1123 W. Jackson Boulevard, Chicago, Ill.
Day-Brite Lighting, Inc., 5401 Bulwer Avenue, St. Louis, Mo.
Display Stage Lighting Company, Inc., 442 W. 45th Street, New York City.
GoldE Manufacturing Co., 1214-22 W. Madison Street, Chicago, Ill.
Hub Electric Company, 2219-29 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Lee Lash Studios, 707 Broadway, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Metropolitan Elec. Mfg. Co., 44-01 - 11th Street, Long Island City, N. Y.
C. I. Newton Company, 253 W. 14th Street, New York City.
Walter G. Preddey, 187 Golden Gate Ave., San Francisco, Calif.
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.
Ruby Lamp Mfg. Co., Inc., 430 W. 14th Street, New York City.
Tiffin Scenic Studios, Tiffin, O.
Ward-Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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STAGE RIGGING AND HARDWARE

THESE INCLUDE blocks and pulleys, counterweights, arbors, belaying pins, cleats, curtain tracks, keystones, pin rails, pin wire, sand bags, manila rope, wire rope, rope locks, trim lamps, carriers, rigging, steel curtains—unlimited profusion of apparatus is available to secure a smooth, attractive performance that appears to the audience to run on simply and without effort.

Arvee Equipment Company, 3737 Cass Avenue, St. Louis, Mo.
Automatic Devices Company, 737 Hamilton St., Allentown, Pa.
J. H. Beaumont, Inc., 510 Truxton Street, New York City.
Bruckner-Mitchell, Inc., 132-134 W. 24th Street, New York City.
J. H. Channon Corporation, 1455 West Austin Avenue, Chicago, Ill.
J. R. Clancy, 1010 West Belden Avenue, Syracuse, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.
Hub Electric Corp., 2219-29 W. Grand Ave., Chicago, Ill.
Klemm Manufacturing Corporation, 1449-55 West Austin Avenue, Chicago, Ill.
Lee Lash Studios, 707 Broadway, New York City.
Metropolitan Scenic Studios, Inc., Film Exchange Bldg., Omaha, Nebr.
Novelty Scenic Studios, 611 W. 43rd Street, New York City.
N. C. Nussbaumer, 2921 West Van Buren Street, Chicago, Ill.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, Calif.
Tiffin Scenic Studios, Tiffin, O.
Twin City Scenic Company, 2819 Nicollet Avenue. Minneapolis, Minn.
Volland Studios, 3737 Cass Avenue, St. Louis, Mo.
I. Weiss & Sons, Inc., 445 W. 45th Street, New York City.
Yale & Towne Manufacturing Company, Stamford. Conn.

STAGE SCENERY AND DRAPERIES

DRAPERIES at the proscenium and wings give stage and all that takes place thereon a frame removed from reality; they soften hard angles and architectural lines; they dress up doorways and arches, providing a pleasant impression of softness and luxury. In motion picture theatres, stage scenery kept on hand for general use consists in conventional drops and cycloramas, made according to specification.

American Theatrical Valance Company, 900 Fifth Avenue, Pittsburgh, Pa.
Arvee Equipment Company, 3737 Cass Avenue, St. Louis, Mo.
Beck Studios, 2001-2009 Highland Ave., Cincinnati, O.
J. H. Beaumont, Inc., 510 Truxton Street, New York City.
Bil-Art Studios, Inc., 241 W. 62nd Street, New York, N. Y.
Bruckner-Mitchell, Inc., 132-134 W. 24th St., New York City.
L. C. Chase & Co., Inc., 295 Fifth Ave., New York City.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Collins & Aikman Corporation, 25 Madison Avenue, New York City.
Dazians, Inc., 142 W. 44th Street, New York City.
Decorative Arts Company, 300 West Austin Avenue, Chicago, Ill.
Display Stage Lighting Company, 442 W. 45th St., New York City.
DuPont Fabrics Service, Newburg, N. Y.
Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.
Landish Studios, Inc., 40 Ames Street, Rutherford, N. J.
Lee Lash Studios, 707 Broadway, New York City.
Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
H. D. Mendelsohn Co., 105 E. 29th St., New York City.
Metropolitan Scenic Studios, Inc., Film Exchange Bldg., Omaha, Nebr.
Novelty Scenic Studios, 611 W. 43rd Street, New York City.
N. C. Nussbaumer, 2921 West Van Buren Street, Chicago, Ill.
The Orinoka Mills, 183 Madison Avenue, New York City.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, Calif.
Tiffin Scenic Studios, Tiffin, O.
Twin City Scenic Company, 2819 Nicollett Avenue. Minneapolis, Minn.
The Upson Company, Lockport, N. Y.
Volland Studios, 3737 Cass Avenue, St. Louis, Mo.
I. Weiss & Sons, Inc., 445 W. 45th Street, New York City.
Windowcraft Valance & Drapery Company, 328 Superior Avenue, N. W., Cleveland, O.

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STEREOPTICONS

INSTRUMENTS mounting incandescent or arc lamps for the projection of lantern and effect slides. Available in single, double and triple dissolving types that permit striking effects and novelties in entertainment. The simpler models can be obtained at very moderate prices.

The Ballantyne Company, 219 N. 16th Street, Omaha. Nebr.
Bausch & Lomb Optical Co., Rochester, N. Y.
Best Devices Company, 10516 Western Avenue, Cleveland, O.
Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich.
Capitol Stage Lighting Co., 527-529 W. 45th St., New York City.
Chicago Cinema Products Company, 1736-54 North Springfield Avenue, Chicago, Ill.
Cinema Supplies, Inc., 36-40 Glenwood Avenue, Minneapolis, Minn.
Herman A. DeVry, Inc., 1111 Armitage Ave., Chicago, Ill.
Display Stage Lighting Company, 442 W. 45th St., New York City.
Erker Brothers Optical Co., 610 Olive St., St. Louis, Mo.
Fish-Schurman Corp., 250 East 43rd Street, New York City.
GoldE Manufacturing Company, 1214-22 W. Madison St., Chicago, Ill.
Hub Electric Corp., 2219-29 W. Grand Ave., Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Morelite Company, Inc., 600 W. 57th St., New York City.
National Pictures Service, Inc., 324 E. 3rd Street, Cincinnati, O.
Safety Projector Company, 310 West Second Street, Duluth, Minn.
Sales on Sound Corp., 636 Eleventh Ave., New York City.
Victor Animatograph Corporation. Davenport, Ia.

SWITCHBOARDS

USUALLY indispensable to proper stage lighting are switchboards for the control of all stage illumination. A lighting schedule can be preset to provide rapid changes of lighting according to cue, with a single motion.

Some types use grid-control tubes in place of rheostats. Few or many banks of switches and controls can be installed, according to the requirements of the theatre; additional banks can be added to an existing installation and tied in electrically and mechanically to constitute a single unit of increased size.

Frank Adam Electric Company, 3650 Windsor Place, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Capitol Stage Lighting Co., 527-529 W. 45th St., New York City.
Century Lighting Equipment, Inc., 419 W. 55th Street, New York City.
Chicago Switchboard Manufacturing Company, 426 South Clinton Street, Chicago, Ill.
Cleveland Switchboard Company, 2925 E. 79th Street. Cleveland, O.
Cutler-Hammer Manufacturing Company, 12th and St Paul, Milwaukee, Wis.
Display Stage Lighting Company, 442 W. 45th St., New York City.
General Electric Company, 1 River Road, Schenectady, N. Y.
Garrison Engineering Corporation, 51 Church Street, Great Barrington, Mass.
Hub Electric Company, 2219-29 West Grand Avenue, Chicago, Ill.
Major Equipment Company, 4603 Fullerton Avenue. Chicago, Ill.
Metropolitan Elec. Mfg. Co., 44-01 - 11th Street, Long Island City, N. Y.
Trumbull Electric Manufacturing Company, Plainville, Conn.
Ward Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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TAKEUPS, FILM

FILM TAKEUPS are mechanical devices for effecting proper winding of the film upon the reel in the takeup (lower) magazine during projection, with tension on the film kept in adjustment as the amount of the rewound film increases.

Clayton Products Company, 31-45 Tibbett Avenue, New York City.
GoldE Manufacturing Company, 1730 North Damen Avenue, Chicago, Ill.
International Projector Corp., 92 Gold Street, New York, N. Y.
Sam Kaplan Manufacturing Company, 729 Seventh Avenue, New York City.
Motiograph, Inc., 4431 W. Lake Street, Chicago, Ill.

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TEMPERATURE CONTROL APPPARATUS

TEMPERATURE control apparatus of the automatic variety can be installed on any type of heating, ventilating or air-conditioning system to maintain desired conditions. Apparatus sensitive to temperature, either inside or outside, or relative humidity, or pressure will operate instantly or with time lag, valves and dampers, or start and stop oil burners.

There are two main classes of equipment, pneumatic and electrical. Pneumatic equipment requires a small compressor, a storage tank for the air which operates the various units, and the necessary pipes or tubing connecting the units. Electrical equipment requires either a low or high-voltage source of power and wire connecting the various units to be operated.

Air Controls, Inc., Div. of Cleveland Heater Co., 1933 W. 114th St., Cleveland, O.
Airtemp, Inc., 1119 Leo Street, Dayton, O.
Baker Ice Machine Company, Inc., Omaha, Nebr.
Buensod-Stacey Air Conditioning, Inc., 60 East 42nd St., New York City.
Fedders Manufacturing Company, 57 Tonawanda Street, Buffalo, N. Y.
The Foxboro Company, Neponset Avenue, Foxboro, Mass.
Good-All Electric Manufacturing Company, Ogallala, Nebr.
Johnson Service Company, 149 East Michigan Avenue, Milwaukee, Wis.
Minneapolis-Honeywell Regulator Company, 2747 Fourth Avenue, Minneapolis, Minn.
National Regulator Company, 2301 North Knox Avenue, Chicago, Ill.
Powers Regulator Company, 2720 Greenview Avenue, Chicago, Ill.
B. F. Sturtevant Company, Hyde Park, Boston, Mass.
Typhoon Air Conditioning Co., Inc., 252 W. 26th St., New York City.
Worthington Pump & Machinery Corp., Carbondale Division, Harrison, N. J.

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TICKETS

CONSECUTIVELY numbered, and always (according to law) carrying the price of admission, motion picture theatre tickets are made up in rolls (tickets can also be made up in folded forms and as coupon books). Tickets of the commoner denominations are stocked by manufacturers; others are printed to order. Price decreases substantially with orders in large quantities.

American Ticket Corporation, 360-362 East Grand Avenue, Chicago, Ill.
Arcus Ticket Company, 348 North Ashland Avenue, Chicago, Ill.
Columbia Printing Company, 1632 North Halsted Street, Chicago, Ill.
Daly Ticket Company, 506-508 Vandalia Street, Collinsville, Ill.
Globe Ticket Company, 116 N. 12th Street, Philadelphia, Pa.
Hancock Brothers, Inc., 25 Jessie Street, San Francisco, Calif.
International Ticket Company, 50 Grafton Avenue, Newark, N. J.
Keystone Ticket Company, Shamokin, Pa.
National Ticket Company, Shamokin, Pa.
Weldon, Williams & Lick, Fort Smith, Ark.

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TICKET CHOPPERS

THESE ARE machines for mutilating tickets in a manner that prevents re-use but does not prevent subsequent check of ticket sales. Hand, foot, or electrically operated, they are available in wood or metal finishes to match any lobby or entrance.

Caille Brothers, 6210 Second Avenue, Detroit, Mich.
General Register Corporation, 1540 Broadway, New York City.
S. Markendorff's Sons, Inc., 159 W. 23rd Street, New York City.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Neumade Products Corporation, 426 W. 42nd Street, New York City.
Newman Brothers, Inc., 660-670 W. 4th St., Cincinnati, O.

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TICKET HOLDERS

THESE ARE devices that hold ticket rolls under tension to keep them from unwinding. They facilitate box office handling.

The Arcus Ticket Company, 348 North Ashland Avenue, Chicago, Ill.

Erker Bros. Optical Co., 610 Olive St., St. Louis, Mo.
E. E. Fulton Company, 1018 South Wabash Avenue, Chicago, Ill.
Globe Ticket Company, 112 N. 12th Street, Philadelphia, Pa.
National Theatre Supply Company, 92-96 Gold Street, New York City.
National Ticket Company, 201 Pearl Street, Shamokin, Pa.
Wenzel Co., 2309 So. State St., Chicago, Ill.

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Ticket Machines
Refer to Machines, Ticket

TOOL KITS

SETS OF TOOLS specifically needed for maintenance of the projector mechanism are referred to here. These kits commonly include *sprocket puller, taper pin remover, taper pin reamer, driver pins, split screw driver* and *"V" Block.*

E. E. Fulton Company, 1018 South Wabash Avenue, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Motiograph, Inc., 4431 West Lake Street, Chicago, Ill.
National Theatre Supply Company, 92-96 Gold Street, New York City.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, N. Y.
S. O. S. Corporation, 636 Eleventh Avenue, New York City.

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TRANSFORMERS, NEON

THE HIGH voltage required by neon and similar glow lamps is provided by transformers which step up a.c. voltage drawn from a power line. Resembling the common type of electrical transformer in appearance, these units must have special secondary insulation.

The Artkraft Sign Co., Lima, Ohio.
Dongan Electric Mfg. Co., 2987 Franklin Street, Detroit, Mich.
Everbrite Electric Signs, Inc., 1440 N. 4th St., Milwaukee, Wis.
Flexlume Southern, Inc., 118 Houston St., Atlanta, Ga.
Forest Manufacturing Corp., 145 Valley St., Belleville, N. J.
The France Mfg. Co., 1035 Berea Rd., Cleveland, O.
Morelite Company, Inc., 600 W. 57th St., New York City.
National Transformer Exchange, 162 - 7th Avenue, New York City.
Neon Products, Inc., Lima, Ohio.
Outdoor Lighting Corp., Jersey City, N. J.
Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.

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TURNSTILES

TURNSTILES are being used in certain types of theatres, such as newsreel theatres, to control admissions without a doorman. They consist of a four-armed revolving gate, each quarter turn of which actuates a recording mechanism, thus registering one admission. Admissions are also totaled.

Perey Turnstile Co., 101 Park Ave., New York City.

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UNIFORMS

THEATRE PRESTIGE emphasized through service, is greatly enhanced by costumes worn by attendants.

Uniforms should be made to individual measurements to assure perfect fit and neatness at all times. Catalogues are avail-

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able containing appropriate suggestions as to proper styles for each class of personnel, and as to summer and winter fabrics.

Angelica Company, 1471 Olive Street, St. Louis, Mo.
S. Appel & Co., 18 Fulton Street, New York City.
Brooks, 143 W. 40th Street, New York City.
Browning, King & Company, 18 West 18th St., New York City.
Chicago Uniform & Cap Company, 208 East Monroe Street, Chicago, Ill.
The Costumer, 238 State Street, Schenectady, N. Y.
Gemsco, 395 Fourth Avenue, New York City.
Hoover Manufacturing & Sales Corp., 251 W. 19th Street, New York City.
Lester, Ltd., 14 West Lake Street, Chicago, Ill.
The Lilley-Ames Company, Long & Sixth Streets, Columbus, O.
Maier-Lavaty Company, 2139 Lincoln Avenue, Chicago, Ill.
Mandel Brothers, State and Madison, Chicago, Ill.
A. G. Meier & Company, 205 West Monroe Street, Chicago, Ill.
National Uniform Company, 41 East 28th Street, New York City.
Reversible Collar Company, 111 Putnam Avenue, Cambridge, Mass.
The James E. Richards Company, Dayton, O.
Marcus Ruben, Inc., 625 South State Street, Chicago, Ill.
Russell Uniform Company, 1600 Broadway, New York City.

UPHOLSTERING MATERIALS

MANUFACTURERS of auditorium seating, and furniture for lobbies, foyers and lounges can supply upholstery coverings in a great variety of materials, patterns and colors, but the hard usage such furnishings normally get in the theatre makes durability a prime consideration.

Among the better fabrics suited to auditorium chairs are mohair and velour. Imitation leather (which, as produced today, is indistinguishable from real leather to most people) is also well adapted to auditorium chairs. It is also suited to other theatre furniture, particularly that in men's lounges, although in white or gay colors it has been effectively employed for women's lounges as well. Wool weaves in colorful patterns, rayon and damask are among upholstery coverings well suited to lobby, foyer and lounge furniture.

Associated Fabrics Corporation, 723 Seventh Avenue, New York City.
L. C. Chase & Company, 295 Fifth Avenue, New York City.
Collins & Aikman Corporation, 200 Madison Avenue, New York City.
Florence Bedding Company, Inc., Florence, S. C.
Fuerstenberg & Co., 212 South Market Street, Chicago, Ill.
B. F. Goodrich Company, Akron, O.
Ronald Grose, Inc., 515 Madison Avenue, New York City.
Laine Hughes Corporation, 192 Lexington Avenue, New York City.
Mandel Brothers, State & Madison Streets, Chicago, Ill.
Oakland Silk Mills, 440 Fourth Avenue, New York City.
The Orinoka Mills, 833 Market Street, Philadelphia, Pa.
The Pantasote Company, Inc., 250 Park Avenue, New York City.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, Calif.
Union Fibre Company, Inc., Winona, Minn.
I. Weiss & Sons, Inc., 445 W. 45th Street, New York City.
John Zimmermann & Sons, Erie and Castor Avenues, Philadelphia, Pa.

USHER SIGNAL SYSTEMS

THESE ARE electrical means for convenient direction of theatre traffic in the auditorium. In general they consist in an indicating board supervised by the head usher; on the board is a tiny lamp for each seat, and by suitable wiring and switches, occupancy of a seat turns out the lamp corresponding to that seat. One system also provides a row end light to indicate when there is a vacancy in the row.

The Acme Electric Construction Company, 407 South Dearborn Street, Chicago, Ill.
GoldE Manufacturing Co., 1214-22 Madison St., Chicago, Ill.
S. H. Couch Company, Inc., North Quincy, Mass.
Hub Electric Company, 2219-29 West Grand Avenue, Chicago, Ill.

VACUUM CLEANING EQUIPMENT

VACUUM CLEANING is usually the most satisfactory kind for carpets, upholstery, drapes and fabrics. Central vacuum systems, with pipes leading to various locations, are indicated only for very large theatres. Heavy-duty unit vacuum cleaners are most commonly used in theatres. Both types are frequently supplemented by small vacuum cleaners of the domestic type for use where the other equipment cannot conveniently be applied.

Delco Appliance Corporation, Rochester, N. Y.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hild Floor Machine Company, 1313 West Randolph Street, Chicago, Ill.
The Hoover Company, Canton, O.
Invincible Vacuum Cleaner Manufacturing Company, 1700 Davis Street, Dover, O.
The Kent Company, Rome, N. Y.
National Super Service Company, 1946 N. 13th St., Toledo, O.
Spencer Turbine Company, Hartford, Conn.
B. F. Sturtevant Company, Hyde Park, Boston, Mass.

Stadium Plan Without Cross-Aisle

(*Continued from page* 12)

sank an artesian well to secure colder water for summer use. We dropped a 10-inch well to a depth of about 200 feet and used a Pomona rotary pump to supply the necessary flow of water to a 1,000-gallon reserve tank. Heating is done by two-core heat units placed in the ventilating equipment, and these as well as the balance of all air system equipment is thermostatically operated and controlled.

Fresh air intake ducts are located on each side of the proscenium arch and are of U. S. Air dual deflector type. Then we have complete recirculation by means of ducts under the auditorium floor, and exhaust blowers and ventilators which exhaust from the rear of the auditorium over the back of the stadium. Air is also supplied the projection room by the air-conditioning plant, as is also the apartment.

The air distribution capacity of the equipment is approximately 35,000 cubic feet per minute. The storage water tank for the equipment is located in basement under stage. The well is capable of producing 100 gallons per minute and supplies us water of 52° even in the hottest of summer weather. We do not use mechanical refrigeration.

At the time of contemplating the construction of this theatre it was originally planned to build some of the conventional one-floor type; then, too, thought was given to the matter of a house with balcony. However, in the end it was decided to use the stadium type for these reasons:

First, because of the ease with which an audience can be taken care of, both incoming and outgoing, but especially in "spilling" an audience without interference with incoming patrons. With the plan we adopted, we can accommodate possibly 300 people in our main lounge and foyer and still have ample exit openings available for egress.—H. W. KNUTSON.

Our Theatre Standards Lead World

(*Continued from page* 13)

certainly is true that in those countries where there has been improvement in the economic status of the masses during the past few years, there also has been a tendency toward higher theatre standards, better planning, better decoration, and most emphatically—probably most significantly—better projection equipment. In fact many countries have been rapidly taking up that lag existing between them and the United States, probably because of better economic conditions.

"You want to remember, of course, that the picture business in other countries has to develop a public under some rather difficult circumstances. Hollywood has the money necessary to make—shall we say, expertly done pictures?—because it has a domestic market warranting such expenditures. And so people in other countries prefer American pictures. But for the most part they are about American things, with American backgrounds, and except in some parts of the British Empire, the dialogue is in a foreign language. If people in South America, let us say, could go to the theatre and see pictures about their own countries, based on their own ways—in other words, stories about things they know, about themselves, told in their own language, they would regard the motion picture more as we do."

It must have been a swell job that Arthus Meyers has turned over to John M. Brozek, the new export manager of International Projector. Shipping through the Suez, planing over the Andes; London and Paris in a single day, and a couple of weeks later, Hong Kong—or Rio!

"Maybe so," replied Arthur Meyer, but you could see that he didn't agree. His eyes narrowed, and there was just the flicker of a smile as he asked, "Have you ever tried to drink their coffee?"—*George Schutz.*

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

THEATRE ACOUSTICS TODAY

6. Mounting and Decorating Acoustic Materials

● Concluding a series of six articles comprehensively dealing with acoustical factors in theatre planning, construction, remodeling and decoration

By C. C. POTWIN

THE ADAPTATION and ultimate effectiveness of acoustic materials are dependent to a large extent upon the methods used to mount them. Laboratory tests indicate that the sound absorption coefficients of most materials are increased at the low frequencies when they are mounted on furring strips or battens to provide an air space behind the material.

Figure 1 [on page 62] shows the frequency absorption of a typical acoustic material in each one of the classifications most prominently affected by this method of mounting. Curve *X* represents the characteristic measured with the material placed flat against a surface, whereas Curve *Y* is the characteristic obtained for the same material mounted as shown in *Figure 2*. It will be observed that in each case the absorption coefficients at the low frequencies are increased, and in several cases actually doubled, at 128 c.p.s., when the material is mounted on 1-inch furring strips. It will also be noted that the differences in absorption values under the two conditions of mounting are regarded as negligible at the *high* end of the frequency spectrum.

With test data at hand showing the effect of mounting on the absorption in materials, it is possible for the exhibitor or architect to determine whether or not the low-frequency absorption of a material will be significantly improved by the use of furring strips, or if this method of application will make the material suitable for use in the theatre when the frequency analysis indicates that it will fall short of the requirements if applied directly to the surface. A minimum increase of 5 per cent in the average coefficient from 128 to 512 cycles per second may be sufficient to justify the use of furring strips, and the net increase for most materials lies well above this percentage. In fact, there are materials which do not fulfill the requirements for theatre use *unless* they are installed in this manner.

When comparing the absorption characteristics of two or more different types of materials, it is axiomatic that the methods of mounting employed must be identical. If one material has been tested only flat, and the other only on furring strips, a true comparison of the data cannot be reached, since the furred material will have the advantage in low-frequency absorption. Not only for this reason is it very important that the method of mounting be checked carefully, but also to ensure that the procedure followed in testing is duplicated in the final theatre installation.

There is one fact to be emphasized here; namely, that in cases where furring strip application is necessary, definite assurance must be made that the material is mounted *on* and not flat against the surface in the area *between* the furring strips. This mistake is sometimes made in cases where insufficient attention is given to application of the material.

BASIC METHODS OF MOUNTING

In considering the methods of mounting for the various classes of materials, blankets, in general, should be installed on furring strips providing a minimum air space of 1 inch behind the material. In theatres where sound reflections are unusually objectionable from certain surfaces, such as curved or large unbroken rear walls, and this form of treatment is to be used, a 2-inch air space should be provided behind the blanket. For maximum sound absorption, it is also desirable in these cases to use a 1½-inch or 2-inch blanket rather than the usual 1-inch material.

When a 1-inch air space is to be provided behind blankets, the furring strips should be placed approximately 16 inches on centers and should run in one direction only, whereas for a 2-inch air space, the furring should be placed approximately 12 inches on centers. In this latter case it is also satisfactory to use 1-inch cross-furring, the outer strip mounted on, and running perpendicular to, the inner strip, and the spacing between strips approximately 12 inches in each case.

ACOUSTIC BOARDS

Acoustic boards of the wood and cane fibre varieties should also be furred for proper low-frequency absorption. When installed directly over structurally rigid surfaces, a minimum air space of 1 inch should be provided behind the boards, the furring strips to be spaced approximately 16 inches on centers extending in one direction.

In cases where these boards are to be applied directly to studding to present a finished interior surface, and the distance between studding is greater than 18 inches, one of the two following methods of installation is suggested. (1) A diagonal stud in the form of a stiffener should be placed between the verticals, to which the board may also be nailed; or (2) furring strips spaced 12 inches on centers should be installed on the studding, running perpendicular to it, to which the board may be applied.

Most acoustic boards are quite flexible, in themselves, and the increased air space effected by stud construction may cause an accentuation of absorption at particular frequencies in the lower range if the distance between studding is too great and additional stiffness is not introduced to offset this condition. When acoustic boards are used for suspended ceiling construction, it is also imperative that they be securely

braced and reinforced to prevent excessive resonance or vibration.

ACOUSTIC PLASTER

Too little emphasis has been placed on the importance of mounting in connection with the use of acoustic plasters. Although the economics of heating and air conditioning do not favor the application of finished plaster directly to base walls of brick or gypsum tile, this construction is not uncommon in present-day design.

There are very few cases where acoustic plaster can be used successfully if applied directly to base walls. When this material is applied to standard scratch and brown coats on metal lath, spaced out a distance of at least 1 inch from the base wall structure, a certain amount of low-frequency absorption is introduced by the furred construction. This is evident from the test results shown in *Figure 1*. If construction costs do not permit the use of metal lath and furring strips, reliable advice should be obtained before acoustic plaster is specified for treatment.

The low-frequency absorption of acoustic plaster is similarly enhanced when it is applied to suspended ceilings. While the improvement thus gained is very helpful, it is not usually sufficient to furnish the required amount of low-frequency absorption if the plaster is being applied to suspended ceilings in an effort to compensate for the lack of furred wall construction. In this connection it must also be borne in mind that *ceiling treatment becomes of greater importance than wall treatment only in the case of the very wide auditorium.*

In tropical countries where metal lath is subject to disintegration because of high percentages of relative humidity, wood lath or furred plaster board are suggested as a part of the basic construction for the application of acoustic plasters.

ACOUSTIC TILES

All but a very few of the acoustic tiles must be mounted on furring strips to secure the proper amount of sound absorption at the low frequencies. A minimum air space of 1 inch is usually required behind the material, the furring preferably running in both directions and spaced 12 inches on centers. The low-frequency absorption of several of the tiles resembling compressed excelsior in appearance, is appreciably improved by introducing a rock wool fill in the air space behind the material.

SPRAY TYPES

The majority of the "special" types of materials also require furring strips for maximum low-frequency absorption. Unquestionably, the absorption characteristics of those types of materials which are sprayed on a surface can be improved by applying them to a thin base coat of ordinary plaster on furred metal or wire lath, or to plaster board furred out from the base wall structure.

HAIR FELTS

The low-frequency absorption of hair felts is affected to only a minor degree by the use of furring strips, even when comparatively large air spaces are provided behind the material. Consequently, even with this method of application hair felts cannot be used successfully for modern auditorium treatment.

DIRECT APPLICATION

In considering mounting in general, some questions may arise to as whether or not the low-frequency absorption of acoustic materials is increased when they are applied directly to furred plaster surfaces. In the case of acoustic plaster this method of application is effective for new construction because the material forms an integral part of the furred surface. In the cases of blankets, boards and tiles, however, all that can be realized under this method is the absorption effected by the diaphragmatic action of the surface and *only the normal low-frequency absorption of the acoustic material.* In other words, the effect is not the same as that of furring the acoustic material itself, since the rigidity of the combined surface is much greater than that of the acoustic material installed alone.

This does not imply that furred plaster construction is not desirable, or even necessary, when the acoustic materials themselves are to be furred. In practically every case, the additional absorption provided by this construction, particularly on those areas to be left untreated, will help to complete the proper provisions for the lower portion of the frequency spectrum.

It is evident from a review of these important points that careful study must be given to the question of mounting acoustic materials in every case, whether it be one

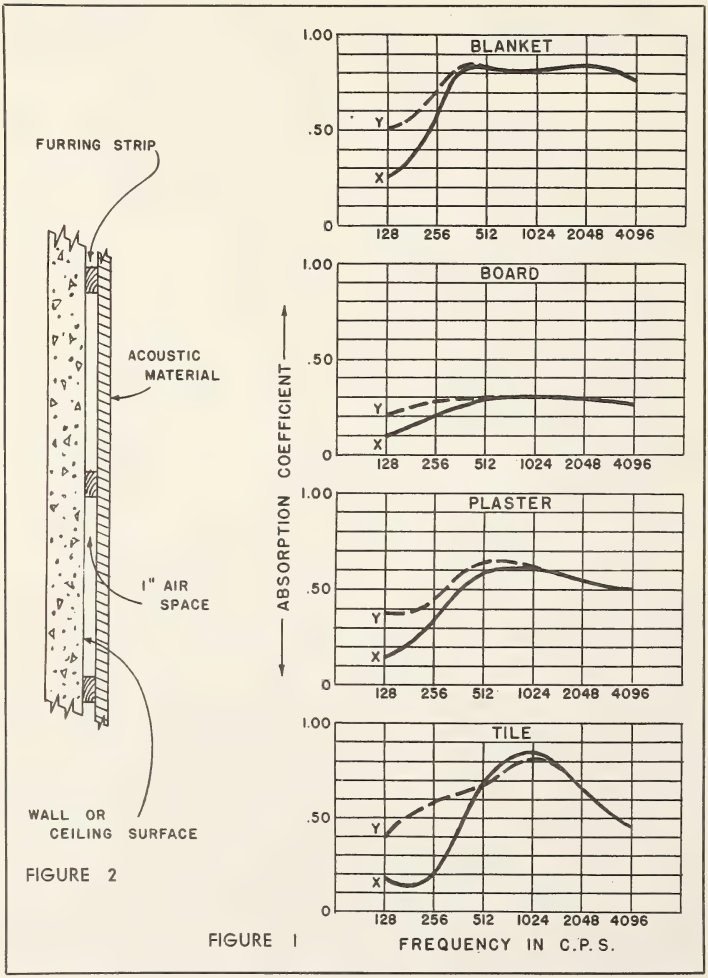


FIGURE 2

FIGURE 1

of new design, remodelling or interior modernization.

DECORATION OF ACOUSTIC MATERIALS

SURFACE decoration has always presented an intricate problem in planning acoustic treatment, due principally to the fact that the sound absorption value of many materials is either impaired or totally destroyed by painting. There are a few types of materials on the market which may be decorated in practically any manner desired without impairing their acoustic value. For the majority of materials, however, certain limitations are imposed by composition and surface texture, which make it necessary that rigid precautions be taken in decoration to ensure that their normal efficiency will be maintained.

Unless the acoustic material is of a type which is especially designed to receive a paint application, or has a composition such that the paint is readily absorbed into the body of the material, oil paints as well as certain of the water color or casein types, tend to form a film on its surface. If the texture and composition of the material are such that the surface pores are bridged or closed by this film, the sound absorption contributed by porosity and by the associated inter-communicating air cells within the material is not only reduced but is actually destroyed in many cases. Furthermore, there is always the possibility, particularly in the case of the thinner boards and tiles, that the low-frequency absorption effected by plastic deformability will be diminished as a result of the added stiffness caused by heavy paint application.

FABRICS

Fabrics used as decorative covering for acoustical blankets must be both thin and porous, with an open weave or texture. Several fabrics manufactured especially for the purpose of covering acoustical blankets are unusually thin and porous, and yet are woven in such a way that the blanket is fully concealed.

The use of heavy weight or closely woven fabrics is to be avoided, since they usually alter the frequency absorption characteristic of the blanket. Furthermore, when fireproofing liquids are applied to closely woven fabrics, there is always the possibility that a very fine film will be formed on the material or that it will be slightly stiffened, with the result that the sound absorption value of the blanket may be decreased.

Acoustical blankets with a decorative fabric covering are most adaptable to panel treatment in the auditorium. They may also be used very successfully on larger areas where the covering material is selected to match the interior decorative scheme and is carefully stretched and applied to present a uniform surface. It is highly advantageous, with a view to cleanliness and proper maintenance, to space the fabrics approximately ¼-inch to ½-inch away from the surface of the blanket. Under no condition should the fabric be painted, since this is very detrimental to the overall efficiency of the treatment.

In cases where a rigid and paintable surface is desired, perforated hard boards may be used as a covering for acoustical blankets, provided the holes will not be objectionable from the standpoint of decoration. Fabrics should not be used as a finish for these boards unless the fabrics are very dark in color. There is a tendency toward "breathing" through the holes of the board, especially when air conditioning systems are in use, and when this action occurs it leaves dust spots on the fabric at points in line with the holes. These spots may become very conspicuous on a light fabric within a relatively short period of time.

ACOUSTIC BOARDS

Acoustic boards, due chiefly to their minute surface porosity, are a class of materials with limited decorative possibilities. The application of even very thin coats of oil paint to these materials practically eliminates their absorption values at the middle range and high frequencies, and usually reduces their efficiency, to a marked degree, at the low frequencies. Certain of the water color or casein paints have a very similar effect, in that they form a thin film on the surface of the board. Stains, dyes and non-bridging lacquers offer the most satisfactory solution to the decoration of acoustic boards, although even these liquids must be applied sparingly to avoid saturating the material to the point where the pores are filled or closed.

When boards are to be used primarily for acoustic treatment, and only an amount sufficient to fulfill the sound absorption requirements for specific areas is to be installed, the material should either be left undecorated, or at most should be finished with one of the preferred liquids mentioned above. Actually the boards themselves are available in several colors, ranging from a light cream to a dark brown, and some very pleasing interiors have been achieved by using them in combination in their natural finishes.

In cases where acoustic boards are adaptable both to interior surface construction and acoustic treatment, the analysis may show that an excessive amount of sound absorption will be introduced by coverage of entire side wall or ceiling areas with the material. Consequently, it may become necessary to eliminate the absorption of the board on certain sections of the surfaces, and to retain its normal effectiveness on other areas. Some very favorable decorative schemes have been worked out under this method, using a heavy oil paint on certain areas and either retaining the natural color of the board or using a stain, dye, or non-bridging lacquer on those areas where the sound absorption value of the board must be maintained.

When planning the effective and ineffective areas, it is usually necessary to retain the absorption of the board in relatively large panels or bands, and to confine the painting to smaller sections ad-







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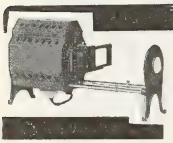
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jacent to or surrounding these absorptive areas.

As an alternative to oil painting, some interesting possibilities are offered by the use of any one of the several types of plain hard boards now on the market. These hard boards have a negligible absorption value, but are very similar in color and texture to the acoustic boards, and if securely mounted, may be used successfully to obtain a uniform surface on those areas where acoustic treatment is not required.

PAINTING

The sound absorption coefficients of acoustic plasters and stones are also influenced to a very large extent by decoration. Oil paints practically eliminate the absorption value of these materials, while certain of the water color and casein paints have a similar effect. There are several special paints now on the market which may be used for decorating porous materials of these types without materially altering their efficiency, provided the paints are carefully and lightly sprayed on the surface. With the *spray* method of application, the paint adheres mainly to the arenaceous surface around the pores, whereas if it is applied by the *brush* method, it is apt to fill the pores and reduce the efficiency of the material.

ACOUSTIC TILES

Among the various types of tiles used for acoustic treatment, the ones having a perforated surface are most commonly associated with painting. These tiles may be decorated with any type of paint preferred on condition that it is carefully applied so that the holes are not obstructed. Extra precautions must be taken in applying the heavier paints to perforated metal tiles, since the holes in these materials are usually quite small in diameter.

In using the perforated tiles architecturally, where a flat or uniform surface is desired throughout and the amount of treatment required does not permit coverage of an entire wall or ceiling, some interesting design possibilities are available in the use either of perforated or non-perforated hard board, or of metal for the particular areas to be left untreated. For this method, the hard board or metal may be obtained in sheet or tile form and may be furred out to a line level with the treatment areas. It is imperative that these materials be securely mounted to prevent resonance, the spacing between furring or studding preferably not to exceed 12 inches.

Laboratory tests show that the absorption values of a number of the plain mineral fibre and wood fibre tiles are not substantially affected by the application of several coats of oil paint to their surfaces. However, it is very important that the manufacturers' specifications for painting be followed in strict detail, since experience has proved that it is possible under certain conditions to alter the efficiency of these materials by improper decoration. Several of these tiles are available, predecorated in a variety of colors, and may be easily cleaned by the vacuum process. In cases where they are adaptable for acoustic treatment, the precolored tiles offer an alternative to painting, when either uniformity or variations in color are desired for the decorative scheme.

Of the "special" types of materials, the ones which are sprayed on a surface should be retained in their natural finish, since most paints tend to harden their outer surface. One of the sprayed materials has a special decorative finish which is applied as the final coat and may be blended favorably with the more common forms of interior decoration.

As a final consideration relative to the decoration of acoustic materials, these two very important points are to be remembered: (1) that when *natural* surface porosity is a contributing element to the absorption of sound in materials, it is always preferable to use the materials in their original finish; and (2) that whenever these materials are to be painted, the types of paint used and the methods of application must comply strictly with the material manufacturers' specifications, as well as with the procedures followed for laboratory testing, in order that the possibilities of impairment of acoustic efficiency may be minimized.

In concluding this series the writer wishes to emphasize that, in view of the necessarily limited scope of the articles, it has been necessary to abridge certain of the more detailed phases of the subject. However, an attempt has been made to explain and to stress the various important factors which must be considered carefully between the time the theatre building site is selected and the final decoration is applied. Consistent with the many new developments in sound recording and reproduction, and not overlooking those developments yet to be realized, the science is necessarily becoming more complex, and it is hoped that the material presented may be helpful in connection with the numerous acoustic problems which must be met today in the designing and modernization of theatres.

[*The series on acoustics concluded with this article began in the May 29th issue and continued in successive issues. The author is on the engineering staff of Erpi, dealing with acoustic problems.*—THE EDITOR.]

LOW-WATTAGE ARC: With this Buyers Number, the classification in The Equipment Index referring to the so-called "suprex" carbon arc is changed to "Lamps, Low-Wattage H.I." This designation has been only tentatively chosen for the purpose of eliminating the term "suprex," which is no longer being generally employed in the equipment trade.—The Editor.

COMMENT ON PROJECTION AFFAIRS

and answers to inquiries . . . By F. H. RICHARDSON

TOOLS NEEDED AND USEFUL IN MODERN PROJECTION ROOMS

REQUESTS FOR advice as to what tools it is advisable for the modern projectionist to own or have ready for use in the projection room reach my desk quite frequently. Recently a St. Louis, Mo., man, wound up his request for advice in this matter as follows:

"I take pride in my work and have every desire to do it well. My family is not small and we have use for every dollar. Nevertheless my work and its proper carrying on must come first, since it is by that we live. Also my employer and the theatre patrons I try to serve have the right to the best I can give. Will you therefore advise as to just what tools may be deemed a necessity to proper performance of projection work in a modern, well equipped theatre?"

It would seem such a request could not well be ignored. Therefore I sought for as thoroughly reliable a source of information as could be found, finally applying to M. D. O'Brien, assistant director of projection for Loew Theatres who, after some urging, agreed to oblige by compiling a list of tools and discussing them as follows:

"Compiling a list of tools necessary or convenient to have in the modern, well equipped propection room is analagous to asking a surgeon to name all the various instruments he may find necessary or convenient to take care of every case that may be brought before him. As a matter of fact, there is scarcely any tool an electrician, a radio man or even a plumber might use that may not at some time be found useful in a modern theatre projection room. I have even seen a glass cutter put to use. It therefore obviously is impossible to lay down any hard and fast rule concerning tools, since there are so many that may occasionally be either convenient, or even necessary. Much depends upon the kind and complexity of the particular installation the projectionist is handling.

"One is perhaps one of the most essential tools is a good assortment of *screwdrivers*. They are handy for so many things, as well as essential in so many repair and adjustment operations.

"There should be a watch case screwdriver, preferably with an extension handle. We have one with a handle 12 inches long. There should be others with blades, preferably well tempered, ranging from 2 to 6 inches long; and one with a steel handle and blade, the latter extending clear through the handle. On many occasions this tool has served very satisfactorily both as a screwdriver and as a cold chisel on light work. Off-set screwdrivers are a present-day essential.

"An assortment of *plyers* comes next, ranging from the well known 'Woolworth' type that is useful for handling hot carbons, to the off-set, long-nose type that is so convenient for removing loose screws that refuse to fall out of their holes. There should be a medium-size diagonal cutting plyer, and an 8-inch side cutting plyer, as as well as a straight long-nose one.

"We all know the aggravation so often encountered in attempting to enter tiny screws in rather inaccessible places. I have found a doctor's artery clamp most convenient for such purpose. This clamp locks itself to the screw and holds it firmly until its threads have caught.

"One thing in connection with tools must not be overlooked, namely *the type of tools requisite to completeness and convenience of projection room work is to a large extent dependent upon ability of the man in charge to use certain types of tool properly and efficiently*. The frequency with which any tool is convenient or requisite to the work in hand should largely determine whether or not it should be added to the kit.

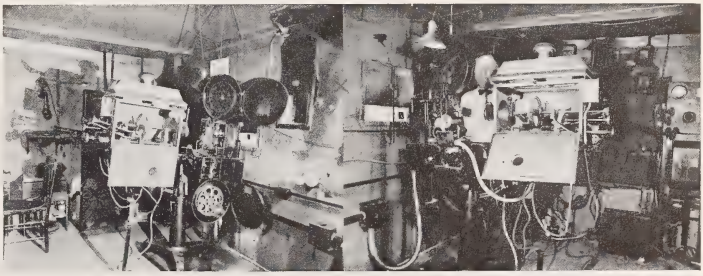
"Small *hammers* have been found useful in theatre projection rooms, but I personally regard a medium-weight rawhide mallet as most useful. It may be used without damage where a hard hammer might inflict serious injury. Not only that, but a rawhide mallet is useful for straightening out dents in sheet metal—for example, lamphouse and magazine doors.

"The ball peen hammer, not too large, in conjunction with a variety of suitable punches, is useful for removing and reinserting taper pins. For removing sprockets and gears there are several satisfactory *gear pullers* available at a price not too high for the projectionist's purse.

"There is nothing more convenient in emergency work than a complete set of socket and open-end *wrenches* of sizes suitable to engage all the nuts and bolt threads in the various equipments. A good *cold chisel* is convenient, though a dangerous tool in the hands of the tinkerer. A small *hand drill,* equipped with drills from 4/36 to 3/16, is handy to facilitate removal of broken screws. It should be accompanied by a set of standard machine *screw taps* and a *tap wrench*. With such an outfit (it need not be very expensive (one need not worry about removal of broken screws.

"For sharpening tools a combination *carborundum* and *emery wheel,* aided and abetted by a cloth and wire wheel *buffer,* will not only enable the projectionist to keep his tools in shape, but will insure proper cleaning of carbon contacts, for which latter a wire wheel is excellent if high intensity is used. If the manager can be persuaded to install a somewhat more elaborate, also more costly outfit in the form of an electric bench drill suitable for use with drills from No. 60 to half-inch, which may be removed and used as a portable drill, such action will endear him to the projectionist's heart forever after.

"Added to this, a medium-size *bench vise* is always useful for holding parts for filing, etc. It should be equipped with pipe jaws and lead or brass jaw facing inserts. Incidentally, as an adjunct to the carborundum wheel device, there is a relatively inexpensive gadget that may be attached to the



A sort of two-in-one photo of the projection room of the Artcraft theatre in Franklin, Ind., sent in by Projectionist M. J. Hoover (who may be seen peeking out from behind the projector in one of the views). Projectors are Simplex, the rectifiers General Electric copper oxide, the sound RCA Photophone. New lamps, Peerless Magnarcs, were installed since these snapshots were taken. Note enclosure of lens to port—a good stunt.—F. H. R.

spindle and fitted with a strip of emery cloth or other abrasive material. It is useful for many things, including resurfacing most types of carbon clamp inserts now in use.

"Reference to monkey wrenches has purposely been avoided. The very name is significant of the temptation they present—to 'monkey' with hexagonal nuts and and bolt heads, which are to often scarred in their tendency to 'give' a bit under strain, slip off and work injury. There also is too much tendency to employ them as hammers.

"An assortment of *files,* ranging from fine to coarse, should be in every projection room. A type for more delicate work is obtainable in the form of a complete set, ranging from the very finest to the 4-inch safety edge set.

"The foregoing constitutes a group from which each projectionist may select as complete a set of tools for mechanical work as he desires, plus such as the management may be induced to install, which latter should include files, emery wheel, vise and possibly some other items such as plyers, hammers and wrenches, all of which may be charged against the projectionist in one-man rooms and credited when he turns them in upon taking final leave, provided suitable accommodation for locking them up while off shift be provided.

"And now as to test tools. Definitely there should be a pair of weather proof lamp sockets equipped with 110-volt lamps, the sockets connected in series. This tool (for that is what it is) is very necessary for testing fuses, continuity of power circuits, either 110 or 220-volt, an extra lead being attached between the two sockets. In lieu of this tool, which any projectionist can construct for himself, there is now on the market a quite inexpensive instrument, known as the 'Neon Tester,' which serves the same purpose adequately.

"The voltmeter and ammeter, ranging in capacity from zero to the highest current used in the projection room, may be considered as obligatory, though these instruments should be provided by theatre managements.

"For those willing to invest the required sums of money, there are such luxuries as the oscillograph, the beat frequency oscillator, the ohmmeter, the photometer, and several other recommended and very useful instruments for determining the continuity of circuits, correct optical alignment of sound equipments, short circuited condensers, open circuited resistors, etc.

"A battery and buzzer set, in conjunction with a small headphone, has been found useful for testing continuity of sound circuits, as well as low-voltage circuits which would not cause a 110-volt lamp to function. Standard 6-volt Edison lamps are available, two of which in series are satisfactory for testing 12-volt circuits.

"Returning to the voltmeter, this writer is fortunate in having an instrument consisting of a small carrying case in which is mounted both an ammeter and voltmeter, as well as a 50 millivolt shunt, with calibrated leads. The usefulness of such an instrument will be well understood by informed projectionists.

"For those who desire to work in 1/1000-inch measurements, there are dividers, and outside, inside and micrometer calipers. A sliding metal rule will be found useful. There also is an 'optical alignment' tool by means of which the entire projector optical train alignment may be tested. Theatre managements will do well to stock this and require its reasonably frequent use.

"There are other tools that, while not essentially necessary, will very often be found convenient. In this category may be named a *hack saw,* a *keyhole saw, tin snips* of medium size, a blow or alcohol *torch, reamers* of suitable size (which may usually be obtained from projector manufacturers), additional parts for the socket wrench set such as off-set and flexible handles. Another *must* tool is a *soldering iron,* with several different sizes of tips, for use around sound equipments.

"And so, F. H., we might extend the list, naming tools for the projection room to cover not only routine maintenance work, but to take care of those many emergency jobs likely to arise from time to time. However, it *is suggested that before planning his tool kit the projectionist first very carefully analyze those various conditions he has encountered during, say, the previous three years of work, and from that estimate the number of times any particular tool other than those ordinarily used, frequently in routine work, has been necessary, or would have been sufficiently convenient to justify expenditure of its price.* For example, he may find some tool would have been convenient, or even necessary two or three times during the whole time considered; surely that would hardly justify the expenditure necessary for its purchase, either by himself or the theatre management.

"Therefore, F. H., it all seems to boil down to such tools as are, or may be, necessary to proper carrying on of normal projection room work, plus as many more as the individual projectionist may find pleasure or benefit in owning."

On behalf of myself and those many projectionists who, I am sure, will welcome this well prepared discussion of projection room tools, I thank Mr. O'Brien most sincerely. It is, I believe, the first really adequate discussion upon the subject ever published. I will be glad to advise projectionists forwarding self-addressed, stamped envelope, where any of the tools named may be obtained.

SLIDE PROJECTOR WIRING INTERFERES

WALDO H. EDMONDS, projectionist of the Park Theatre in Dexter, Me., has constructed a slide projector, making the first temporary hook-up in such manner that the d.c. wires are near the head amplifier of No. 1 projector, whereupon a noise very similar to tearing paper out in the auditorium showed up when that projector was in operation. Says he:

"I checked and cleaned but it all pointed to the proximity of the d.c. wires to the amplifier, though I was unable to see how anything could get through the shielding. Moreover, those wires carried no current while film projection was in progress. Finally I rewired with d.c. wires and arc circuit well separated and the paper tearing stopped, so it seems an open switch may allow something to pass and that even the best of shielding will not take care of everything."

The explanation of Edmond's trouble is this: Although a switch charged with open circuit voltage be open, a high grade audio amplifier located near by may and probably will pick up an electro-static field emanating from the switch or the circuit wires connected thereto. The amount of the pick-up will depend upon the proximity of the amplifier and switch or its circuit wires.

In this case the field picked up is the result of commutator ripple voltage from the d.c. generator, or ripple voltage in some other form being superimposed upon the d.c. voltage generated to supply the arc. Increasing the distance between the switch or wires and the amplifier would, of course, cure the trouble.

Other projectionists will do well to make mental note of this matter, since they may encounter similar trouble.

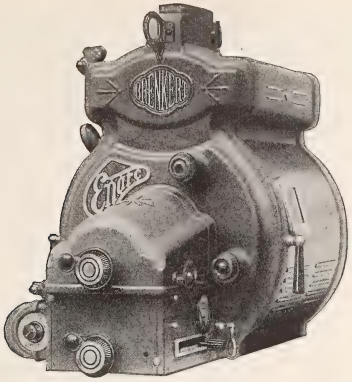
PROPOSED NEW APERTURE DIMENSIONS

IN THE ISSUE of Motion Picture Herald of October 2 appeared an illustrated article concerning projector aperture dimension change proposed by the Research Council of the Academy of Motion Picture Arts and Sciences. It probably has been, and certainly should have been, read by every projectionist. This change was proposed by the Research Council without any consultation whatsoever with the Projection Practice Committee of the Society of Motion Picture Engineers, not withstanding the fact that the latter body had direct representation upon or in the Council.

And now as to the proposed change and its practicability. The matter was very carefully examined and discussed by the Projection Practice Committee at its last meeting, the unanimous opinion being that, while the proposal advanced by it some while since was entirely practicable, the one now proposed by the Council is not practicable for any one of several reasons, the two chief ones being as follows:

If the vertical dimensions of projector apertures is altered in accordance with the Council's proposal, assuming the framing carriage to be in exactly central position, a movement either up or down of even so small a distance as 9 mils (9/1000 of an inch) would bring the frame line of the film into view upon the screen. To realize what a *very close tolerance* of error this is, visit an auto shop, borrow a "feeler guage" and see what a very small measurement 9 mills really are.

Especially in one-man projection rooms, such a tolerance of error in framing carriage location is wholly out of the question. I venture the assertion that at least in those theatres, where the projectionist is



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very frequently of necessity away from the working projector, the frame line would be visible upon the screen quite frequently indeed. Cameramen and studio technicians generally may not realize that projectionists in thousands of theatres work for hours without even so much as one moment of respite. They cannot watch things so closely, and must have some reasonable tolerance of error provided in a matter of this sort. The present one is plenty small enough.

But that is only one objection. The distance between sound track and sprocket holes and sound track and picture area is now so small that there is very frequent annoyance and injury to sound by the sound track impinging either upon the picture area or the sprocket holes. Yet it is proposed to reduce it still further upon the picture side.

The Council's prime motive for this impossible change is to get more room for action, and to avoid the occasional amputation of a portion of the edges of the image. This is all very commendable, but to accomplish that at the expense of added frequency of damage to the screen image or sound most emphatically is not commendable. The proposal of the Projection Practice Committee, as published in the July, 1937, issue of the *Journal,* will do the trick and without objectionable effect.

EXAMINATIONS IN SOUTH AUSTRALIA

I HAVE received a letter from T. E. Smith, Chief Inspector of Cinema Theatres in Adelaide, South Australia, which should be of some interest to readers of these columns. South Australia is a province of Australia bordering the ocean at the south of the island continent. Its capital, Adelaide, has a population of approximately 325,000. Inspector Smith writes:

"For your information I inclose copy of regulations relating to theatres and public halls that is now law in South Australia; also a copy of the theory portion of cinema operators' examination.

"In this state all cinema operators are licensed, with result that they all are well posted and at high standard of efficiency. This is very satisfactory both to the government and managements of our cinema theatres.

"The theory portion of the examination is changed for each examination. The practical test is held at one of our leading city theatres. I of course have your Bluebook of Projection for reference and appreciate its contents. If you will secure and forward to me a copy of regulations relating to cinema theatres in your country it would be highly appreciated.

"In closing may I thank you and wish for you every success in the great work you are doing in the interests of the cinema."

In looking over the South Australia regulations I note some very interesting items. For example, one section provides:

"Any person who smokes in any place of public entertainment, except on the stage for the purposes of the entertainment; or (b) on any staircase leading into a place of public entertainment; or (c) in any retiring room, dressing room, property room, scene dock or passageway of, or connected with, any place of public entertainment whilst such place of public entertainment is open to the public, shall be liable to a penalty not exceeding ten pounds."

This section is followed by a provision that the authorities may, if they see fit, suspend the anti-smoking clause on occasion of any "smoke concert" (presumably like our "smokers") or similar entertainment; also the section does not apply to open air places of entertainment. Other sections of the regulations are equally emphatic and the penalties for infraction equally severe.

All projectionists (officially they are termed "cinema operators," though in his letter Inspector Smith uses the newer term *projectionist*) must be at least 21 years old. The fee for examination and license is one pound, one shilling [about $5]; the annual renewal fee is five shillings. Applicants for license must satisfy the examining board of three members that they have adequate knowledge of (1) electrical action, (2) motors and generators, (3) limelight tanks and cylinders [I can see you old-timers smile at that.—F. H. R.], (4) machines (presumably motion picture projectors, stereopticons, spotlights and all the various equipments incident to reproduction of picture and sound elements), (5) film, (6) practical projection, and (7) safety precautions.

Because I get so many letters for material of that kind, I am going to pass on to you some of the questions asked in one examination. No harm will result from their publication, since the questions are changed for each examination. The "spool" referred to is what we call a reel, a "spool box" a magazine. Now I wonder how many of our own crack men could pull through with a high rating on a set of questions like these:

What would you do in the event of fire in the upper spool box? What precautions are necessary?

Describe the construction of a spool box complying with the necessary regulations, and state the reasons for the precautions.

What are the various causes of damage to film? Give the necessary remedies for same.

Describe six important moving parts in a mechanism of a picture projector and explain fully.

Draw a diagram of a complete amplifier, from (and including) a p.e. cell to a dynamic speaker, showing field connections, using four triode tubes, coupling stages to include resistance, transformer, parallel feed, or push-pull output.

Explain the action of both half-wave and full-wave tube rectifiers. Draw a diagram of each type, including the connections to transformer.

What part of the sound equipment has the highest applied voltage? What would you expect this voltage to be? What precautions should be taken before handling the components of an amplifier to minimize risk of shock?

Explain briefly the action of the three-electrode thermionic valve.

Will a three phase motor, when running from a three phase current system, continue to run if one of the supply lines is interrupted (due to, say, a blown fuse)? Explain fully.

SOUND MASKING BY NOISY BLOWERS

HANSEL GALLOWAY of McComb, Miss., writes, "I have been planning to write you for twelve years to tell you how much I appreciate your Bluebooks and articles. They are swell, even though we may disagree on some points. I find I can understand a thing more intimately by disagreeing with someone, since thus I either am convinced I am wrong or I know the reason why I am right. That may sound a bit smart-alec, but I really am just a hard working, studious projectionist, trying to ascertain what all the wheels are for and exactly what makes them go 'round.

"After using old type RCA for eight years, we have had RCA 'High Fidelity' and new Super-Simplex mechanisms installed. Now we are troubled with high and low sound. That is to say, when the fader is at one setting there will be unintelligible words; then perhaps at the next scene they will be too loud. Raising the fader will bring out the unintelligible words, but will make the other sounds too loud.

"Consulting the attached plan, you will see that we have two large blowers, one on either side of the screen and at an angle of about 45° therewith. It is my theory that these blowers are interrupting the sound waves by movement of the air. It is my theory that since the RCA cones give a more even distribution of sound air currents, distortion might more easily be caused by air movement. We did not experience this trouble with the former equipment because directional horns were used. True the beams suffered, but sound was necessarily run at higher levels to get coverage, hence the effect was not so noticeable.

"When the blowers are cut off the sound is perfect. It then becomes necessary to lower the amplifier control to point 1, and the fader must be lowered as well in order to have the sound at proper level. I am very badly in need of an authoritative opinion. I hope that, as in the past, you will lend your aid."

If the blowers set up sufficiently strong air movement, it is possible that movement will deflect the sound beam sufficiently to cause unintelligibility.

Since the new RCA equipment has a much stronger low-frequency response than had the equipment it replaced, masking would be more noticeable. The only possible remedy in such case would be to make the blowers more quiet, which probably cannot be done except by speed reduction, and therefore a lowering of the ventilation values, or else by locating them remotely and conveying the air to the openings through acoustically treated ducts.

Another possible reason why it is necessary to advance the amplifier gain when the blowers are on might be that the fan motors are connected into the same circuit, and when the fans are cut in, the circuit voltage drops, causing more volume and increased distortion. If this be true, install larger circuit wires.

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NATIONAL THEATRE SUPPLY COMPANY, 121 Golden Gate Avenue, San Francisco, Calif. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1961 S. Vermont Avenue, Los Angeles, Calif. *All classes equipment. General repair service.*

FREDDEY THEATRE SUPPLIES, WALTER G., 187 Golden Gate Avenue, San Francisco, Calif. *All classes equipment. General repair service.*

PROJECTION EQUIPMENT & MAINTENANCE COMPANY, 1975 S. Vermont Avenue, Los Angeles, Calif. *All classes equipment. Projection and sound equipment repairing.*

SHEARER, B. F., COMPANY, 243 Golden Gate Avenue, San Francisco, Calif. *All classes equipment. General repair service.*

SLIPPER, J., & CO., LTD., 1968 S. Vermont Avenue, Los Angeles, Calif. *All classes equipment. General repair service.*

WESTERN THEATRICAL EQUIPMENT COMPANY, 225 Golden Gate Avenue, San Francisco, Calif. *All classes equipment. General repair service.*

COLORADO

GRAHAM BROTHERS THEATRE EQUIPMENT, 546 Lincoln Street, Denver, Colo. *All classes equipment. Stage, sound projection equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 2111 Champa Street, Denver, Col. *All classes equipment. General repair service.*

CONNECTICUT

MODERN THEATRE EQUIPMENT CORPORATION, THE, 133 Meadow Street, New Haven, Conn. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 122 Meadow Street, New Haven, Conn. *All classes equipment. General repair service.*

DISTRICT OF COLUMBIA

BEN LUST, 919 New Jersey Avenue, N. W., Washington, D.C. *All classes equipment. General repair service.*

FLORIDA

UNITED THEATRE SUPPLY CORP., 110 S. Franklin Street, Tampa, Fla. *All classes equipment. General repair service.*

GEORGIA

NATIONAL THEATRE SUPPLY COMPANY, 187 Walton Street, N. W., Atlanta, Ga. *All classes equipment. General repair service.*

WIL-KIN THEATRE SUPPLY CORP., 156 Walton Street, N. W., Atlanta, Ga. *All classes equipment. General repair service.*

ILLINOIS

FULTON, E. E., COMPANY, 1018 South Wabash Avenue, Chicago, Ill. *All classes equipment. General repair service.*

GOLDBERG, JOE, INC., 823 S. Wabash Avenue, Chicago, Ill. *All classes equipment. General repair service.*

GUERCIO & BARTHEL COMPANY, 908 S. Wabash Avenue, Chicago, Ill. *All classes equipment. Chair and projection equipment repairing.*

MIDWEST THEATRE SUPPLY COMPANY, 910 S. Michigan Avenue, Chicago, Ill. *All classes equipment. Projector repairing.*

MOVIE SUPPLY CO., LTD., 844 S. Wabash Avenue, Chicago, Ill. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 825 S. Wabash Avenue, Chicago, Ill. *All classes equipment. Equipment repair serice.*

INDIANA

GER-BAR, INC., 442 N. Illinois Street, Indianapolis, Ind. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 436 N. Illinois Street, Indianapolis, Ind. *All classes equipment. General repair service.*

IOWA

DES MOINES THEATRE SUPPLY COMPANY, 1121 High Street, Des Moines, Ia. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1115 High Street, Des Moines, Ia. *All classes equipment. General repair service.*

SERVICE THEATRE SUPPLY COMPANY, 514-12th St., Des Moines, Ia. *All classes equipment. Projection and sound equipment repairing.*

KANSAS

SOUTHWEST THEATRE EQUIPMENT CO., 309 W. Douglas Avenue, Wichita, Kans. *All classes equipment. General repair service.*

NOTICE

Each theatre supply dealer listed in this department has supplied, over the signature of its principal executive, the information here given concerning it. No listing is made except on the basis of information supplied through a prescribed questionnaire, which may be obtained upon request.

KENTUCKY

FALLS CITY THEATRE EQUIPMENT CO., 211 W. Jefferson Street, Louisville, Ky. *All classes equipment. General repair service.*

SHECKLERS THEATRE & STAGE EQUIPMENT, 722 West Jefferson Street, Louisville, Ky. *Sound and public address equipment. General repair service.*

LOUISIANA

ELECTRICAL SUPPLY CO., 201-207 Magazine Street, New Orleans, La. *All classes equipment.*

LOUISIANA MOTION PICTURE EQUIPMENT CO., 226 South Liberty Street, New Orleans, La. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY CO., 220 S. Liberty Street, New Orleans, La. *All classes equipment. General repair service.*

MAINE

MAINE THEATRE SUPPLY CO., 507 Forest Avenue, Portland, Me. *All classes equipment. General repair service.*

MARYLAND

DUSMAN MOTION PICTURE SUPPLIES, J. F., 213 N. Calvert Street, Baltimore, Md. *All classes equipment. Mechanical, electrical and stage equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 417 St. Paul Place, Baltimore, Md. *All classes equipment. General repair service.*

O'HARES INDEPENDENT THEATRE SUPPLY, 3828 Tudor Arms, Baltimore, Md. *All classes equipment. Projector repairing.*

MASSACHUSETTS

CAPITOL THEATRE SUPPLY COMPANY, 28 Piedmont Street, Boston, Mass. *All classes equipment. General repair service.*

INDEPENDENT THEATRE SUPPLY COMPANY, INC., 47-49 Church Street, Boston, Mass. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 40 Piedmont Avenue, Boston, Mass. *All classes equipment. General repair service.*

NEW ENGLAND MOTION PICTURE EQUIPMENT CORP., 356 Worthington Street, Springfield, Mass. *Projection and sound equipment repairing.*

MICHIGAN

AMUSEMENT SUPPLY COMPANY, 208 W. Montcalm, Detroit, Mich. *All classes equipment. General repair service.*

MCARTHUR THEATRE EQUIPMENT COMPANY, 2501 Cass Avenue, Detroit, Michigan. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 2312-14 Cass Avenue, Detroit, Mich. *All classes equipment. General repair service.*

OLIVER THEATRE SUPPLY, INC., 210 W. Montcalm Street, Detroit, Mich. *All classes equipment. General repair service.*

MINNESOTA

CINEMA SUPPLIES, INC., 38 Glenwood Avenue, Minneapolis, Minnesota. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 56 Glenwood Avenue, Minneapolis, Minn. *All classes equipment. General repair service.*

WESTERN THEATRE EQUIPMENT EXCHANGE, INC., 45 Glenwood, Minneapolis, Minn. *All classes equipment. Projection and sound equipment repairing.*

MISSOURI

ERKER BROS. OPTICAL CO., 610 Olive St., St. Louis, Mo. *All classes equipment. Projection and sound equipment repairing.*

EXHIBITORS SUPPLY CO., 3238 Olive Street, St. Louis, Mo. *All classes equipment. Projection and sound equipment repairing.*

INDEPENDENT THEATRE SUPPLY CO., 115 West 18th Street, Kansas City, Mo. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 223 W. 18th Street, Kansas City, Mo. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 3210 Olive Street, St. Louis, Mo. *All classes equipment. General repair service.*

STEBBINS THEATRE EQUIPMENT COMPANY, 1804 Wyandotte Street, Kansas City, Mo. *All classes equipment. General repair service.*

NEBRASKA

QUALITY THEATRE SUPPLY CORP., 1511 Davenport Street, Omaha, Neb. *All classes equipment. Projection and sound equipment repairing.*

SOF (SOUND ON FILM) COMPANY, 212 N. Spruce St., Ogallala, Neb. *All classes equipment. Projector repair service.*

SCOTT BALLANTYNE COMPANY, 219 North 16th Street, Omaha, Neb. *All classes equipment. Projection and sound equipment repairing.*

WESTERN THEATRE SUPPLY CO., 214 N. 15th Street, Omaha, Neb. *All classes equipment.*

NEW MEXICO

EASTERN NEW MEXICO THEATRE SUPPLY CO., Clovis, N. M. *All classes equipment.*

NEW YORK

AMUSEMENT SUPPLY COMPANY, INC., 341 W. 44th Street, New York, N. Y. *All classes equipment. General repair service.*

ART CRAFT THEATRE EQUIPMENT COMPANY, 108 West 46th Street, New York, N. Y. *All classes equipment.*

AUBURN THEATRE EQUIPMENT COMPANY, 5 Court Street, Auburn, N. Y. *All classes equipment. General repair service.*

BECKER THEATRE EQUIPMENT, INC., 492 Pearl Street, Buffalo, N. Y. *All classes equipment. Projection and sound equipment repairing.*

BEHREND MOTION PICTURE SUPPLY HOUSE, INC., 630 9th Avenue, New York, N. Y. *All classes equipment.*

CAPITOL MOTION PICTURE SUPPLY CORPORATION, 630 9th Avenue, New York, N. Y. *All classes equipment. Motor generator, rheostat and projector repairing.*

CINEMA SUPPLY COMPANY, 575 Eleventh Avenue, New York, N. Y. *Reconditioned projection and sound equipment. Projection and sound equipment repairing.*

CONSOLIDATED THEATRE SUPPLY CORP., 1600 Broadway, New York, N. Y. *All classes equipment. General repair service. National distribution on mail order plan.*

CONTINENTAL THEATRE ACCESSORIES, INC., 325 W. 44th Street, New York, N. Y. *All classes equipment. General repair service.*

CROWN MOTION PICTURE SUPPLIES CORP., 311 W. 44th Street, New York, N. Y. *All classes equipment. General repair service.*

EMPIRE THEATRE SUPPLY COMPANY, INC., 42 Orange Street, Albany, N. Y. *All classes equipment. General repair service.*

EMPIRE THEATRE SUPPLY CORPORATION, 334 W. 44th Street, New York, N. Y. *All classes equipment. General repair service.*

HOTEL & THEATRE CARPET CO., 427 West 42nd St., New York City. *Carpet jobbers. National distribution on mail order plan.*

HORNSTEIN, JOE, INC., 630 9th Avenue, New York, N. Y. *All classes equipment. General repair service.*

INTERNATIONAL THEATRE ACCESSORIES CORPORATION, 636 Eleventh Avenue, New York, N. Y. *All classes equipment. National distribution on mail order plan.*

KAPLAN, SAM MANUFACTURING & SUPPLY COMPANY, INC., 729 Seventh Avenue, New York, N. Y. *Projection and sound equipment. Projection and sound equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 92 Gold Street, New York, N. Y. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 498-500 Pearl Street, Buffalo, N. Y. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1560 Broadway, New York, N. Y. *All classes equipment. General repair service.*

S. O. S. CORPORATION, 636 Eleventh Avenue, New York, N. Y. *All classes equipment. National distribution on mail order plan.*

THEATRE SOUND SERVICE, 65 Atlantic Avenue, Rochester, N. Y. *All classes equipment. General repair service.*

UNITED PROJECTOR & FILM CORPORATION, 228 Franklin Street, Buffalo, N. Y. *All classes equipment. Projector repair service.*

WHOLESALE RADIO SERVICE COMPANY, INC., 100-6th Avenue, New York, N. Y. *Sound and public address equipment. National distribution on mail order plan.*

NORTH CAROLINA

HOLLAND SOUND AND VISION CO., 216 S. Green Street, Greensboro, N. C. *All classes equipment. Projection and sound equipment repairing.*

MUTUAL THEATRE SUPPLY CO., 124-126 E. Washington St., Greensboro, N. C. *All classes equipment. Projection and sound equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 304 S. Church Street, Charlotte, N. C. *All classes equipment. General repair service.*

TAYLOR, W. R., 612 Joyner Street, Greensboro, N. C. *Scenery and general stage equipment.*

THE STANDARD THEATRE SUPPLY COMPANY, 126-128 East Washington Street, Greensboro, N. C. *All classes equipment.*

NORTH DAKOTA

MCCARTHY THEATRE SUPPLY COMPANY, 64 Fifth Street, N., Fargo, N. Dak. *All classes equipment. General repair service.*

OHIO

AKRON THEATRE SUPPLY CO., 1025 N. Main Street, Akron, O. *All classes equipment. Projection and sound equipment repairing.*

AMERICAN THEATRE EQUIPMENT COMPANY, 165 N. High Street, Columbus, O. *All classes equipment. General repair service.*

AMERICAN THEATRE SUPPLY COMPANY, 310 St. Clair Street, Toledo, O. *All classes equipment.*

DAYTON THEATRE SUPPLY COMPANY, 111 Volkenand Street, Dayton, O. *Projector repair service.*

MID-WEST THEATRE SUPPLY CO., Film Center Bldg., Cincinnati, O. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1637-39 Central Parkway, Cincinnati, O. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 2112 Payne Avenue, Cleveland, O. *All classes equipment. General repair serice.*

OLIVER THEATRE SUPPLY, INC., 1607 E. 21st Street, Cleveland, O. *All classes equipment. General repair service.*

PICTUR-FONE COMPANY, 212 W. North, Lima, O. *All classes equipment. General repair service.*

SUPERIOR MOTION PICTURE SUPPLY COMPANY, 1701 E. 23rd Street, Cleveland, O. *All classes equipment. General repair service.*

OKLAHOMA

DYER THEATRE SUPPLY, INC., 7 North Lee Street, Oklahoma City, Okla. *All classes equipment. Projection and sound equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 700 W. Grand Avenue, Oklahoma City, Okla. *All classes equipment. General repair service.*

OKLAHOMA THEATRE SUPPLY CO., 700 West Grand Avenue, Oklahoma City, Okla. *All classes equipment. Projection and sound equipment repairing.*

OREGON

AUDITORIUM EQUIPMENT & SUPPLY COMPANY, 1216 N. W. Glisan Street, Portland, Ore. *All classes equipment. General repair service.*

WESTERN SOUND EQUIPMENT COMPANY, INC., 1923 N.W. Kearney Street, Portland, Ore. *Projection and sound equipment and staple supplies. General repair service.*

PENNSYLVANIA

CLEM'S MOTION PICTURE SUPPLY HOUSE, INC., 1224 Vine Street, Philadelphia, Pa. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1225 Vine Street, Philadelphia, Pa. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1721 Blvd. of the Allies, Pittsburgh, Pa. *All classes equipment. General repair service.*

PENN THEATRE EQUIPMENT COMPANY, 309 N. 13th Street, Philadelphia, Pa. *All classes equipment. Projectors and ticket registers repaired.*

SEILER, ALVIN, 1711 Boulevard of the Allies, Pittsburgh, Pa. *All classes equipment.*

A. & S. STEINBERG, 82 Van Braam Street, Pittsburgh, Pa. *All classes equipment. General repair service.*

SUPERIOR MOTION PICTURE SUPPLY COMPANY, 86 Van Braam Street, Pittsburgh, Pa. *All classes equipment. General repair service.*

RHODE ISLAND

RHODE ISLAND THEATRE SUPPLY COMPANY, 357 Westminster Street, Providence, R. I. *All classes equipment. General repair service.*

SOUTH CAROLINA

TRIO AMUSEMENT COMPANY, INC., Greenville, S. C. *All classes equipment.*

SOUTH DAKOTA

AMERICAN THEATRE SUPPLY COMPANY, 234 S. Main Street, Sioux Falls, S. Dak. *All classes equipment. General repair service.*

TENNESSEE

AMERICAN THEATRE SUPPLY COMPANY, 117-19 Seventh Avenue, N., Nashville, Tenn. *All classes equipment. General repair service.*

MONARCH THEATRE SUPPLY COMPANY, 494 S. Second Street, Memphis, Tenn. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 400 S. Second Street, Memphis, Tenn. *All classes equipment. General repair service.*

TEXAS

HARDIN THEATRE SUPPLY COMPANY, 714 Hampton Road, Dallas, Tex. *All classes equipment. General repair service.*

INDEPENDENT FILM EXCHANGE, 352 E. Commerce, San Antonio, Texas. *All classes equipment. Projection and sound equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 306 S. Harwood Street, Dallas, Tex. *All classes equipment. General repair service.*

SOUTHWESTERN THEATRE EQUIPMENT COMPANY, 510 Merchants & Manufacturers Bldg., Houston, Tex. *All classes equipment. Projection and sound equipment repairing.*

TEXAS THEATRE SUPPLY COMPANY, 2010 Jackson Street, Dallas, Tex. *All classes equipment. Projection and sound equipment repairing.*

UTAH

INTER-MOUNTAIN THEATRE SUPPLY COMPANY, 142 E. First South Street, Salt Lake City, Utah. *All classes equipment General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 248 E. First South Street, Salt Lake City, Utah. *All classes equipment. General repair service.*

SERVICE THEATRE SUPPLY COMPANY, INC., 256 E. First South Street, Salt Lake City, Utah. *All classes equipment. General repair service.*

VERMONT

BOARDMAN THEATRE SUPPLY HOUSE, 30 Church Street, Burlington, Vt. *All classes equipment. General repair service.*

VIRGINIA

DIXIE THEATRE SUPPLY CO., 432 Granby Street, Norfolk, Va. *All classes equipment. General repair service.*

VIRGINIA THEATRE SUPPLY, 16 S. First Street, Richmond, Va. *All classes equipment.*

WASHINGTON

GENERAL THEATRE SUPPLY COMPANY, 1127 41st Street, Seattle, Wash. *All classes equipment. General repair service.*

MASTERPHONE SOUND CORPORATION, 2321 Second Avenue, Seattle, Wash. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 2400 First Avenue, Seattle, Wash. *All classes equipment. General repair service.*

SHEARER, B. F., COMPANY, 2318 Second Avenue, Seattle, Wash. *All classes equipment. Interior decorating service and supplies. General repair service.*

THEATRE SUPPLY & SOUND SERVICE COMPANY, 617 First Avenue, Spokane, Wash. *All classes equipment. General repair service.*

WEST VIRGINIA

CHARLESTON THEATRE SUPPLY, 506 State Street, Charleston, W. Va. *All classes equipment. General repair service.*

WISCONSIN

NATIONAL THEATRE SUPPLY COMPANY, 1027 N. 8th Street, Milwaukee, Wis. *All classes equipment. General repair service.*

SMITH, RAY, COMPANY, THE, 635 N. 7th Street, Milwaukee, Wis. *All classes equipment. General repair service.*

CANADA

H. H. BURKO THEATRE SUPPLY CO., 1449 St. Alexander Street, Montreal, Que. *All classes equipment. Projection and sound equipment repairing.*

CANADIAN THEATRE & ELECTRICAL SUPPLIES, LTD., 61 Albert St., Toronto, Ont. *All classes equipment. General repair service.*

CANADIAN THEATRE SUPPLY COMPANY, 366 Mayor Street, Montreal, Quebec, Can. *All classes equipment. Projector repairing.*

CANADIAN THEATRE SUPPLY CO., 510 Canada Bldg., Winnipeg, Manitoba, Can. *All classes equipment. Projector repairing.*

COLEMAN ELECTRIC COMPANY, 258 Victoria Street, Toronto, Ontario, Can. *Sound equipment.*

DOMINION THEATRE EQUIPMENT COMPANY, LTD., 21 Dundas Square, Toronto, Ontario, Can. *All classes equipment. General repair service.*

DOMINION THEATRE EQUIPMENT COMPANY, LTD., 1206 Burrard Street, Vancouver, B. C. *All classes equipment. General repair service.*

EMPIRE AGENCIES, LTD., 210-215 Bower Bldg., 543 Granville Street, Vancouver, B. C., Can. *All classes equipment. General repair service.*

PERKINS ELECTRIC COMPANY, LTD., 2027 Bleury Street, Montreal, Quebec, Can. *All classes equipment. General repair service.*

PERKINS ELECTRIC CO., LTD., 277 Victoria St., Toronto, Ontario, Can. All classes equipment. Projection and repairing.

RICE, J. M. & CO., 202 Canada Bldg., Winnipeg, Man. All classes equipment.

THEATRE EQUIPMENT SUPPLY COMPANY, 906 Davie Street, Vaucouver, B. C., Can. *All classes equipment. General repair service.*

The Theatre Owner's Defense in Suits Over Injuries to Patrons

(*Continued from page* 10)

the rows of seats next to the aisles. However, it was proved that *the patron found her way along the aisles,* and had taken a seat where she remained during the performance, but *when coming from her seat into the aisle* she stumbled. Therefore, the court held the theatre owner *not* liable because the accident resulted from negligence on the part of the patron in *failing to use care to observe and remember the plan of the theatre building.* Thus, if a patron safely gets into his seat, the courts assume that he must use sufficient care in getting *out* of the theatre to avoid an injury.

ADEQUATE ILLUMINATION

If a theatre patron testifies that he was injured because the illumination was poor, the court will not allow damages if the theatre owner proves that *actually* there was sufficient illumination *to enable the other patrons* to see defects and dangerous conditions and to avoid injury to themselves.

With respect to providing illumination, theatre owners are *not* required to insure or guarantee that enough light is supplied to enable *all* patrons to avoid injuries. This rule of the law is especially true if a patron is injured while walking in an unusual place.

For instance, in Merrill v. Morris (231 N. W. 231), it was disclosed that a person when leaving a building walked over a plot of grass and stumbled over a post used to support a wire which surrounded the plot of grass. There was an electric light just above the door, and a reasonable amount of light came therefrom. The injured person sued the proprietor for damages. However, the court refused to hold the latter liable, saying:

"It was defendant's duty to exercise ordinary care to keep its premises in a reasonably safe condition. It was not an insurer of safety. . . . The presence of the post and wire was not inherently dangerous. There was no concealed trap and no dangerous substance or dangerous machinery or appliance. The entrance walk leading from the door was safe and sufficient. The injured person was not supposed to go upon the strip of ground protected by the post and wire."

OWNER'S NEGLIGENCE NOT CAUSE OF INJURY

While it is well established law that a theatre patron is entitled to damages for an injury sustained as a result of negligence of the theatre owner or his employes, yet the theatre owner is *not* liable for an injury *unless* his negligence actually is the *proximate* cause of the accident. And the mere fact that a theatre owner permits persons to stand in aisles does not establish negligence.

For illustration, in the case of Circle Theatre v. Grant (32 S. W. [2d] 676), a patron sued a theatre owner for an injury and testified that she attended the show, took her seat, and that during the performance someone yelled "Fire." She testified further that many patrons were standing in the aisles and that while people were attempting to make their exit from the building she was knocked down and trampled upon. She contended that the theatre owner was negligent in permitting patrons to stand in the aisles of the theatre during the performance. However, the higher court held the owner *not* liable, saying:

"We are of the opinion that this evidence was not sufficient to support a finding that permitting people to stand in the aisles was the proximate cause of the plaintiff's injury. . . . Plaintiff was not injured because the aisles were obstructed, but because someone behind her, who had been seated, pushed or knocked her down."

As has been pointed out, a theatre owner is merely under the duty of exercising *reasonable care* to keep his theatre in safe condition. In other words, a theatre owner is not *an insurer* of his patrons' safety while in the theatre, but owes to them merely the duty of exercising *reasonable* care to keep the premises in a safe condition. Generally speaking, a patron will not recover damages from a theatre owner for an injury unless the former proves that the injury resulted from negligence on the part of the theatre owner or his employes. It is not sufficient that the patron proves that *it is likely* that the theatre owner was negligent.

For instance, in F. W. v. Williams (41 F. [2d] 970), it was disclosed that a woman patron slipped and fell on a floor, breaking her arm. She was the only witness who testified as to the cause of the accident. She stated that when she was assisted from the floor to a chair she noticed a spot on the

floor at about the point where she fell; that the spot was darker than the floor; that it was slightly raised above the floor; and that she had no doubt but that her heel went into this spot and caused her to slip.

During the trial the counsel for the injured woman contended that the proprietor was negligent in that "he allowed and permitted some greasy, slimy, oily or other like foreign substance to be and remain upon the floor, and did fail to remove and clear the floor of the substance so as to remove danger to persons of slipping and falling." However, the court held the woman not entitled to damages, saying:

"Until it is established that the accident was occasioned through the negligence of defendant's employes, or as the result of the existence of a condition of which defendant had either actual or constructive notice, there can be no recovery."

In another case, Leach v. Kresge (147 Atl. 759), it was shown that a woman patron was injured when her heel came in contact with the edge of the brass nosing on the stairs and caused a sliver to rip up from the nosing, thereby releasing her heel and causing her to fall and receive the injuries. She sued to recover damages, contending that the proprietor negligently permitted the nosing to remain in use until its condition was unsafe and dangerous to persons using the stairs. However, the court held the injured woman *not* entitled to damages, saying:

"The brass nosing, when installed on the stairs, was three-eighths of an inch thick. . . . Assuming that at the time of the accident the nosing in question was in a dangerous condition, there was no evidence either that the defendant knew of the condition or that the dangerous condition had existed for such a length of time that defendant would have known of said condition, *if reasonable care had been exercised.* . . . The defendant's duty was to use reasonable care, and there was no evidence whatever tending to show that such duty was violated."

INJURIES CAUSED BY OTHER PATRONS

Generally speaking, a theatre owner is not liable in damages for an injury sustained by a patron if the injury resulted from negligence of another patron.

For example, in Mahoney v. Atlantic (169 N. E. 424), a patron sued a proprietor to recover damages for injuries sustained. *Unknown to the proprietor,* another patron had stood a heavy object against a radiator and it fell when the patron walked against it. The court promptly held the injured patron not entitled to damages.

Also, in Kerns v. Dykes (48 S. W. [2d] 183), a patron was seriously injured when a seat in a theatre collapsed. He filed suit against the theatre owner to recover damages, and during the trial the theatre owner introduced evidence tending to show that the seat was weakened as a result of pranks of certain boys who had been in the theatre. In view of this testimony, although the lower court had held the theatre owner liable, the higher court reversed the verdict, and said:

"The causative force of the injury *must be shown to be controlled by the defendant* (theatre owner); it must also appear that there was no other equally efficient proximate cause."

CARE EXPECTED IN USE OF STAIRS

Whether or not a theatre owner is liable in damages for an injury sustained by a patron who stumbles or falls on a stairway depends entirely upon the circumstances. If the steps are not defective and are well illuminated, so that patrons have ample opportunity by the application of ordinary care to see such steps, the theatre owner is not liable for injuries sustained by careless patrons.

For instance, in Garret v. W. S. Butterfield Theatres (246 N. W. 57), it was disclosed that a theatre patron 70 years old stumbled on a step. The patron filed suit against the theatre owner and the lower court held the injured patron entitled to receive payment of heavy damages. However, the theatre owner appealed to the higher court and proved that the step was illuminated and that any person who exercised *ordinary* care should have observed the step. Therefore, the higher court reversed the lower court's decision holding the theatre owner not liable.

In another case, Stockes v. Commerce Realty Company (25 S. W. [2d] 186), suit was filed by a woman patron against a theatre, alleging that while descending the stairway leading from the mezzanine to the street floor of the theatre, she stepped upon a defect on the stairs and fell, breaking her leg and receiving other injuries. The woman testified that the cause of the fall was the insufficient lighting.

The theatre owner produced witnesses who testified that the woman carelessly walked down the stairway and that, immediately after the accident, they examined the stairway and found no defect, and also that at various times prior to the accident the lighting in the stairway was good. In view of these facts the jury held the theatre owner not liable.

[*The author, a regular contributor to Better Theatres on theatre law, is a member of the Ohio bar, with offices in Cincinnati.*—THE EDITOR.]

Policy and Hazard Factors in Theatre Insurance Costs

(*Continued from page* 9)

and this portion should be screened. The screen should not be coarser than a quarter-inch mesh; neither should it be too fine, because the generator needs air. Many projection room fires are caused because the motor generator is in a too-small, unventilated room where it becomes overheated. *Note that should this sort of fire destroy only the generator, the loss is not recoverable under the fire policy.* Generators are expensive enough to warrant alertness on the part of the exhibitor. If the fire spreads, the damage, except to the generator, is covered; or, if a fire originates away from the generator, and in the conflagration the generator is burned, the latter then is covered.

Exhibitors frequently go to extremes to get the wiring in conduit in order to reduce the fire hazard to a minimum. A general requirement is that all wiring in the projection room should be installed in conduit in strict compliance with the National Electrical Code.

Yet an almost universal hazard is created by the exhibitor or his operator who splices the conduited wire in order to run an extension to a fan or light or heater. Usually the old piece of wiring used hangs over a nail to keep it out of the way. *This destroys all the effect of the conduiting.* The debit for something like this increases with the number of defects, but runs from 5¢ to 25¢ per $100. This is so common a defect it is something every exhibitor should check periodically.

Some projectionists, especially in the summer, disconnect from the doors their self-closing springs or weights in order to get a breeze. When the bureau inspector comes along, the theatre gets a strong debit. The exhibitor should see to it that if the projectionist must keep the door open, he use a stick. In case of fire, it would be simple to knock it out and allow the automatic closing device to go at once into operation.

INSULATION

Fundamentally, the construction of a theatre building differs little from construction of other buildings so far as insurance rates are involved; however, a recent development in theatre construction is new —insulation for sound and air-conditioning. It is essential that noncombustible materials be used. Recently in a Kansas theatre being remodeled, flaked paper was blown on the plaster above the ceiling. The exhibitor had been sold "flaked asbestos." Paper around the wiring, where always exists danger of a short, would have made the theatre uninsurable. It was removed. In some cases of insulating, composition board is used. This is not incombustible. It is simply heavy cardboard.

ADJOINING BUILDINGS

A not unfamiliar method by which an exhibitor allows his theatre rate to be pushed higher than it should be is in leaving openings next to buildings that take a much higher rate. Side openings should have a clear space of 20 feet from the next brick building; 40 feet if the building is of frame. If this clearance can't be provided, the exhibitor can protect the openings with wire glass windows in approved metal frames, or with approved

(*Continued on page* 74)

Index to Advertisers with cross-reference to The Equipment Index

The page number opposite the name of the advertiser refers to page on which the advertisement appears. The equipment manufactured by the advertiser is named immediately below his name, with the number (in parentheses) of the page on which the equipment is described in The Equipment Index. Distributors are so indicated.

Adler Sign Letter Co. 44
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Policy and Hazard Factors in Theatre Insurance Costs

(*Continued from page* 72)

fire doors. The penalty depends on the rate of the adjacent building. If it is of ordinary brick—mercantile building, say—the debit could be as much as 40¢ per $100, which amounts, in a $30,000 theatre, to $120 a year.

Window openings in adjacent buildings which are above the roof of the theatre should be at least 36 inches above so that in case of fire in the adjacent building, the flames will go up, and that far above, they will not hit the theatre roof. Recently an exhibitor in Kansas discovered it would be much less expensive to build his sidewalls a few feet higher so that they surmounted windows in an adjoining building, a very old one taking a very high insurance rate.

If the exhibitor uses coal in his heating plant, he must have the bin walled up with brick or stone away from the furnace, or pay a 10¢ penalty in the rate. There must be a minimum of 18 inches of clearance between the heating plant—and this includes the smokestack—and any combustible material. The debit on this varies from 5¢ to 25¢ per $100, depending on the amount of clearance and the combustibility of the material.

Theatre contents, such as draperies, chairs, etc., are subject to very severe damage from oil furnace smoke. It therefore is very essential that the oil burning equipment be as safe as possible. Only approved oil burners should be installed, and in all cases the fuel oil tank should be buried outside the building and the oil fed to the burner by pump feed. If gravity feed is used, in case there is a break or leak in the basement, the oil will syphon into the building from the tank, and fire in the heating plant sometimes will ignite the oil to cause a serious oil fire. The debit for gravity feed is extremely severe. In fact, a penalty of around 90% is provided on both building and content rates.

In some instances it is difficult or unfeasible to get the tank below the burner. Here again there is likelihood of creating a syphon into the basement. In such cases an anti-syphoning valve should be installed at the highest point in the fuel oil line inside the building. Absence of so simple a device calls for a 90% penalty in the rate.

PROTECTIVE COVERAGE

And now, by way of conclusion, let us cite an actual case of costly insurance management. For almost six years an exhibitor in a Middle Western city went to bed every night feeling secure because his two theatres were protected by insurance. He had seven fire policies alone. Yet on any one of those nights a bad fire would have ruined him.

Recently, upon examining his insurance affairs, it was discovered that a conservative estimate of the cost of replacing the building which housed one of his two theatres, exclusive of contents, was between $22,000 and $23,000. His seven policies carried an aggregate of $11,750 of fire insurance coverage, or less than half the value. There was no supplemental contract on the building, though the exhibitor did carry $1500 in tornado coverage—a good cyclone would have ruined him.

Although there was a first and second mortgage on the building of Theatre A, only one policy noted this fact. Two mentioned one of the mortgages. Other policies failed to mention either mortgage. Had there been a fire, loss payments would have been delayed by the companies until the exhibitor and the mortgagor had worked out some sort of agreement as to who was to receive the money. The mortgage holder would have had first call for his share. Perhaps the original mortgagor had sold the mortgage and it was in the hands of a third party interested only in liquidating the loan—not interested in seeing that the exhibitor got back into business as soon as possible. A court action might have been necessary. In the meantime, the exhibitor would not have enough cash to repair and reopen.

One policy had an 80 per cent co-insurance clause. Under the other six policies the exhibitor was paying for 100% insurance. Because he was underinsured, the exhibitor should not have had an 80% co-insurance feature in any of his policies. What he should have had was adequate coverage with an 80% or 90% co-insurance clause governing the *entire* protection. Only very rarely in towns of any size is a building *destroyed* by fire.

Theatre A contained $7500 worth of contents on which the exhibitor caried no insurance at all. Neither was there any protection on the contents of Theatre B, which were worth approximately $3000. The exhibitor did not own the building which housed the second theatre.

Briefly then, the total investment of the exhibitor was $33,000. His protection from the simplest hazard, fire, was $11,750. He stood to lose $21,250 of his capital. Had a cyclone wrecked the house, he would have lost all but $1500, which the mortgagor would have taken.

In rearranging his insurance, measures taken included a $22,500 fire and supplemental risk policy on Theatre A building; $7500 on contents in Theatre A, and $3000 on those in Theatre B. The insurance was issued for a five-year period, which saved the exhibitor between 15% and 16%. In addition, liability policies were written on both theatres, with a 25% reduction in the cost of both under the KMTA plan which he worked out several years ago by the Kansas-Missouri Theatres Association.

Hazard corrections were also made—an expenditure of approximately $55 was made on installation of projection room shutters, defective wiring was replaced, a rubber hose connection was supplanted by a copper tube on a gas-fired popcorn stand, and an automatic shutoff valve was installed in the oil burner. These changes saved many debits applying to both the building and the contents, so that they really constituted a double saving.

With the savings effected, the almost doubled protection actually cost the exhibitor 10% less than he formerly was paying for dangerously inadequate insurance.

[*The author has dealt with theatre insurance problems for many years, particularly throughout Western Missouri and Kansas. He was instrumental in the formulation of the liability insurance plan of the Kansas-Missouri Theatre Association.* —THE EDITOR.]

GOOD PROJECTION SPELLS GOOD BOX OFFICE



ONLY

GENUINE Simplex PARTS

TRADE MARK REG'D

ASSURE PERFECT PROJECTION

5 TO 6 TIMES MORE *Safe* SERVICE

Genuine Simplex Hardened and Ground Parts give 5 to 6 times more *safe* service than ordinary parts. This is an example of the greater value you get from Genuine Simplex Parts.



IT TAKES *both* good pictures and good projection to keep patrons flocking back for more! In these days of increasingly high standards, people won't tolerate unsteady pictures and eye strain.

Pleased patrons are your greatest asset. So why jeopardize your patronage by gambling with IMITATION Simplex Parts and inferior projection —particularly when Genuine Simplex Parts cost so little.

Only Genuine Simplex Parts assure perfect projection. *Only* the maker of these parts—the manufacturer of your Simplex Projectors—has the fine precision equipment, the testing facilities and the experience which guarantee the extreme accuracy and wear resistance which perfect projection requires.

When you have your projectors repaired, remember that good projection spells good box office. *Insist* on Genuine Simplex Parts. They are now sold by National Theatre Supply Company at 36% off list.

INTERNATIONAL PROJECTOR CORP., 88-96 Gold Street, New York, N. Y.

DISTRIBUTED BY NATIONAL THEATRE SUPPLY COMPANY

ONE OF AMERICA'S LEADING THEATRES—
THE CINE IN CHICAGO—USES

THE MAGIC VOICE OF THE SCREEN



Follow this Leader to Bigger Box-Offices!

You, too, can install this superior sound—no matter how small or large your theatre—at a price designed to meet your own requirements.

MAKE the sound in your theatre better! Better sound means better box-office—and you'll get better sound with RCA Photophone—the Magic Voice of the Screen!

Five leading motion picture companies in Hollywood use RCA Photophone apparatus for recordings. Thousands of theatres from coast to coast use RCA Photophone for the reproduction of finer sound on the screen. Big theatres and small.

Follow the example of the famous Cine Theatre—and other leaders. Give *your* screen this Magic Voice! There's a type to suit your theatre—at a price to suit your purse!

Made by world's leading sound organization

ONLY MAGIC VOICE OF THE SCREEN OFFERS THESE 10 PROOFS OF SUPERIORITY

Rotary Stabilizer
Cellular Speakers
Low Cost Maintenance, Liberal Service
Simple Operation
Economical Operation
Push-Pull Adaptability
High Fidelity Reproduction
Simple Installation
Accessibility
Sole Ownership

RCA *Photophone*

THE MAGIC VOICE OF THE SCREEN

MAGIC VOICE of the SCREEN

RCA MANUFACTURING CO., INC., CAMDEN, N. J. · A SERVICE OF RADIO CORPORATION OF AMERICA

MOTION PICTURE HERALD

Film Relations with Press Show Big Improvement in 75 Per Cent of Key Cities

Gossiper Airs Notion About Windsor and the Screen as "Little Duce" Heads for Home

Exhibitors Extend Interest In Radio Tieups as Studios Advance Broadcasting Plans

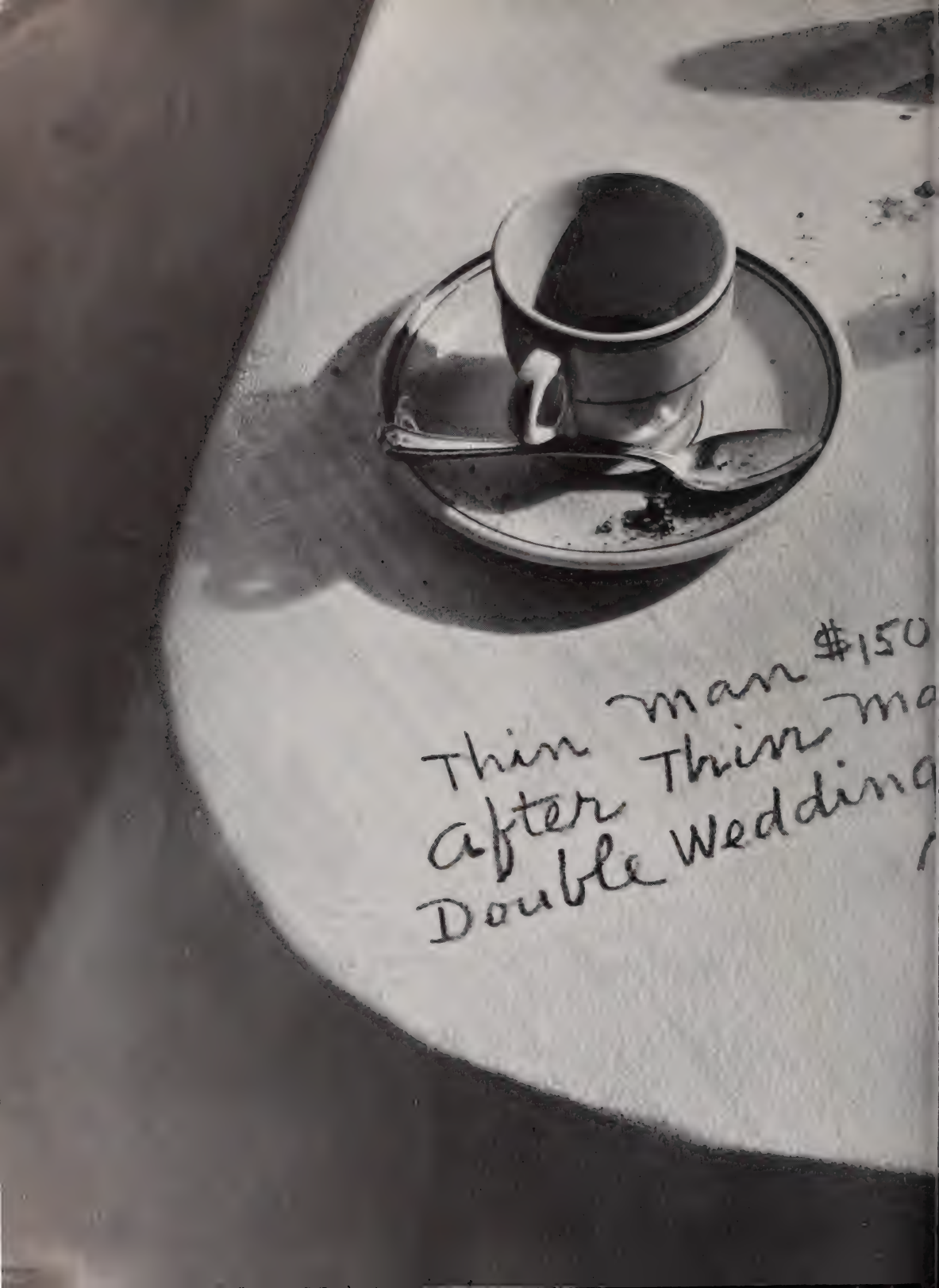
Theatremen in Five States Turn to Local Newsreels as Successors to Chance Games

Section Two:—

FALL BUYERS NUMBER OF BETTER THEATRES

VOL. 129, NO. 3 In Two Sections — Section One OCTOBER 16, 1937

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Thin man $150
after Thin ma
Double Wedding


ofit
#2500 profit
00 estimated profit
ma Loy
Bill Powell

WHEN THE RECORDS COME TUMBLING DOWN ON OCT. 23RD YOU'LL KNOW WHY THEY CALL IT THE FALL SEASON!

...The 23rd of October Is the Day Set for the First Engagements of That Great Gift to the Box-Office

ERROL FLY

In His First Modern Role Since 'Green Light', the Most Romantic Since He Came to the Screen

THE PERFEC



By the Author of 'It Happened One Night', with

JOAN BLONDELL

and

HUGH HERBERT • EDWARD EVERETT HORTON
DICK FORAN • BEVERLY ROBERTS • MAY ROBSON
ALLEN JENKINS • Directed by MICHAEL CURTIZ

Screen Play by Norman Reilly Raine, Lawrence Riley and Brewster Morse and Fritz Falkenstein

Story by Samuel Hopkins Adams • A First National Picture





VV

T SPECIMEN

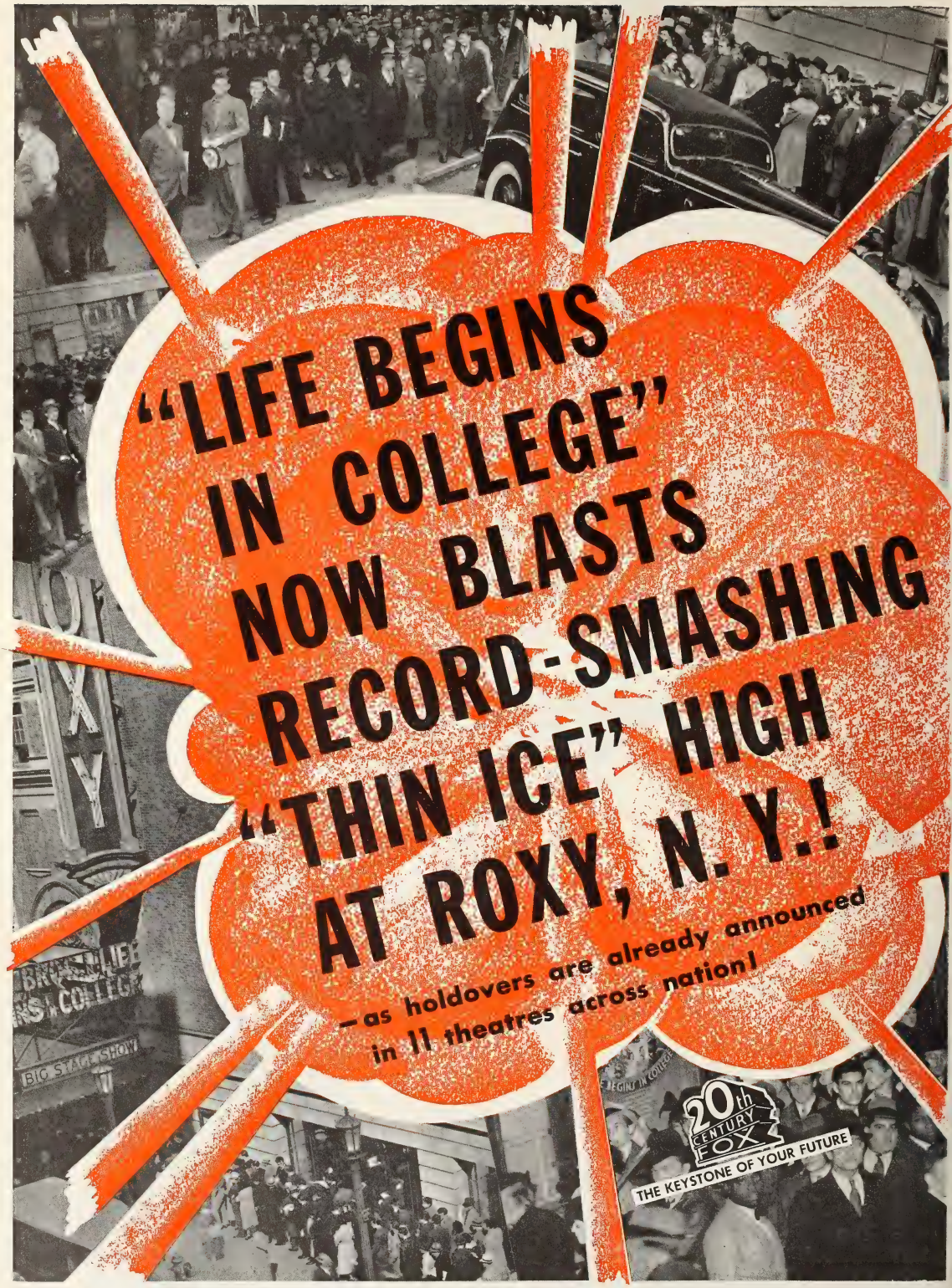
Film Daily says: "Will have them rolling in the aisles."

Motion Picture Daily says: "It had a preview audience in stitches."

Variety Daily says: "So many sure-fire elements insure solid amusement and excellent business!"

WARNER BROS.

Say It with Full-Page Newspaper Ads
in a Gigantic Key-City Campaign!


"LIFE BEGINS IN COLLEGE" NOW BLASTS RECORD-SMASHING "THIN ICE" HIGH AT ROXY, N. Y.!
—as holdovers are already announced in 11 theatres across nation!
20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 129, No. 3 — October 16, 1937

ACTING MAYOR

THE new issue of The March of Time, devoting a section to the career, causes and affairs of Fiorello LaGuardia, mayor of the city of New York, in the midst of a campaign, carries the amusement screen yet farther into the uncertain adventures of the shoal dotted seas of controversy.

The presumed pretext that Mayor LaGuardia is being mentioned as a potential candidate for the presidency of the United States might explain the editorial opinion that he is material for the national screen. The nomination so far seems to come from Mr. William Allen White of Emporia, who is part of "what's the matter with Kansas."

The decision, this election to attention, then seems to come from Mr. Louis DeRochemont of The March of Time and Mr. White. And that by some, maybe irrelevant, connotation reminds one that ornate multi-colored Fortune, a blood cousin of the screen periodical, has at least two candidates for the presidency, also, a subject for future attention here, and elsewhere.

But, even yet, Mayor LaGuardia is a person sizeable of importance only in New York, which is after all only between ten and twelve percent of the motion picture audience of the United States.

Regardless of the depth of editorial sincerity which decided that this mayor and candidate should get such signal attention, it is inevitable that many persons both in New York and afield will regard the treatment as one of curious partisanship, the like of which the theatre screen has never seen since the days of 1896 when Abner McKinley bought stock in the American Biograph company and put his brother, Major William McKinley, candidate, upon the newborn screen.

△ △ △

TIME has marched quite a distance since the Major stepped out on his lawn at Canton and posed for a close-up. Mayor LaGuardia did not pose; he acted, all over the lot, pictured in doing a sample of most of what he has done and saying a bit of everything that he has said. The supporting cast included a considerable array of the members of his municipal government. The concluding sequence takes him home, exhausted, hair disheveled, worthily wearied in the services of his people and, after a deep breath, asking the good wife what they shall be having for dinner. It is a drama of the great common people.

The spectator can hardly escape the realization that the Mayor of the great city of New York has done this, with much rehearsal and labour, and someway that realization is not accompanied by impression of dignity. One must know that behind the camera was a director, that there was make-up, that there were lights, rifles, floods and spots, reflectors, baffles, the gadgetry of cinema in the making. Commands: "Roll 'em." "Action!" "Cut." "It's a take."

This is perhaps, as Time marches on, the new era's equivalent of the great man sitting for his portrait, but it is hell on the sitter.

Presumably while all this was in the making, the code of journalism, even screen journalism, required that the opposition, including Tammany, be invited to contribute to the scenario of the mayoralty campaign story, but the opposition does not appear. Maybe the opposition did not have a script on hand at the moment. So the public will never know just why Time seems to be so enthusiastic about Mayor LaGuardia. The motion picture, the whole institution of the screen, will get credit for partisanship.

This comes after two decades of newsreels that have counted frames to keep candidates even.

△ △ △

WEEK-END ADVENTURE

FOR a hundred and fifty years or so there has been a neat white painted house up at Lockwood Corners on Long Ridge Road in Connecticut. It was a farm house, then, nestling against a ledge buttressed hillside to the back and with corn patches and pasture lands in front, with an ox-cart highway that led the better half of a day's journey down to Stamford village. Now it is the country home of Maurice McKenzie, surrounded by the landscaped acres and the gardens where he takes respite from the toils of the Hays office.

Last week the carpenters were in to do something among those staunch hardwood beams that the pioneers so ably mortised together, and discovered, tucked between ceiling and floor, a half finished, skilfully carved violin head, of native maple. On one side of it was pencilled: "You ain't found so much," and on the other side "Made Apl 1856. Not now, fiddle head.—Eph."

One must wonder what came over Ephraim that April day eighty-one years ago. Was he wearied of whittling through a long winter? Was the spring plowing calling? Had a traveling Yankee parson rebuked him of the vanities of the fiddle? Maybe a romance had ended, taking music out of his life. Maybe he ran away to sea. Or maybe the shadbush bloomed early that April and Eph just went a-fishin' down to the Mianus. Whatever the answer was he epitomized it in "Not now, fiddle head." Certainly he was reluctant. He did not throw it away. "You ain't found much," he forecast, against discovery in this remote, hurried world of 1937. His prideful, careful tool marks in the perfect maple belie that modesty.

Eph made a good fiddle head, and when he put it away, he waxed and beveled the end so it wouldn't split. He knew it was going to be there a long time.

We who live by words on paper and sound track, by flitting pages and pictures, at ninety feet a minute, shall do well if we leave a fiddle head to season between the rafters against discovery in some tomorrow.

△ △ △

ANYTHING GOES?

JUST suppose it was turned around the other way, and that a maker of motion pictures should put a gossiper on the air to attract attention to his wares by announcing that the Duke of Windsor was to be placed in charge of Jergens Lotion and its market distribution, and suppose that the broadcast were further decorated with adverse comment on the alcoholic adventures and conduct of various persons in the toilet goods trade—then just how much hell would be raised.

We now inquire, without rising to request the floor, just where does a manufacturer of toilet counter merchandise and

[*Continued on next page, bottom of column 1*]

This Week

Theatres and the Press

A majority of editors and publishers have awakened to the circulation value of motion picture news and are giving it more space and more carefully edited space, a trend which has resulted in a greatly improved relationship between the press and exhibitors. A survey of the nation's press in its connection with the motion picture industry which indicates also that there has been little average change in the amount of theatrical advertising placed in spite of increased rates adopted or threatened, is the basis for such a summation.

Analyses and reports of the treatment of film news in individual newspapers throughout the country start on page 12.

Local Newsreels

Theatre owners in large numbers are turning to the independent production and exhibition of local newsreels to serve as that added attraction in place of chance games, giveaways and such.

Iowa and Illinois appear to be the most fertile fields for the idea, which is described on page 16.

ANYTHING GOES?

(*Continued from preceding page*)

a National Broadcasting Company acquire license to invade the affairs and status of the motion picture industry, make a toy of the name of a king of England toss about the names and repute of famous players of the screen?

The presumptuousness involved is beyond that of any but the lowest and least respectable sectors of the yellow press. It does not square with the general cautiousness of radio. It means, one must assume, that there is a notion that the motion picture industry will stand for anything.

▽ ▽

TO SELL WHAT?

"MORE business men and salesmen" and not so many lawyers in government, is the possibly unbiased suggestion of Mr. Bruce, author, advertising expert and magnate, preacher's son and twentieth century success, also a candidate for Congress. As for business men, yes—but one may hope, and feel reasonably sure, that Mr. Barton is not advocating salesmanship influence which might encourage government to promotional tactics leading to free deals, bonuses, premiums, passes, a prize-in-every-package, radio acts and a Federal Bank Night.

War Film

An unsuccessful attempt to purchase the entire footage of Universal Newsreel's latest pictures of the Sino-Japanese war for the admitted purpose of suppression was made this week by Siegfried F. Lindstrom, who claimed to represent the Japanese Chamber of Commerce in New York, according to a copyrighted story published in *Motion Picture Daily*. The offer, the *Daily* continued, was made to Charles E. Ford, editor of the newsreel, who explained the film is to be released as the weekend issue of the reel. He said it contains shots of the bombing by Japanese airplanes of the Central Hospital, the Nanking Power Plant, the shooting down of Japanese planes and the capture of their pilots by the Chinese, and the visit of Madame Chiank Kai Shek, wife of the generalissimo of the Chinese armies, to the Central Hospital during the air raid. Mr. Lindstrom, according to the *Daily*, admitted he had no official capacity in the Japanese Chamber of Commerce in New York, but said he had been requested to represent it in the attempt to purchase the film. He said he also had approached officials of News of the Day and Movietone News on the same matter, but that they had given him no specific answer pending receipt of their film.

George Yamaoka, attorney of 120 Broadway and a director of the Japanese Chamber of Commerce, said he had asked Mr. Lindstrom to obtain copies of the reels, not the negatives.

Biophone Suit Settled

A stipulation settling and discontinuing the $15,000,000 anti-trust suit of the Biophone Corporation against American Telephone and Telegraph and Western Electric was filed by both sides in the United States district court in New York Wednesday. Biophone, suing under the Sherman anti-trust laws and seeking triple damages, had charged that the defendants refused permission to licensees of their patent to use the apparatus in the motion picture industry. The amount of the settlement was not given.

Gossip and Windsor

George Fischer, motion picture gossip columnist for the Los Angeles *Daily News*, motion picture gossip commentator on the air for Jergens' toilet-counter hand lotion, and, described by the press as the possessor of an ingenious imagination, told an NBC radio audience last Sunday night that no less a person than ex-King Edward VIII, the Duke of Windsor, is going to take on no less a position than "czar" of the entire international motion picture world. Will Hays said that there was absolutely no foundation for such a statement, but Mr. Fischer persisted.

The affair is reported on page 17.

To Be or Not to Be

"Inside stories" have been written, press interviews have been granted and all sorts of rumors have been denied but the status of the Hal Roach-Vittorio Mussolini producing company, RAM, still remains a mystery. The 21-year-old son of Italy's Dictator, announced in New York that everything was fine in Hollywood and so far as he knew the RAM deal was still on. However, a Roach executive was quoted as answering a query on the new company with the question: "Why bring up a dying duck?" Press reports from Rome state Il Duce had ordered his son to return to Italy but young Mussolini, first quoted as saying he had talked with his father, later announced he had received no word from Il Duce.

See page 17.

Dunphy to Aid Zukor

After reorganization of Paramount's publicity department, Christopher Dunphy, now in New York, will become production aid to Adolph Zukor, whom he is meeting in New York upon Mr. Zukor's return from Europe. Terry Delapp and Cliff Lewis, assistant to Mr. Dunphy, will split command of the studio publicity and advertising department respectively. Mr. Dunphy succeeds to the post recently vacated by the resignation of Ted Lesser.

MOTION PICTURE HERALD

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"Red" Film Outlet

Protestations by Pennsylvania "liberal" and labor groups against the state censor board's banning of "The Spanish Earth," documentary war film purportedly propagandizing the Red cause in the Spanish Civil War, resulted this week in removal of the ban by George Howard Earle, Governor.

Governor Earle, however, remarked that the United States is becoming the "dumping ground" for pictures "which attempt to sell to the American people the doctrines of Communism, Fascism and Nazism," as reported on page 38.

Basque Suit

An action for 200,000 francs ($6,600) has been instituted in French civil court against the German film company, Agfa, by the Basque government, according to Associated Press dispatch from Paris. The Basques contend they were damaged by the alleged retention of pictures said to prove that Spanish insurgent warplanes destroyed Guernica, once capital of the country and shrine of the Basque nationalism. The suit also demands immediate return of the film under pain of a fine of 5,000 francs ($165) for every day's delay in delivery.

Exhibitors Meet

Edgar A. Kirchner, manager of the Family theatre, Detroit, opened the annual convention of the Michigan unit of Allied States Association of Motion Picture Exhibitors at Detroit with announcement of plans to make the organization a "real independent exhibitors' association." The Massachusetts Allied unit elected officers and directors and progress was made on plans to merge the Independent Theatre Owners Association of New York City with Allied of New Jersey.

Reports of conventions and dates of future meetings are on page 16.

Binaural Sound

Of chief interest at the early sessions of the convention of the Society of Motion Picture Engineers in New York was a demonstration of binaural or stereophonic sound at the Bell Telephone Laboratories. Under the new method of two channel recording and reproduction the sound appears to come from its pictured source on the screen instead of from a central point, giving a third dimensional effect. At the opening luncheon of the convention on Monday Martin Quigley decried attempts by groups outside the industry to force producers to introduce propagandistic elements into pictures produced solely for entertainment.

A complete record of the convention activities starts on page 25.

Legislation Warnings

A warning that there is an impending onslaught of legislation which will affect the motion picture industry, was issued this week in a bulletin from the Motion Picture Theatre Owners of America. Ed Kuykendall, president, made the announcement before leaving on a trip through the West and he called upon exhibitors to join forces in preparation for the next session of Congress. Allied States Association of Motion Picture Exhibitors also issued a bulletin, asking that steps be taken in regard to possible future legislation. Allied announced it would conduct a nationwide survey to determine the stand of exhibitors on such proposed measures as an anti-compulsory block booking and blind selling bill.

Both bulletins are discussed in stories on page 52.

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Operator Contracts

Differences which led to a one-day strike in Vancouver, B. C., last week were settled under the terms of an agreement reached by British Columbia projectionists with the Famous Players Canadian circuit and independent theatre owners. Projectionists also signed contracts in Chicago, Kansas City, Wisconsin and New Jersey. Interest in the labor situation in the production branch centered on the Regional Labor Board hearing in Los Angeles at which the Screen Writers' Guild is seeking designation as a collective bargaining agency.

The labor front is covered in the story on page 56.

Dullzell Quits

Paul Dullzell, executive secretary and treasurer of Actors Equity Association, submitted his resignation to the Equity council at its regular weekly meeting on Tuesday. The council, reported to have been taken completely by surprise, postponed action on the resignation until October 26th. Frank Gillmore, president of the association, whose resignation from that post will become effective November 1st, announced from Denver that he would take the first train to New York.

Shy on U. S. Influence

The plan for a one hundred per cent association of producers in England has failed, though an organization committee has been named, with Capt. the Hon. Richard Norton as chairman, to draft the constitution. There will be an association, but its function will be limited to negotiations with organized labor. The reason the idea of an all-inclusive association has bogged down rests in the shyness of British interests on inclusion of American, lest they take too important a place in the organization.

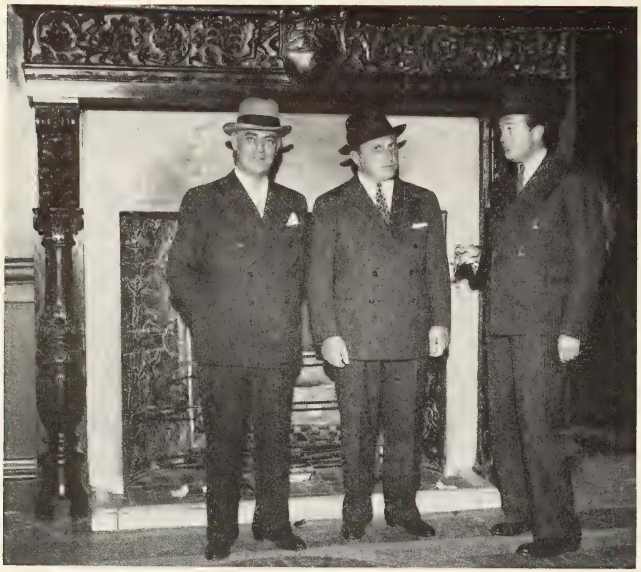
Details are found on page 36.

Conspiracy Law

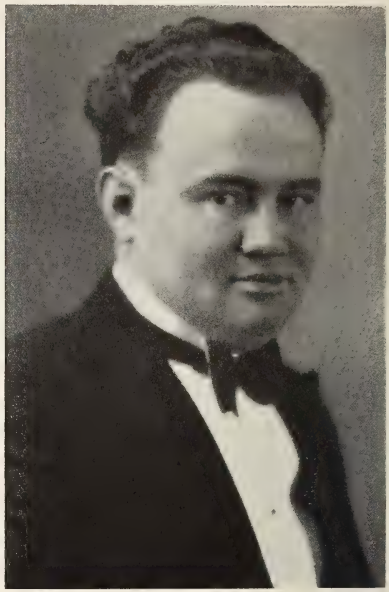
Refusal of distributors to sell to an exhibitor is not a violation of any law, according to a recent decision handed down by William H. Atwell, judge of the United States district court in Dallas. The court dismissed a conspiracy action brought by Ruben Frels, exhibitor, against the Jefferson Amusement Company and major distributors. He charged they had conspired to prevent him from obtaining product but the court held that he had merely proven that he had difficulty in obtaining pictures. There was no proof of concerted action by the defendants, the judge said.

Excerpts from the decision on page 72.

This Week in Pictures



IN front of the fireplace in the lobby of Daly's, London, and surrounded by the ghosts (not shown) of theatrical history, Julian Schlesinger hands over the keys of the theatre to Sam E. Morris, center, and Max Milder, left. Bronzes, statuary and other furnishings associated with the traditions of the world famous theatre will be preserved in the new Warner Brothers house to be erected on the site. To make possible a reconstruction whenever a production requires an old theatrical background cameramen took 300 different pictures of the interior before the wreckers took charge. The pictures together with other relics of the building not used in furnishing the new house will be stored at the company's Teddington studios.



R. X. Williams, Jr., was reelected president of the Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee at a meeting in Memphis which was highlighted by criticism of "indiscriminate" intermingling of whites and negroes in motion pictures and by a warning, issued by Edward Kuykendall, MPTOA president, that if a special session of Congress is held this Fall it probably will consider measures affecting the film industry.

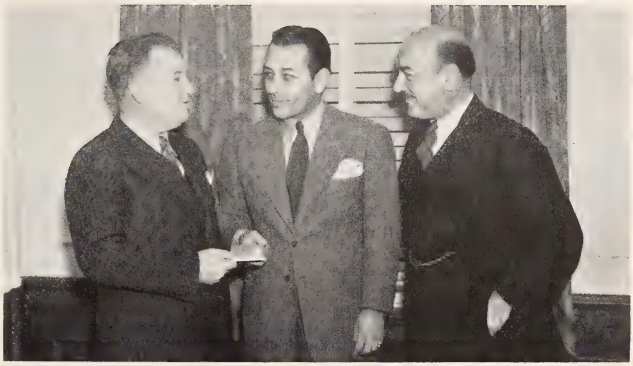


Adolph Zukor, Paramount board chairman, at the Hotel Palatinus, Budapest. On Mr. Zukor's right is N. G. Palugyay, Paramount manager for Hungary. Others in the group are representatives of the press.



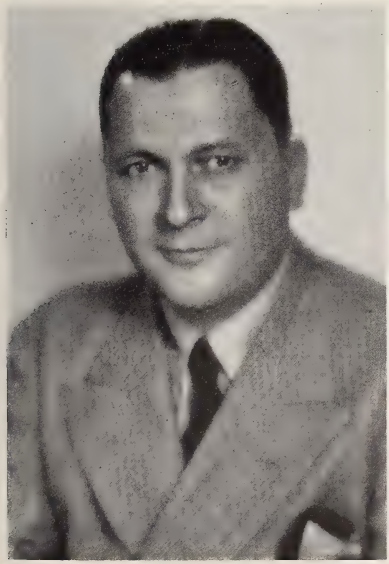
Warner Brothers theatre managers of Chicago, Wisconsin and Indiana met last week at Chicago's Blackstone hotel to discuss seasonal plans with executives. At the speakers' table, in the customary order, are A. O. Kvool, general manager for the Warner-Saxe theatres; Charles H. Ryan, assistant zone manager for Chicago; James E. Coston, Chicago zone manager; Joseph Bernhard, general manager of Warner theatres; Thomas Saxe, of Saxe theatres, and Harry Goldberg, Warner Brothers advertising manager.

John L. Franconi, formerly southwest district manager for Gaumont British, has acquired a half interest with Edward Blumenthal in the Monogram franchise for the Texas territory.



Martin J. Mullins, left, and Samuel Pinanski, right, executive heads of New England's M. & P. Theatres, present a gold cigarette case to George Raft on a visit to Boston.

Reginald Baker, managing director of Associated British Film Distributors, is shown in Hollywood explaining an unreported impression to Edward L. Alperson, right, president of Grand National Pictures, Inc.





PRESS-THEATRE RELATIONS IMPROVE IN 75% OF PAPERS

Increased Space Given to News of Motion Pictures, While Theatre Advertising Lineage Shows Little Change

Relations between the press and the exhibition and distribution branches of the motion picture industry which have direct contact with local newspapers, have shown marked improvement in recent months, noticeably in the way of increased space devoted to film news of interest to the general reader and to exploitation initiated by individual theatre managers. Theatre advertising lineage has shown no average increase or decrease over last year although rate advances in many instances have been adopted or indicated.

A recent survey of 40 cities indicated that 75 per cent of newspapers are giving more attention to motion picture news. In only nine cities, most of them small municipalities, were editors reported less friendly toward the screen.

Commercial rates, considerably lower than the traditional theatre rates for film advertising, are working out satisfactorily in several locations. In some cases newspaper publishers have adopted commercial rates for such lineage in connection with "no publicity" agreements, only to find that reader interest demands comprehensive motion picture news.

Reports from scattered but representative cities indicate that total lineage placed for a sample period, August and part of September, shows little average change over the corresponding period in 1936.

That a majority of editors and publishers have awakened to the circulation value of film news and are giving it more space and more carefully edited space, than ever before was indicated in the answers to questionnaires sent by Oscar A. Doob, advertising and publicity director for Loew's Theatres, to theatre managers and publicity men in more than 40 cities in which the company operates houses. Reports of improved relationships were generally from the larger cities including Boston, Cleveland, Akron, Worcester, Canton, Hartford, Dayton, Atlanta, Wilmington, Houston, Toledo, New Haven, Louisville, Meriden, Indianapolis, Kansas City, St. Louis, Richmond, Providence, Pittsburgh, Washington, Evansville, Reading and Columbus.

Only a few cities reported a retrogression in editorial cooperation, among them Nashville, Bridgeport, Baltimore, Waterbury, Syracuse, Harrisburg and Rochester. New Orleans, Toronto, Norfolk and Memphis reported no material change.

Much of the added space, the answers indicated, is devoted to general studios news and features. Commenting on this factor Mr. Doob said,

"The only danger in this trend to give more space to general Hollywood news and feature services is that it crowds off the movie pages much of the strictly local theatre news; not such a pleasant commentary on the methods and talents of the local publicity writers. If the theatres provided the newspapers with a higher grade of local news the editors would not prefer the wire or correspondence stuff from the coast."

HIGHER RATES ASKED FOR BIG ADVERTISERS

Increase in the low rates now granted volume advertisers by most newspapers are the only solution to rapidly dwindling newspaper profits, delegates at a recent publishers' conference at Stanford University, Palo Alto, Cal., were told by H. C. Burkheimer, publisher of the Alhambra Post-Advocate.

With costs rapidly increasing publishers will face the prospect of losses unless they correct the error of selling advertising at less than cost in order to increase volume Mr. Burkheimer said. The talk was accompanied by charts based on a survey the publisher made of his own cost and rate structures and included a plan for selling the increased rates by stressing the community services performed by newspapers in contrast with other mediums.

Serializations Popular

Another noticeable trend, the reports showed, is the increased interest that editors are taking in synopses of current or forthcoming pictures, either in pictorial or novelette form. Studio publicity offices have been concentrating on these forms, using well known titles and outstanding writers, and newspapers using them have found them valuable circulation builders.

In several situations the newspapers have introduced regular commercial advertising rates for theatres. In all of these cities the theatres report satisfaction with the lower rate which does not carry with it any definite publicity promises. In Richmond, Va., the *Times-Dispatch* decided to eliminate all unpleasant discussions of publicity with the theatres and merchants. Theatre advertising was put on the commercial rate and a move was made to minimize the space given to the screen. Then the paper took a poll of its readers and found a definite demand for more film news. Since then the paper, still using the commercial rate, has enlarged its amusement columns. In fact the *News-Leader,* which has maintained its theatrical rate, has increased its film space to keep pace with the other paper.

In Norfolk the theatres prefer to buy advertising at the low commercial rate rather than pay the much higher theatrical rate and secure the 50-50 publicity when the higher rate involves. In New Orleans, where theatrical space is on the low rate basis, the papers still give considerable editorial space to the theatres. In Harrisburg, Pa., policies are mixed. The *Telegraph* gives very liberal attention to the screen. The *Patriot and Evening News* gives publicity only to theatres paying the theatrical premium and houses buying space at the commercial rate get nothing.

Screen Pages "Cleaned Up"

Cooperation between editors and theatre managers has made possible calm discussion of mutual problems. In a number of cities the managers have been successful in having the newspapers rid the amusement pages of commercial advertising, radio programs, unsightly black advertisements and similar material. In other cases managers have persuaded publishers to postpone contemplated rate increases.

Theatres in Nashville and Syracuse for the last year have been the victims of local conditions. In both cities the practice of giving merchants publicity placed under advertising pressure rather than on the basis of its news value, became so widespread that the publishers combined to issue a "no publicity" edict. This, aimed primarily at the commercial advertisers, was allowed also to militate against the theatres. While the local screen offerings received routine attention, all contests, cooperative advertisements and similar special cooperation were and are banned. The Theatrical advertising rate has not been reduced.

Syracuse papers are eliminating radio columns and sport and other news from their theatrical pages. In Nashville, the *Tennessean,* never very partial to screen news, is showing more interest in theatre coperation and recently opened conversations with local theatres toward building up a Thursday amusement page.

A number of papers in other cities have recognized Thursday or Friday opening dates and have amusement pages timed accordingly, although all Sunday papers retain their special sections. Most of these now deal with the coming week's attractions rather than giving space to the current shows which already have run the major part of the week.

Drops Publishers' Agreement

In Pittsburgh the *Sun-Telegraph's* recent decision to break away from the publishers' agreement against any special promotional contests or other theatrical exploitation has improved conditions. The agreement, in existence many years, barred all stunts no matter how good. The paper also changed its film policy to conform more to the general Hearst policy of extensive art and timely special stories.

With a change of ownership of the *Star-Tribune* there has been a general change for the better in Providence. The new owners have expressed belief in the value of film news and are devoting additional space to it. The other papers, the *Journal Bulletin* and the Pawtucket *Times* have fallen in line with the policy.

Similarly a change of management of the *Times* in Reading, Pa., quite recently brought about a sudden change in the situation in that city. The *Eagle* for several years has permitted the theatres to choose a commercial rate without publicity or a much higher film rate which involved a promise of publicity. The *Times,* with an amusement rate of $1.19 per inch has continued to give publicity. A new general manager for the *Times* recently offered the theatres the regular mercantile rate of 88 cents per inch and promised that the paper not only would continue its present publicity but would star an improved amusement page.

In St. Louis there has been general improve-

NEWSPAPER RATES SHOW INCREASES

(Continued from preceding page)

ment. The *Post Dispatch* retaining its Sunday amusement page, has added a half page on Thursdays and a full page on Fridays. The *Star-Times* has been running enlarged daily screen pages and the *Globe-Democrat* is using a full page, double its former allotment. All papers, however, are adhering to an agreement barring film contests.

The Indianapolis *Times* has established a daily film page and the *News* has increased the space allotted to routine news and special items.

Rates Increased

Increased theatrical advertising rates were put in effect October 1st by the Pittsburgh *Post-Gazette*. The lineage for motion picture advertising has been increased from $6 to $7 an inch with the scale for legitimate theatres advancing the same amount from $7 to $8. The *Post-Gazette* is alone in the morning field and claims the top circulation in the city. The new rate will place its card on the same basis as the *Press*, Scripps-Howard afternoon paper which has been charging the higher rate for some time.

Omaha theatres have received news of a major advance in rates by the *World-Herald* which recently acquired control of the newspaper field in the city through its purchase of the *Bee-News*. All existing contracts have been cancelled and the 20 cents an inch rebate formerly accorded if advertising was split between the two papers has been suspended. Effective November 1st the rate will be $5.05 an inch with a rebate of 10 cents an inch if 150 inches a week are used and an additional 10 cents if 250 inches are used.

An advertising rate dispute between the Lincoln Theatres Corporation and Westland Theatres Corporation on one side and the newspapers, *Journal* and *Star* on the other, has been settled after eight weeks of dissension which began when the papers increased their rate of $3.70 to $4. The theatres withdrew more than half of their usual advertising. Under the new agreement the rate will be $3.80 an inch and if more than 50 inches are used weekly it will be $3.

A similar but more extensive war is still being waged in Baltimore where the theatres have confined their advertising in the *Sun* papers to directory space for several months since the papers announced a rate change. Neither side shows any inclination toward modifying its stand and the theatre managers claim no loss of business has resulted. The *News-Post*, opposition newspaper, has continued its cooperation with theatres.

New Orleans Lineage Heaviest in South

Display advertising placed by theatres in New Orleans exceeds that of other industries, major department stores excluded, and is believed to be the heaviest in the South in comparison with other cities.

While advertising rates are high for non-contracts, the theatres enjoy the commercial rate if a sufficient number of lines are contracted for at the beginning of the season, with a rebate for unused lineage when the year expires. National advertising placed by the distributors and producers is not as heavy as the local.

Display advertising and editorial space devoted to film news during the weeks ending August 21st and 28th and September 4th and 11th totalled for two seven day papers, two six day papers and miscellaneous weeklies, compared with the corresponding weeks for 1936 follow:

	1936	1937
Display	10,000 inches	9,050 inches
Free reading matter	6,800 inches	7,300 inches

Included in the total for free reading matter were routine reviews and Sunday layouts as well as special matter.

ALL ADVERTISING TAXED IN PERU

The Peruvian Government has enacted legislation providing for taxation of advertising in newspapers and magazines, the revenue to be applied toward establishment of a government printing office and toward the expense of disseminating propaganda concerning Peruvian economics, industry and culture.

According to a report to the United States Department of Commerce from Lima the law will be applied only to publications issued in Lima or its suburbs and will amount to ten per cent ad valorem. Advertisements soliciting employment will be exempt.

Totals Show Decline For Spokane Papers

Records show that during the four week period from August 21st to September 11th this year theatre advertising in three newspapers in Spokane, Wash., declined about 950 inches in comparison with the corresponding period of last year. The decrease is attributed to differences in the weather during this period, the newspapers claiming 15 per cent more theatre advertising so far this year than for corresponding months of 1936.

The totals for the period were:

1936	1937
4,325 inches	3,380 inches

Free space given theatres by the three newspapers is about the same this year as last but type has changed. More space is given studio news and local theatre publicity is dressed up as legitimate news. Each paper gives about a column a day to the theatres, including gossip and comment on local theatre bills. The *Press* has a full page of art and film news on Saturday. The *Spokesman-Review* has a color section on Sunday. More tieups between the theatres and the papers are evident, including contests, lobby displays, and special shows.

Cleveland Advertising Shows Big Increase

Theatre advertising lineage in four Cleveland newspapers for August, 1937, showed an increase of 1,204 lines over August, 1936. Totals were:

	August, 1936	August, 1937
Plain Dealer (morning)	36,828 lines	38,764 lines
Plain Dealer (Sunday)	10,458	11,821
News (evening daily)	41,223	46,318
Press (evening daily)	45,355	48,165
Totals	133,864 lines	145,068 lines

Cleveland first run houses receive an average of approximately 1,500 lines of free space a week in the *Plain Dealer*, including daily and Sunday editions, and the *Press* and the *News*, each daily except Sunday. On extraordinary occasions as much as 3,500 lines has been accorded a picture in one week.

Grosses, Advertising Up in Indianapolis

Total theatre receipts in the fifty-odd houses of Indianapolis showed an increase of approximately $30,000 for the period August 15th to September 11th compared with corresponding period a year ago.

In round numbers receipts for the period in 1936 were about $270,000; this year they ran about $300,000 or better. Virtually all existing theatres show increases in grosses over last year and the increase also represents three or four additional houses, including two reopenings of houses long closed.

Agate lines of theatre advertising in Indianapolis's three newspapers totaled 80,000 in the period in 1937, as against 73,000 for the four weeks in 1936.

Free space dropped a bit. The four weeks yielded 200 columns of space in 1936 and 190 columns this year.

Included in the period is the Indiana State Fair, which can be credited with bringing about $10,000 additional into the houses—principally downtown ones, of course—during the week of its existence. It also accounts for some increase in newspaper advertising but a decrease in free space. The papers made generous use of news and pictures of the fair and amusement space consequently is constricted.

Slight Increase In New Haven

Total estimated theatre receipts in New Haven, including the West Haven and East Haven areas, were $129,000 for the weeks ended August 21st and 28th and September 4th and 11th, approximately 8 per cent better than corresponding weeks of 1936, in which the gross was about $118,000. These figures include four first run houses and 14 second run. Although several individual theatres report an increase over last year for this period of nearer 25 per cent, this is not generally indicated.

B. E. Hoffman of Warner Theaters, believes that whatever increase is shown, is due not to betterment of general conditions in the least, but to earlier release of big feature pictures within the period studied, and a "break" in pre-Labor Day weather conditions.

An approximate total of 2,700 inches of advertising space was taken by local theatres in the morning *Journal Courier* and *Evening Register* for the four weeks considered, the evening paper representing about two-thirds of this space. Space taken last year in local ads was about the same, except in the instance of the *Journal-Courier* which many theatres reduced after the rate was changed from $1.75 to $1.85 an inch. The *Register* rate is $3.00 an inch. Only about eight of the neighborhoods advertise regularly, using a 2-inch top size ad, while East Haven and West Haven houses use the news columns for publicizing programs.

The greatest change in the advertising situation in 1937 was the tremendous increase in national advertising placed. During the last two weeks in August and the first two in September the national lineage appearing in both papers amounted to approximately 650 inches. In 1936 for the same weeks, there were 205 inches. This again may be partially traced to the earlier re leases of leading features this year.

About 1,000 inches of free space in the form

(Continued on following page)

SERIALS OF PICTURES GAIN FAVOR

(*Continued from preceding page*)

of readers and art were given theatres by both papers during these four weeks, or about one-third the amount of paid space. A negligible amount of copy on serials, contests and other articles appeared during the time considered.

Birmingham Lineage Shows Little Change

A check of Birmingham and surrounding territory reveals an average of 10 per cent increase in grosses for the four weeks selected for 1937 as against the same period in 1936 though in one or two instances managers reported a larger July-August business in 1937 and a slack period during the late days of August and early September.

The trend shows a larger per cent increase in grosses for downtown houses than for neighborhood theatres.

The average for newspaper advertising is about the same for both periods with possibly slightly less free space in 1937 than in 1936.

Business Upturn Slow in Kansas City

Improved general conditions in Kansas City and the surrounding area have not been reflected in theatre grosses, an analysis of box office returns reveals. Circuits representing 150 theatres both in Kansas City and in the territory report grosses off from 10 to 20 per cent in the four-week period ending September 11th with the Labor Day holiday weekend comparatively the same distance from last year's figure. This figure, circuits report, holds true not only for the dated period above, but for the summer as well. An average for this group would be a loss of between 10 and 15 per cent.

Only one circuit reported grosses up. This was Commonwealth Amusement Corporation, with 28 theatres. Here grosses are said to be holding their own with last year, or gaining slightly.

Among first runs in Kansas City business is down. Two houses report business up from 10 to 30 per cent; two report it down 15 per cent, and one reports the decrease at 25 per cent. An average based on seating capacity leaves grosses in this category definitely lower.

Comments would indicate that returns from early season "big picture" releases have been disappointing.

Advertising, national and local, is down in comparison with a year ago. This is true both of the territory and of local first runs. Kansas City, Mo., suburbans show little variance in advertising lineage between the four weeks ended Sept. 11, 1937, and the same period of 1936. The five first runs, however, bought over 17 per cent less lineage in the four weeks this year than in the same period a year ago in their biggest medium.

Free space ran about the same. In the Kansas City *Star* there is, regularly, a daily column from Hollywood. In Sunday's issue the first page of one of the sections is devoted to art layouts and reviews. In Thursday's *Times* (*Star* morning edition) is an art layout with captions on coming attractions. This has increased slightly due to increased use of double features by first runs. Otherwise there is no appreciable change.

In the *Journal-Post* Lowell Lawrance's reviews on Sunday and "Views and Previews" column five days a week are much the same in space as a year ago. They are confined to the product at the Midland, Mainstreet and Newman, the only first runs operating last year as well as those which advertise in the *Post*. Lawrance is using more serializations on outstanding early season pictures.

EXHIBITORS BLAMED FOR PRESS FRICTION

Squabbling among theatre managers over the amount of publicity granted certain houses is responsible for lack of newspaper cooperation in many cases, according to Oscar A. Dobb, advertising and publicity manager for Loew's Theatres.

"A narrow dog-in-the-manger attitude among the competing theatres," he said, "apparently has turned many a harassed editor against the movies and movie publicity. The fact that one theatre lands a good story or contest in a local paper often sends all other managers to the editor crying discrimination and demanding a 'break' for themselves. . . . The disgusted editor decides to avoid the arguments and complaints by shutting down on all publicity except, perhaps, the bare routine stuff that does no one much good, not even the paper."

Grosses Up, Lineage Down in Wilmington

Box office receipts of Wilmington theatres showed a decided upturn for a four-week period during 1937 compared with the corresponding period in 1936 as circuit and independent houses reported increases of from 10 to 25 per cent. The comparison was made in a survey of city theatres for the four-week period including the last two weeks of August and first two in September.

While receipts of independent houses in the city were not disclosed managers reported increases for that period over the same four weeks in 1936 of up to 25 per cent, while the circuits gain averaged better than 10 per cent. Box office receipts for the two circuits, Loew's and Warner Brothers, totaled $58,000 in the four-week period, including the weeks ended August 21 and 28 and September 4 and 11, compared with $52,650.30 for the same period in 1936.

Local advertising space in the city's three newspapers by circuit houses and one first run independent down-town theatre showed a slump for the four-week period in 1937 over the corresponding period in 1936. A total of 14,868 lines were used in the local papers for 1937 compared with 19,146 in 1936, a decrease of 4,278 lines.

National advertising for the same houses showed a heavy increase, however, with 8,906 lines reported for the 1937 period compared with 6,474 lines in 1936, an increase of 2,432 lines.

The unchanged policy of the local press toward free theatre publicity showed little increase for 1937 over the 1936 period. In the city's three papers, the *Journal-Every Evening*, Wilmington *Morning News* and *Sunday Star* a total of 1,773 inches of free space was given to all theatres in the city for 1937 compared with 1,761 inches during the same period in 1936, an increase of only 12 inches. The *Journal* gave 674 inches in 1937 compared with 655 in 1936, the *News* 697 in 1937 compared with 706 in 1936 and the *Star* 402 inches in 1937 compared with 400 in 1936.

Syracuse Advertising Shows August Increase

A total of 8,074 more lines of advertising were placed by theatres in Syracuse in three newspapers in August of 1937 than in the same month of 1936. The figures for the three papers, including daily and Sunday editions were:

	1936	1937
Herald	17,278 lines	20,965 lines
Journal-American	19,501	22,084
Post-Standard	16,197	19,001
Totals	53,976 lines	62,050 lines

Total free space given theatres as readers and news averages one column a day including Sunday. This figure is slightly high but includes extra space given in picture displays and indicates no change from last year.

Los Angeles Grosses Up; Advertising Unchanged

For the four week period ended September 11th box office gross receipts in the Los Angeles territory were approximately $2,200,000, a figure said by theatre executives to be a ten per cent increase over the same time last year.

In the same period Los Angeles theatres paid for 12,240 inches of display advertising in the *Times, Examiner, Herald-Express, Daily News, Post-Record* and Hollywood *Citizen-News*. Neighborhood local papers, shopping news sheets and market throwaways were not included Exchange advertising for which theatres run newspaper exploitation clips totalled 7,040 inches. During the period free publicity, regular columns, studio material and news stories of openings totalled 21,048 inches.

The figures were practically the same for 1936.

National Decency Legion Classifies 19 Productions

Of 19 new pictures reviewed and classified by the National Legion of Decency in its listing for the current week, 14 were approved for general patronage and five were listed as unobjectionable for adults. The pictures and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Breakfast for Two," "A Bride for Henry," "Bulldog Drummond Comes Back," "Casta Diva," "Fit for a King," "Lancer Spy," "Life Begins with Love," "Love Is on the Air," "Over the Goal," "The Perfect Specimen," "65,68 och Jag," "Stars Over Arizona," "Thunder Trail," "Youth on Parole." Class A-2, Unobjectionable for Adults: "The Bride Wore Red," "Dangerously Yours," "Ebb Tide," "La Llaga," "The Westland Case."

Wilby To Discuss Paramount Contract

Negotiations for a new operating contract for the Wilby-Kincey Circuit in the South and Paramount will be continued next week when R. B. Wilby visits New York, according to Y. Frank Freeman, Paramount vice-president and theatre head.

The former agreement expired June 30th and negotiations were undertaken in midsummer but were postponed when Mr. Wilby found it necessary to return to the south. A five-year contract is understood to be under consideration.

EXHIBITORS INCREASE ATTENTION TO RADIO AS AID TO BOX OFFICE

Butterfield and United Detroit Circuits Using Tieups and Trailers; Radio Newsreel Is Minneapolis Variant

Hollywood's renewed attention in the radio broadcasting of their stars and pictures is bringing an equal interest on the part of some exhibitors in the use of the air medium for publicizing their screenings —this despite the protests heard elsewhere in exhibition from some owners against the so-called "competition" of film stars on the air.

Although virtually all state exhibitor organizations at one time or another have condemned the practice of film studios loaning their stars to radio, the principal source of complaint against the renewed move appears to be concentrated now in the Independent Theatre Owners of Ohio, whose secretary, Pete J. Wood, this week advised members to play as many MGM percentage pictures on Thursday nights as they can, as one means of combating the "competition" of Metro's new arrangement to loan all their stars to the General Foods programs. Mr. Wood had previously registered a vigorous protest in behalf of his organization with Nicholas M. Schenck, MGM president.

Organized exhibitors are investigating the extent, if any, of the film stars' competition on the air through a special MPTOA committee, under the leadership of Walter Vincent, circuit owner, which has been studying the situation for months.

Now, however, many individual owners and circuits, apparently believing that radio can be utilized as a box office aid, are tying in extensively with local stations on arrangements, made cooperatively or otherwise, for broadcasting of entertainment or information to publicize their current attractions.

Several hundreds of theatres today are using local stations for exploitation tieups, obtaining air "plugs," gratis for the most part. Added to these are the several dozens recruited in the past few days to the idea of radio aid for box-offices.

Michigan Circuits Active

Probably the most formidable tie-in has been made in Michigan, where radio again is being employed as a ticket-selling medium throughout the territory by Butterfield Theatres and United Detroit Theatres, two of the largest circuits in the state.

United Detroit last week started a series of "new season previews," first instituted by United Detroit in cooperation with Robert Gillham, director of advertising for Paramount.

Nine stations broadcast the United shows, originating at the Detroit studios of Station WXYZ. The program runs for a half-hour and is a combination of both drama and music, with an orchestra of 30, a chorus of 16, several solos and a dramatic cast of from eight to 15 persons, depending on the character of the dialogue taken from the Hollywood film script. The story of the current feature attraction is told up to the point of arousing curiosity, with dialogue and the high points of both orchestral and voice music given from the film's score. Other Detroit and subsequent stations now airing this program are Stations WWJ, WJR, WMBC and WJBK.

The Butterfield circuit ties in with spot announcements at the close of the program on the local stations in the cities of Lansing, Kalamazoo, Grand Rapids, Bay City, Battle Creek, Flint and elsewhere.

Trailers on the screens of the United Detroit Theatres in Detroit and in the Butterfield Theatres throughout Michigan call attention in the theatre, as do special newspaper advertisements which are used by the theatres on the radio pages of all local daily newspapers.

Edward Forrester, of the Omaha theatre, in Omaha, started a weekly 15-minute program at eleven a.m. Wednesday, over Station WOW, in Omaha, for the benefit of the large circuit operated by Tri-States theatres.

A unique cooperative radio arrangement with exhibition was made in Minneapolis, where both Station WTCN and the World theatre joined to produce a radio newsreel, each giving mention to the other in advertising and station announcements. The idea is a local newsreel, covering events of immediate interest, particularly those upon which the radio station lays emphasis in its regular news broadcasts.

The World provides the camera equipment and cameraman, and Station WTCN furnishes Stephen Wells, director of publicity, who edits the film and writes the continuity, and Charles Irving, narrator.

"Art" theatres, and there are many in and around New York, are benefiting by the new "International Film Review" series going over Station WBNX, Tuesdays at 5:30 P. M., when Bob Stokes comments on their foreign film fare.

Great States Circuit in the midwest, headquarters in Chicago, is turning to radio as a potential aid for its box offices. Jules J. Rubens, Great States executive, is even considering the operation of a 1,040 kilocycle station with a 250-watt daytime power from Aurora, Ill. He already has filed an application to build with the Federal Communications Commission in Washington.

Tieup on Celebrities

Albert Galston, operating the Marcal theatre on Hollywood Boulevard, in Hollywood, writes to describe a radio tie-in which he employed.

The program was presented jointly by Station KMPC and the Marcal.

Arranged by Mr. Galston and Jay M. Sutton, theatre head, the tie-up presented the cast of Cecil B. DeMille's "Godless Girl," current attraction, in person on the stage, where they received "a tremendous ovation," according to Mr. Galston. They were then rushed to KMPC studios, where they spoke to the audience of the air and also the audience seated in the theatre. This was followed by the master of ceremonies, who introduced the screen celebrities seated in the theatre auditorium.

Edwin ("Cinemania") Martin, columnist and commentator, officiated as master of ceremonies both theatre and radio. The remote control set-up, arranged by Clarence Talbott, Marcal projectionist, consisted of a public-address-radio system hooked up to the theatre sound system.

In Pittsburgh, Walt Framer, air commentator for Station WWSW, is doing competitive programs for air attention for both the Harris Amusement Circuit and Warner Brothers Circuit. Harris is sponsoring the Framer "Show-Shopper" program and Warners are sponsoring the Framer "Footlights and Shadows" show at 11:30 every morning. The Harris program goes over the air for 15 minutes at 5:45 P. M., excepting Saturdays and Sundays.

Details of MGM Plan Coming

Plans for the new MGM air show which is to be sponsored by General Foods for advertising Maxwell House Coffee will be formulated this week on the Coast when Louis K. Sidney, of Metro, who will be general director of the program, arrives in Hollywood to confer with Billy Bacher, in charge of the show on the coast. Nicholas M. Schenck, president of Loew's, said the other day that he saw certain advantages in a radio tieup, provided the program is handled properly.

The first indication of MGM's new policy of maintaining a watchful eye over the outside radio commitments of its players came to the fore this week with Mr. Bacher, producing Sunday's Vicks program starring Jeanette MacDonald, "loaned" to Morse International Agency to produce "The Student Prince," Miss MacDonald's Sunday vehicle.

RKO Radio has established a radio relations department and will preview important pictures for sponsors and producers of radio shows interested in using screen talent on the air. First preview was of "Music For Madame," this week.

Grand National is the latest production company to make plans for an air presentation. A print of "Renfrew of the Royal Mounted," recently completed feature with James Newill, radio singer, in the title role, has been shipped to New York for submission to a possible sponsor to return the serial to the air.

Final consummation of the Warner Brothers-American Tobacco Co. air deal awaits merely the waxing of the proposed program and the approval of the show by the tobacco company, Tom McAvity, radio department head of Lord and Thomas, said in New York this week. He disclosed for the first time that the studio heads approved of their end of the deal which would have Warner stars and musical talent and scripts.

The Warner show, if approved, would replace "The Lucky Strike Hit Parade" on the NBC-Red Wednesdays and would be one hour long. Dick Powell and Leo Forbstein, studio musical director, would be permanent features of the program with other lot talent utilized from time to time.

Don Becker of Transamerican has taken offices at the Warner lot to help arrange the show and waxing, calling in the service of Major Nathan Levinson, studio sound department head. Recording will be finished in about three weeks.

Rubey Cowan, Paramount radio contract man, said two weeks ago in New York that "Paramount is planning return to an air program" such as the "Paramount on Parade" program which was discontinued last spring, or like Metro-Goldwyn-Mayer's General Food Show.

Ed Kuykendall, president of the Motion Picture Theatre Owners of America, now in Hollywood, while discussing studio broadcasting, said that the MPTOA's attitude is that MGM, as well as other studios, should have the exhibitors' box office point of view in regard to radio programs.

AMUSEMENT STOCKS AT $437,783,318

The market value of amusement stocks traded in on the floor of the New York Stock Exchange as of October 1st was $437,783,318.

The average price of the securities at that time was $24.43 *a share.*

THEATRES TURN TO LOCAL NEWSREEL AS SUBSITUTE FOR CHANCE GAMES

Newspapers Cooperate; Exhibitors Frequently Use 16 mm. Film for Independent Productions

Looking about for some device to take the place of chance games, pot-and-pan giveaways and other gift forms as the seemingly-necessary added attraction, a number of exhibitors are turning to the independent production of local newsreels.

The production of local newsreels is not new, but now theatre owners are taking on the idea in large numbers, frequently using 16mm film.

The Burton Jerrel "News Flashes" in Iowa already are serving local newsreels to some 190 theatres in that state (MOTION PICTURE HERALD, page 92, August 14th), and now the Chicago and Minneapolis areas are adopting the plan.

In Minneapolis, Radio Station WTCN and the World theatre jointly are cooperating on a local newsreel covering that city and the neighboring St. Paul, filming events of local interest, particularly those upon which the radio station's news broadcasts place emphasis. The World theatre furnishes the camera equipment and cameraman, and Stephen Wells, publicity director of WTCN, edits the film and writes the continuity. Charles Irving is the commentator.

Perhaps the outstanding example in the Chicago zone is the 16-mm newsreel being produced by the Stadium theatre in Evanston. This newsreel has been a weekly feature for the past month and interest in the enterprise has been growing rapidly, according to Stuart Tomber, manager of the theatre. The newsreel is worked out in cooperation with the Evanston News-Index, a daily newspaper which supplies the cameramen with information regarding coming news events and in the case of spot news the cameramen are immediately informed and assisted in getting a pictorial record of the story.

Home of Northwestern University

Evanston is the home of Northwestern University, a fact making it an ideal place for better than average news coverage, as many of the school activities lend themselves to being photographed. Football games, class meetings, dances, sorority and fraternity affairs, scholastic events and many other campus doings are constant subjects for the newsreel. Last week the football game between Northwestern and Iowa State was photographed, and the films rushed through for the first showing shortly after the games. Games away from the campus will be photographed and shown on the Stadium screen, according to those in charge.

Full cooperation has been given the theatre by the University which sees in the newsreel a splendid publicity medium. Arrangements are being made, it is reported, for the University to use what footage they desire from the reel after the theatre showing. This footage will be used in shorts to be sent to alumni groups throughout the country.

Doing the camera work for the newsreel are two college students of considerable experience. John Fuller, one of the cameramen, is a pioneer with a 16 mm camera, having made many travel films in the far north. Bart Spence, his associate, has also been active in the 16 mm line for several years.

The Stadium theatre is a 1,200 seat house and the throw from the projection booth, where the 16 mm projector is set up, is close to 120 feet. The projector used is a rotary sprocket intermittent machine made by the DeVry company.

Earlier Tests on 35 mm. Film

On numerous occasions local newsreels have been started in and about Chicago but always they have been on 35 mm film. The cost of producing a newsreel on 35 mm is about 75 per cent more than on the 16 mm scale.

Because of the current interest in the estab lishment of the 16 mm newsreel the DeVry company this week announced in Chicago that they had worked out a plan whereby theatremen interested in making their own newsreels could lease the necessary equipment on a small weekly payment plan. The DeVry company, which makes all sorts of motion picture equipment, would supply the camera, projector, exposure meter, cutting machine and, if desired, the developing and printing equipment.

Several Chicago laboratories are equipped for the handling of the 16 mm film which in most instances is shot on negative stock although in places where only one print is needed the reversable film put out by film companies would be entirely adequate and easy to handle.

Interest in the Chicago newsreel idea has prompted other companies to investigate the plan and it now appears possible that more companies may enter the field. Using safety film at all times makes it possible to project the films from the auditorium of the theatre in cases where the throw is too long. "P.A." systems are used for sound effects and the voice description matter.

For weeks now the Tosa theatre in Wauwatosa, Wis., has been using the 16 mm newsreel idea with the result that business on the nights the film is shown has been above normal. In Morgantown, N. C., Walter Green, theatre operator there, uses the plan with success, it is

Newspapers Cooperate

One important development from this local newsreel idea is the eagerness newspapers have shown in wanting to work with the theatres using the newsreel. Both the newspaper and the newsreel have much in common and the publicity they give each other has proved extremely beneficial. In Evanston, the *News-Index* runs stories about the reel almost daily and prior to the showing of the reel, which is for one night a week only, a half-page advertisement is given the theatre for advertising the film along with the current feature attractions.

At present other activities in the 16 mm field are being announced in Chicago. This week the Walgreen Drug stores, of which there are 400 in this territory, advertised 16 mm films for sale. The pictures offered are those made by the Castle film company and are of the news or novelty type. They come in various lengths and are sold outright.

Almost currently with this announcement by the Walgreen company, Movie Film Exchanges, Inc., announced a 16 mm film rental plan whereby those who wish to rent 400-foot features can do so at the rate of $1 per reel. These reels will also be released by drug stores, and Dick Courtenay, promotion manager of the company, states that more than 100 stores in key cities throughout the country will have these films for rental in a short time. B. C. Fassio is the head of the concern and is shooting his feature pictures in local studios. The latest production issued was "Footlight Follies of 1937," which is being released by First Runs, Ltd. The vaudeville film is silent.

Annual Meetings For Exhibitors Of Three States

With Allied Theatres of Michigan meeting this week in annual convention, at Detroit, additional state exhibitor organizations moved to hold their annual sessions, in the nature of Wisconsin's Independent Theatres Protective Association, which set November 2nd and 3rd as the dates, in Milwaukee, and Arkansas' Independent Theatre Owners Association, which set November 7th and 8th, in Little Rock.

Other exhibitor organization news this week was the election of officers and directors by Allied Theatres, of Massachusetts, and progress in the merger of the Independent Theatre Owners Association of New York City with Allied Theatres of New Jersey.

"Real Organization" Sought

Edgar A. Kirchner, manager of the Family Theatre, Detroit, opened the Michigan exhibitor meeting with a discussion of plans to make the organization a "real independent exhibitors' association." Interest in the convention centered on the aftermath of recent withdrawals of a large proportion of Allied members to join Cooperative Theatres of Michigan, along with the resignation of Henderson M. Richey, who was Allied general manager for many years and a former national officer of Allied States.

Sessions of the Wisconsin meeting will be restricted to business, according to Ray Tesch, business manager of the association who, with Edward Maertz and Max Krofta, comprise the general convention committee.

Officers and directors elected at the annual meeting of the Allied Theatres of Massachusetts, Inc., held at the Boston City Club, October 5th were: Samuel Pinanski, president; John H. Devlin, vice-president; Stanley Sumner, treasurer; Joseph H. Brennan, secretary, and Charles W. Koerner, Max Mellincoff, M. J. Mullin, E. A. Cuddy, H. M. Addison, George A. Jones, B. E. Hoffman, George E. French, John J. Ford, Al Somerby, James H. Doyle, John S. Giles and George V. Brown, directors.

Harry Brandt, president of the Independent Theatre Owners Association, last week appointed a committee of four to discuss with Allied of New Jersey the possibility of merging both organizations. Maurice Fleischman heads the committee which includes David Weinstock, Leon Rosenblatt and Jimmy Binkov. The New Jersey Allied committee is headed by Irving Dollinger, president, Louis Gold and Morris Marks.

Members of the ITOA, at their regular meeting in the Hotel Astor, New York, last week, reaffirmed their proposal to discard giveaways and games on December 1 provided other independents and major circuits join in concerted action. The film buying situation also was discussed with exhibitors agreed that the new product deals by major companies in the New York area are at low point.

The membership will meet again on October 20th, when Mr. Fleischman reports on merger developments.

Gossiper for Jergens' Lotion Airs Notion about Windsor and Screen

As the "Little Duce" goes home, toilet counter propaganda seeks to contribute world's leading duke.

Will Hays denies, and George Fischer, gossip columnist and Hollywood air commentator, insists that England's Ex-King Edward, the Duke of Windsor, will be named "czar," socalled, of the entire "international motion picture world."

Broadcasting last Sunday evening from Hollywood over the National Broadcasting System, in the role of "gossip" purveyor on the weekly program of Jergens Lotion, and temporarily filling the vacancy of the ailing Walter Winchell, Mr. Fischer asserted:

"From coast to coast and continent to continent, exclusive to the Jergens Journal: Some months ago, the whole world was electrified by a speech that included a phrase 'The Woman I Love.' Thus did one man make his personality felt by all nations through the medium of radio. Now this man's personality may influence the world through the medium of motion pictures.

"I learned authoritatively today that Edward, Duke of Windsor, Ex-King of England, is planning to come to Hollywood, not just for a visit, but to become part and parcel of the third largest industry in the world, motion pictures.

"From reliable sources I have been told that the Ex-King will be named czar of the motion picture world. His salary is reported to have been set at $100,000 per year. Edward, however, will not affect Will Hays' position as czar of American films. His task is expected to become to the international motion picture world, what Will Hays is to the film industry in this country.

"I learned further that the Duke of Windsor will have elaborate offices in Hollywood, but that much of his time will be spent as a roving ambassador.

"My informant further claims that Edward will be invested with full censorship authority for all Hollywood films released outside of this country.

"I understand that the Ex-King is anxious to take the position so that he may give up his present income from the British Government (reputed to be $1,000 per day, $365,000 a year).

"Terms of that income prevent him from entering England to live as a citizen, but with the high salary offered him in Hollywood he would have his complete independence.

"The Duke probably will not live in Hollywood, but I understand that agents are dickering to buy an estate in Virginia where Edward and his wife want to live."

Monday morning, special messengers were sent to newspaper offices in New York by the New York headquarters of the Motion Producers and Distributors of America, Will Hays, president, with the following statement:

"Asked regarding a report that the Duke of Windsor would be employed by the American motion picture industry, Will H. Hays, president of the Motion Picture Producers and Distributors of America, said:

" 'There is no basis for the report'."

Following the statement by Mr. Hays, whose

(Continued on following page, column 1)

MUSSOLINI SAYS DEAL WITH HAL ROACH STANDS, BUT—

"It's off."

"It's still on."

"It's been postponed indefinitely."

"Why bring up a dying duck?"

That is the enigmatic status accorded by press dispatches to the widely heralded company, RAM, which Hal Roach, Hollywood producer of comedies, and Vittorio Mussolini, son of Il Duce, formed to produce operettas in Italy. Also unexplained was young Mussolini's abrupt departure from Hollywood, whither he had gone with Mr. Roach to study production.

International News Service reported from Rome that it was "assured that Il Duce ordered Vittorio to hurry back home" after reading President Roosevelt's Chicago address condemning "aggressor nations." At the same time, young Mussolini was reported in Los Angeles as saying he had "talked with papa by telephone last night" but when he was greeted by reporters in Chicago, enroute to New York, the youth announced:

"I have not received a single word from my father since arriving in this country. I intend to stay in New York for a week before sailing for home and hope to see President Roosevelt."

Although it threw no light on the possible abandonment of the Roach-Mussolini organization, Vittorio had his "hope" fulfilled by meeting President Roosevelt this week. He was guest at a White House tea on Monday but police and federal agents, guarding against any possible anti-Fascist demonstrations, refused to permit reporters to get close enough to ask any questions.

As for his affiliation with Mr. Roach, the young Italian visitor had this to say in Chicago, Associated Press reported:

"Hollywood is a very fine place. I had no trouble at any time with Hal Roach and he is still in the Italian Film Company so far as I know."

After his flight by airplane from Chicago to New York, Mr. Mussolini was even more emphatic in his assertion that RAM still exists. The company will start work on its first production, "Rigoletto," about the first of the year, he said.

Meanwhile, in Hollywood, the Mussolini-Roach deal was termed in the trade press as "definitely off."

"It was said on the coast that the action brought by Dr. Ranato Senise, seeking $30,000 damages in the RAM deal, was largely responsible for young Mussolini's sudden departure from the coast," said *Motion Picture Daily*. It was further reported that Mussolini was irked by coast trade paper ads calling attention to his writings about war being a glorious adventure.

"Reports were widespread throughout Hollywood that the recently completed deal . . . had collapsed."

However, the Roach studios denied that Vittorio's departure was unexpected. *Motion Picture Daily* reported one Roach executive as saying: "Roach does not know when he will be able to leave for Italy to wrap up the loose ends of the deal for RAM."

But the *Daily* also told of the experience of a reporter who attempted to elicit a definite reply from a Roach executive as to future plans. The spokesman was reported as having replied: "Why bring up a dying duck?"

Young Mussolini left Hollywood by plane for San Francisco, traveling under the name of W. J. Willis. The Roach studios had announced the Dictator's son would make a leisurely trip across the country to New York, visiting several cities but Mr. Mussolini apparently was of a different opinion because he went direct to New York by plane.

Once in New York, the visitor granted a press interview at the Hotel Ambassador but the questions and answers were concerned chiefly with wars. He offered the opinion that no civilized person would bomb civilians, "especially in Italy." Asked if he had not participated in air raids in Ethiopia, the youth replied:

"There it is different. In Ethiopia everybody is a soldier."

His one brief mention of the motion picture industry came when he was asked if he was interested in war and politics.

"My future is tied up in the movie industry," he replied. "I have no thought of flying for the government again."

The New York *Daily Mirror*, reporting on

(Continued on following page, column 2)

HAYS CALLS WINDSOR STORY UNTRUE

(*Continued from preceding page, column 1*)
contract as industry leader in this country still has four years to run, Gabriel Yorke, press spokesman for the MPPDA in Hollywood, late Monday, announced that Mr. Hays had long-distanced from New York that "the Fischer broadcast is utterly without foundation."

The Los Angeles *Daily News*, of which Mr. Fischer is motion picture editor, published on Monday a story, under the caption, "WINDSOR MAY BE WORLD FILM CZAR," and quoting the aforementioned text of the broadcast, without assuming any responsibility for Mr. Fischer or for his remarks.

Motion Picture Daily said on Tuesday that Mr. Fischer's assertion "created little, if any, stir in informed film quarters," adding that "New York reaction, primarily, was one of tolerant amusement at the ingeniousness of the idea."

The national press services reported on the broadcast, and United Press quoted Mr. Fischer as saying that his information "came from an 'authoritative source' which he did not name."

The New York *World-Telegram*, however, pointed out that persons "who are well informed in the motion picture field declared that any report that the Duke might have complete censorship was absurd. They said that a foreigner would not be chosen for such a post if one were created, and that because a large part of American motion picture receipts come from British exhibitions no move would be made that would be likely to arouse any antagonism in that territory." Presumably the *World-Telegram* was referring to the attitude of English parliamentarians and Church of England authorities toward the Duke.

Later, on Tuesday, Mr. Fischer in Hollywood flatly stated that the story "is true," adding that it came from "a highly unimpeachable source." He took the attitude that the Duke of Windsor is the only one who will be able to make any statement disproving the yarn. "And, until the Duke does," the Fischer story "sticks," according to the reporter.

George Fischer was among the first, if not the first, "film gossip" commentator to broadcast from Hollywood, starting some five years ago. Warner Brothers gave him his beginning when they placed him on their Los Angeles station KFWB, with a program called "Studio Whispers."

He formerly was a newspaperman and publicity writer, both in Hollywood and in San Francisco, also doing some radio work in the Bay City. For a while, in 1930, Mr. Fischer worked as an announcer on Station KMTR, in Hollywood, and served various other Los Angeles stations in the same capacity. He started on Station KHJ, Los Angeles, and the Don Lee network last October, and went coast-to-coast on a sustaining basis when Mutual Broadcasting System took over Station KHJ in December. His Mutual duties have also had him announcing at "world premieres" of motion pictures in the Hollywood fashion, and acting as master-of-ceremonies on those occasions.

M. Holiner, radio director in Hollywood for Lennen and Mitchell, radio and advertising agents for "Jergen's Journal," said that Mr. Fischer's broadcast script is "gone over" by an NBC executive and a Lennen and Mitchell attorney before presentation on the air, for libelous material, etc. He said that Walter Winchell returns to the program on November 15th, and that the future status of Mr. Fischer is uncertain.

However, Lennen and Mitchell has options on him for further services after eight weeks of substituting for Mr. Winchell. As a result, there may be a deal worked out for a midweek edition of "Jergen's Journal" for him to handle, or Lennen and Mitchell may "sell" him as Hollywood "gossip" columnist and commentator to another sponsor. He had to abandon his Saturday night Mutual Broadcasting "Hollywood Whispers" program, which was sustaining, to take the Jergens spot. Whether he will return to Mutual if the Lennen and Mitchell option arrangement fails to materialize has not been determined.

George Fischer is 26 years old.

Meanwhile, the Duke of Windsor and his "Wally" Simpson have arrived in Germany, as the guests of Adolph Hitler, before sailing for the United States, presumably to inspect our housing conditions.

Vittorio Mussolini Sailing for Home

(*Continued from preceding page, column 2*)
the "inside story" of why Il Duce's 21-year-old son left Hollywood, said:

"It is a story inferentially revealed—a tale of 'snubs' and 'cold shoulders' by some of the swankiest cinema stars who, it would seem, were not of one mind with Il Duce's son as to Fascism, war, etc."

After a brief stay in New York, Mr. Mussolini left for Washington, where Americans of Italian descent became incensed over the possibility that he would confer with President Roosevelt and staged a demonstration in front of the Italian Embassy. The District of Columbia branch of the Italian Anti-Fascist Committee drafted a letter which was forwarded to the Chief Executive, exhorting him not to meet young Mussolini.

Shortly after leaving the White House, young Mussolini departed by plane from Washington and arrived in New York Monday night with the announcement that he would go sight-seeing and would sail for Italy in about ten days.

London Opens Sweeping Entertainment Cleanup

The United Press said this week that the greatest cleanup Great Britain has known, embracing theatres, music halls, cabarets and cinemas, was launched at a secret conference at St. James's Palace." The report says the meeting was "called by Lord Cromer, the Lord Chamberlain, and the London County Council."

"For months protests of every kind have been reaching the Lord Chamberlain. 'Strip-tease,' nude tableaux in nonstop revues, indecent gestures and actions in the halls and in stage shows in cinemas, all have resulted in the receipt of hundreds of letters and complaints from church leaders, and resolutions passed by uplift societies," the United Press report continues.

Scripps-Howard Film Section

The Scripps-Howard newspapers issued a special 18 page film section with their regular editions on Wednesday. The section appeared in 22 newspapers.

Goldwyn to Meet Korda on Options

Samuel Goldwyn is due in New York from Hollywood about November 1st for conferences with Alexander Korda on exercising the options for purchase of the United Artists stock interest of Charles Chaplin, Mary Pickford and Douglas Fairbanks for $6,000,000. After a few days in New York they will leave for the Coast to discuss final details for assuming control of the distributing company. Mr. Korda, who will spend some six weeks in this country, is expected to be accompanied from England by David Rose, vice-president and financial adviser for Samuel Goldwyn, Inc.

They are scheduled to leave England October 20th on the Ile de France with Maurice Silverstone, United Artists head in England. Meanwhile, word has been received from London that Mr. Rose is believed to have completed financing arrangements for the exercising of the stock purchase options.

Mr. Goldwyn is planning a day and date opening at the Carthay Circle on the Coast and the Astor theatre on Broadway for "Hurricane" the early part of next month. He will attend the New York premiere.

Walter Wanger arrived in New York last week and will probably await the arrival of Mr. Rose to confer on the approaching change in the United Artists setup, before returning to the Coast.

James Mulvey, vice-president of the Goldwyn corporation, arrived in New York this week following conferences on the Coast with the producer. Emanuel Silverstone, New York representative of Mr. Korda, returned to New York from Cincinnati and other points.

Anti-Dual Leaders Address AMPA

The "spontaneous" movement against double feature programs, launched by two Nutley, New Jersey, men under the banner of the Anti-Double Feature League of America, is spreading throughout the country, the two leaders announced last Thursday when, for the first time, they came in direct contact with members of the motion picture industry.

The two, George H. Siegel and William R. Clay, were guests at the weekly Associated Motion Picture Advertisers' luncheon at Sardi's restaurant, New York. (Organization of the league was explained in detail in an article published in the MOTION PICTURE HERALD October 2nd, 1937.)

Other guests at the lunch included, Douglas MacLean, former Grand National producer; Herbert Marshall, Jean Muir, Lee Patrick, RKO player; Peggy O'Donnell; who appears in the screen version of "Stage Door"; Gene and Kathleen Lockhart, of "Virginia"; Ted Hamerstein, and Valentina Darde, who sang.


The aces of musical entertainment
now go to town together!
20th
CENTURY
FOX


20th MADE THE SKY THE LIMIT
THE
Such glitter and flash...such a unique comedy idea...that your audiences will be banjo-eyed as Eddie turns old Bagdad into a 1938 Gag-dad...with a head-tax on harems, a tail tax on camels, and carpet tacks under the sit-down strikers...in this extrava-glorious topper of all mirth-musicals...that initiates a new and the most important phase of Eddie's great career!
20th CENTURY FOX
Darryl F. Zanuck in Charge of Production
1001 SIGHTS!...1002 LAUGHS!...1003

O MAKE IT
ENTURY'S CANTORNADO OF LAUGHS!

The 1938-model Magic Carpet (Virginia Field's the dealer's daughter—whoops!)

Roland Young has his hands full with Louise Hovick (and 364 other wives)!

About a million wild-riding Arab horsemen (all after Eddie!)

Tony Martin sheiks June Lang with lovely songs of love!

Alan Dinehart and John Carradine—big, bad men of Bagdad!

The Raymond Scott Quintet (Sultans of Swing)

100 dancing Oriental darlings (Highly Eddie-cational!)

EDDIE CANTOR
in
ALI BABA GOES TO TOWN

with

TONY MARTIN
ROLAND YOUNG
JUNE LANG
LOUISE HOVICK
JOHN CARRADINE • VIRGINIA FIELD • ALAN DINEHART • DOUGLAS DUMBRILLE • RAYMOND SCOTT QUINTET • PETERS SISTERS • JENI LE GON

Directed by David Butler

Associate Producer Laurence Schwab
Screen play by Harry Tugend and Jack Yellen • Based on a story by Gene Towne, Graham Baker and Gene Fowler • Dances staged by Sammy Lee

New GORDON & REVEL SONG HITS
(their best to date)

"LAUGH YOUR WAY THRU LIFE"
"VOTE FOR HONEST ABE"
"SWING IS HERE TO SWAY"
"I'VE GOT MY HEART SET ON YOU"



IRLS! *Yes, you've got something here!*

October 24-30
THE WHOLE NATION
WILL CELEBRATE

EDDIE CANTOR'S 25TH ANNIVERSARY WEEK

— the greatest tribute ever tendered a show personality!

From all walks of life and from all fields of endeavor have sprung offers to participate in the mammoth celebration during the week of October 24-30 which has been set aside to honor Eddie Cantor. The movement, already the greatest of its kind, is growing daily. The listing on these pages is therefore far from complete. However it will serve as a guide to exhibitors who wish to join in locally.



HIGHLIGHTS OF THE CELEBRATION

(as we go to press!)

TESTIMONIAL BANQUET

World-renowned figures will attend the anniversary dinner at the Ambassador Hotel, Los Angeles, an event that will be important news everywhere. The committee reads like a "Who's Who in America": Executive committee: Joseph M. Schenck, chairman; Postmaster-General James A. Farley, Will H. Hays, Gov. Frank F. Merriam of California, Paul Muni, Louis B. Mayer.

Honorary committee of 100 including: Gov. James V. Allred of Texas, Major Edward F. Bowes, Frank Barham, Irving Berlin, Babe Ruth, Gene Buck, Admiral Richard E. Byrd, Nicholas Murray Butler, Paul Block, Sam Briskin, Irvin S. Cobb, Harry Cohn, Harry Chandler, George M. Cohan, Archbishop John J. Cantwell of Los Angeles, George Washington Crile, Walter Damrosch, Jack Dempsey, Dr. Allan Roy Dafoe, Walt Disney, Albert Einstein, Gus Edwards, Daniel Frohman, Sid Grauman, William Goetz, Samuel Goldwyn, Vice-President John Nance Garner, Rear Admiral Cary T. Grayson, Dr A. H. Giannini, Patrick Cardinal Hayes, Sam H. Harris, Rupert Hughes, J. Edgar Hoover, Gov. Henry Horner of Illinois, Fannie Hurst, Herbert C Hoover, William Randolph Hearst, Jascha Heifetz, Roy Howard, Gov. C. F. Hurley of Massachusetts.

Also Herbert Johnson, Bobby Jones, Senator Hiram Johnson, Helen Keller, Abe Lastfogel, Mrs. Robert Larson, Carl Laemmle, Sr., Mayor Fiorello H. La Guardia of New York, Albert D. Lasker, Gov. Herbert H. Lehman of New York, Gov. P. F. LaFollette of Wisconsin, Robert Millikan, Connie Mack, James G. McDonald, Bishop William T. Manning, Bishop Francis J. McConnell, George Cardinal Mundelein, Senator William Gibbs McAdoo, Henry Morgenthau, Rabbi Edgar F Magnin, A. J. McCosker, Gov. Frank Murphy of Michigan, J. F. T. O'Connor.

Also Judge Harlan Palmer, Gen. John J. Pershing, William Paley, Robert Patterson, Col Theodore Roosevelt, Hal Roach, Mrs. Eleanor Roosevelt, Charles R. Rogers, Eddie Rickenbacker, Robert Gordon Sproul, Leo Spitz, Arthur H. Sulzberger, Leopold Stokowski, Lee Shubert, David Selznick, David Sarnoff, Al Smith, Charles M. Schwab, Mayor Frank L. Shaw of Los Angeles, Judge Clifford P. Smith, Nicholas M. Schenck, Booth Tarkington, Samuel Untermeyer, Rabbi Stephen S. Wise, Felix M. Warburg, Jack Warner, Harry Warner, Sol Wurtzel, Mrs. Alice Ames Winter, Mrs. Orlando Maro-Irian, Owen D. Young, George Young, Darryl F. Zanuck and Adolph Zukor.

RADIO

The Columbia Broadcasting System will radio-cast the banquet to its millions of listeners. Other important networks have likewise expressed a desire to broadcast the news. (See also "Texaco")

NEWSPAPERS

The Associated Press will run a special feature story about Eddie Cantor for its subscribers . . . comprising America's most important papers. The New York World-Telegram will carry a special feature. The New York Sunday Mirror (circulation over 1,500,000) is using a full color photo of Eddie Cantor for its front cover. Other big newspapers are planning similar special co-operation. The national syndicated feature "25 YEARS AGO TODAY" will play up Eddie's anniversary.

MAGAZINES

Both "LIFE" and "LOOK", leading pictorial magazines with national circulations running into many millions, are planning special layouts for the event.

WESTERN UNION

Western Union will use displays in its thousands of offices in every city, town and hamlet.

TEXACO

All Texaco stations will carry special displays referring to Eddie Cantor's 25th Anniversary. In addition, the Texaco Wednesday night program, over the Columbia network, will call attention to the celebration in advance as well as during the week of the festivities.

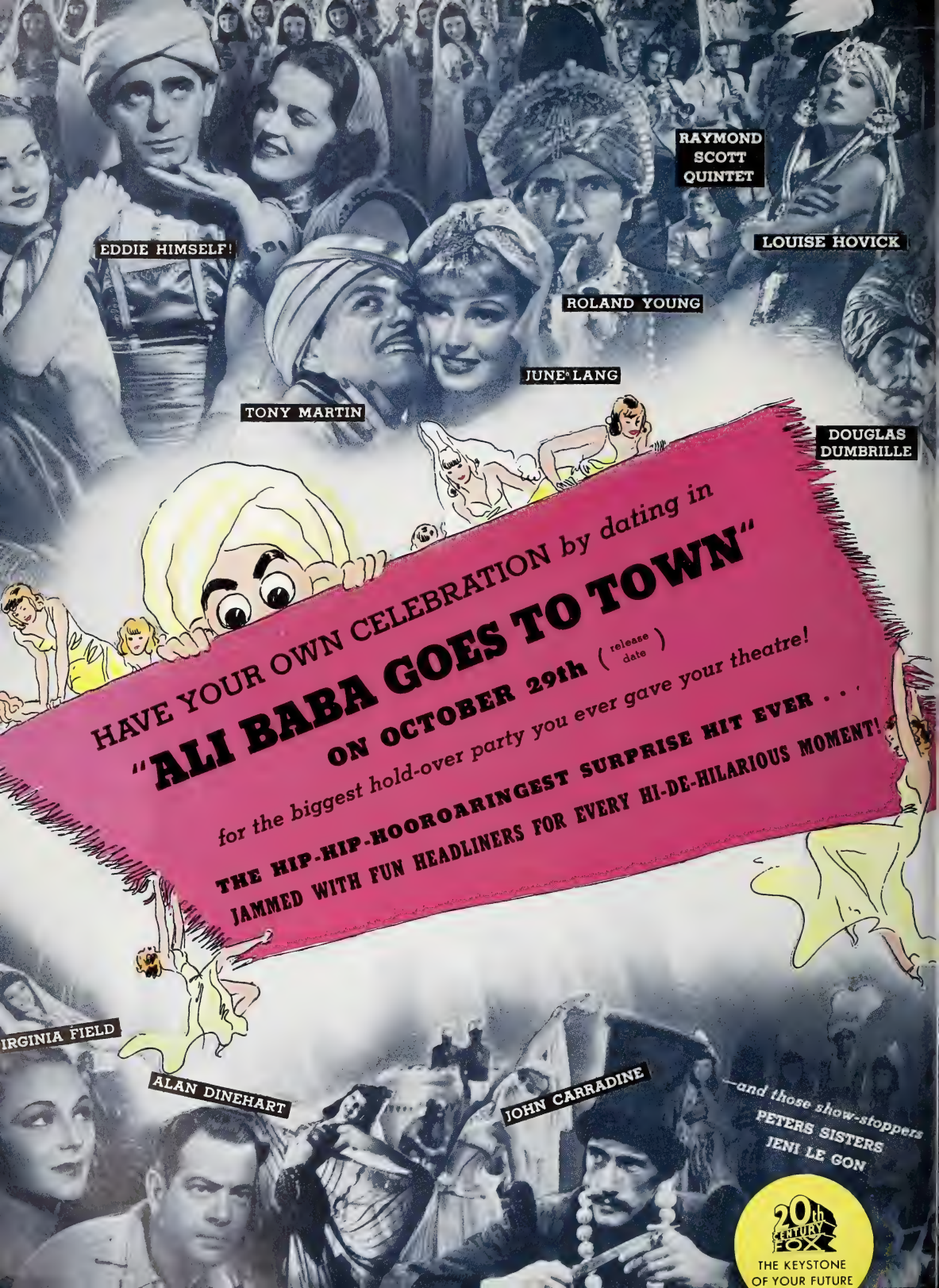
FAN PUBLICATIONS

Leading fan magazines, with their tremendous national circulations, have expressed a desire to join in the tribute with special articles.

AND BESIDES

Motion picture editors, columnists of note, stage publications, motion picture critics, outstanding radio personalities, newspaper editors, magazines of general circulation . . . all are planning to lend their enthusiastic support to make Eddie Cantor Week an unforgettable event!




RAYMOND SCOTT QUINTET
EDDIE HIMSELF!
LOUISE HOVICK
ROLAND YOUNG
JUNE LANG
TONY MARTIN
DOUGLAS DUMBRILLE
HAVE YOUR OWN CELEBRATION by dating in
"ALI BABA GOES TO TOWN"
ON OCTOBER 29th (release date)
for the biggest hold-over party you ever gave your theatre!
THE HIP-HIP-HOORAARINGEST SURPRISE HIT EVER . . .
JAMMED WITH FUN HEADLINERS FOR EVERY HI-DE-HILARIOUS MOMENT!
IRGINIA FIELD
ALAN DINEHART
JOHN CARRADINE
—and those show-stoppers
PETERS SISTERS
JENI LE GON
20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

BINAURAL SOUND DEMONSTRATION HIGHLIGHT OF SMPE FALL MEETING

Society Attacks Academy's Projection Revision Plans; Martin Quigley Warns Against Pressures of Special Pleaders

A demonstration of binaural or stereophonic sound recording and reproduction was a highlight of the four-day fall convention of the Society of Motion Picture Engineers in the Pennsylvania Hotel, New York City, this week.

The SMPE, which, for the most part, represents the manufacturers of equipment for all branches of the industry, also at the meeting gave voice to a charge that the technical branch Academy of Motion Picture Arts and Sciences intend unnecessarily to saddle exhibitors with the expenditure of $1,000,000 for revision of projection practice in conformity with new standards.

The new sound development, also called "third dimension in sound" was explained and demonstrated at the Bell Telephone Laboratories where, also, a demonstration of third dimensional pictures was given by representatives of the Land-Wheelwright Laboratories.

The "Progress Medal," annual award made by the SMPE in recognition of outstanding achievement in motion picture technology, was presented Wednesday evening, at the Society's semi-annual banquet, to Edward Washburn Kellogg, of the RCA Manufacturing Company. At the same time, Dr. Dean Brewster Judd, senior physicist in optics at the National Bureau of Standards, Washington, received the "Journal Award" for the best technical paper published in the Society's Journal in 1937, his paper having to do with "Color Blindness and Anomalies of Vision."

Speaking at the opening day luncheon, Martin Quigley, editor-in-chief of MOTION PICTURE HERALD and *Motion Picture Daily*, reasserted his contention that the motion picture industry could not yield to the pressures of special pleaders, demanding access to the theatre screen for messages of propaganda in the guises of social service and education. He declared again his contention that the business of the amusement business is amusement—and nothing else.

"The screen is regarded covetously by those who seek to alter radically our social and economic system," observed Mr. Quigley. "It is an interesting fact that the pictures which seem to please most these objectors against industry policy are films of a 'realistic' character—and the more bitter the realism the more acceptable they are to that group.

"Their attitude is explainable, I believe, on the grounds that those who seek a revolution seek as a means to that end the fostering of those expressions which create public discontent. They seem to resent the hours of happiness and contentment which the motion picture theatre now affords millions of persons the world over.

"It seems to me entirely proper that a group of men should have taken the motion picture as a medium of expression and built out of it a great entertainment industry. It is further proper that, within those limitations necessarily imposed upon entertainment of all kinds in a decent civilization, these men, and the partnerships and corporations which are their successors, should be permitted to go on about their business and not be diverted into provinces where they do not belong.

"The entertainment industry holds no exclusive mastery over this medium of expression. Any others who wish to see the medium put to other uses are at liberty to do so."

Officers Elected

Results of the balloting for officers and governing board, as conducted by mail, and not including the presidency, which is to be held by S. K. Wolf for another year, were announced as follows: E. A. Williford, National Carbon Company, financial vice-president; Dr. L. A. Jones, Eastman Kodak Company, reelected engineering vice-president; Kenneth Morgan, Electrical Research Products, elected west coast section vice-president; James Frank, Jr., International Projector Corporation, secretary; L. W. Davee, Electrical Research, treasurer; Ralph E. Farnham, General Electric, elected to the board, and Herbert Griffin, International Projector, and Dr. A. C. Hardy, Massachusetts Institute of Technology, both reelected to the board of governors.

Others besides Mr. Wolf, whose tenure of office continues, are the following: On the board of governors: Dr. Alfred N. Goldsmith, M. C. Batsel; also James I. Crabtree, editorial vice-president, and George Friedl, Jr., chairman of the Atlantic Coast section.

Television's position in the laboratory evidently is in status quo, for not a single paper on the subject was delivered during the convention. The extent of television recognition was two demonstrations by RCA in the RCA Building at Rockefeller Center, and conducted by Dr. B. E. Shackelford.

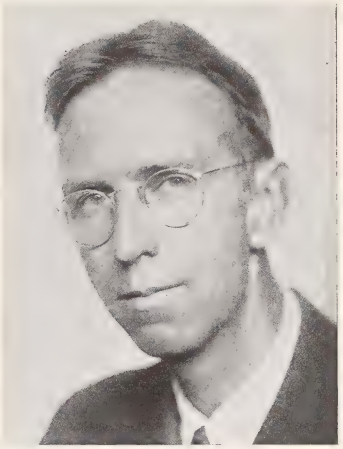
300 Attend Sessions

The motion picture in this country is continuing to make progress in the technical development of its photography and color, sound recording and sound reproduction, laboratory and engineering practice, lighting and projection, reported the motion picture's inventors and technicians during the convention. More than 300 of the industry's engineers attended the 42 semi-annual sessions. Many delegates were present

Winners of SMPE's Annual Awards



EDWARD WASHBURN KELLOGG



DR. DEAN BREWSTER JUDD

Achievement awards presented Wednesday night at the semi-annual banquet of the Society of Motion Picture Engineers went to Edward Washburn Kellogg of RCA Manufacturing Company, who received the 1937 Progress Medal in recognition of outstanding work in motion picture technique, and to Dr. Dean Brewster Judd, senior physicist in optics of the National Bureau of Standards, Washington, who was given the SMPE Journal Award for the best paper published in the Journal in 1936.

SEES $1,000,000 COST TO EXHIBITION

(*Continued from preceding page*)

from Hollywood, Chicago, Rochester and other cities where motion picture equipment is designed, manufactured and used.

Some fifty papers of a technical nature describing the latest advance in equipment and technique were presented. Special sessions were devoted to each of the principal fields of production, exhibition, distribution and the printing laboratory, and to an apparatus symposium, and manufacturers' announcements of new equipment.

Challenges Academy

The SMPE's challenge to the Academy of Motion Picture Arts and Sciences of Hollywood came Thursday in a report by the Projection Practice Committee, of which Harry Rubin, of Paramount, is chairman, and which said, in part:

"In view of the fact that essential action photographed upon the film is often cut off from the screen during the process of projection, the Projection Practice Committee of the Society offered at the Hollywood convention last May, the recommendation that cameramen draw upon the ground-glasses of their view-finding devices, hair-line rectangles that could be used as guides or danger signals in composing their scenes. Specifically, the proposal was to inscribe upon the ground-glass a hair-line rectangle 0.815 x 0.590 inch, which would be slightly within the dimensions of the standard projector aperture, which are 0.825 x 0.600 inch. To avoid misunderstanding, it should be emphasized that this would make no change in the photographic area of the film, but would act only as a warning to the cameraman that the heads or feet of their actors are approaching the points at which their images would not be projected upon the screen in the theatre. By adopting dimensions slightly smaller than the existing projector aperture dimensions, allowance was made for screen masking, film weave in the projector, keystone effect, etc.

"On September 16, 1937, the Academy of Motion Picture Arts and Sciences issued a memorandum dealing with proposed revisions of the dimensions of the standard projector aperture, the stated purpose being to decrease the possibilities of cutting off the images of the heads and feet of actors from the screen. Among other alleged advantages were superior pictorial composition of the scene during production, and the facilitating of composite and process shots, etc. Specifically, the proposal was that the dimensions of the projector aperture be increased to 0.615 x 0.846 inch, and that the projector aperture be moved laterally so that its center-line would coincide with the center-line of the camera aperture.

"The Projection Practice Committee is unable to concur in the Academy's proposal.

Sees $1,000,000 Cost

"It is extremely difficult to estimate exactly what the cost would be to effect a change from the present standard to the proposed dimensions. However, a fair idea may be gained by remembering that there are approximately 16,000 theatres in the United States that would be forced to buy new apertures, shift the screen masking, and probably be required either to renovate their screens or buy new screens. It is estimated that the change could not be effected even in small theatres for less than $50, and may amount to as much as several hundreds of dollars when necessary to purchase new screens. It is probably not too much to anticipate that the cost to the exhibitors of the country would be in the neighborhood of $1,000,000. In addition, it is obvious that all theatres could not make the change at the same time. Many theatres are in financial difficulties, and many of those that are not may not find it convenient to make the necessary expenditure. Accordingly, introduction of a proposed aperture would extend over a considerable period of time during which much confusion and many poorly projected pictures would result.

"The American Projection Society also concurs in this action of the Projection Practice Committee."

Third Dimension Demonstrated

On Monday evening a special session was held at the Bell Telephone Laboratories for the binaural (third dimension) sound demonstration, using for the first time, outside the laboratory, a motion picture with its sound binaurally recorded and reproduced.

"This development of "stereophonic' talking picture recording and reproduction," which was described to the SMPE by J. P. Maxfield, of Erpi, was said to be "the result of a number of years of research carried on by engineers of Bell Telephone and Electrical Research."

"In present-day talking pictures, we obtain only an illusion of sound coming from the point of origin on the screen," Mr. Maxfield said. "Actually, it comes from a fixed point behind the center of the screen with no direction or space-relationship. If for instance we see someone playing a piano on the screen, our ears and our eyes tell us that the sound of the piano is coming from the *keyboard* of the piano because we see the pianist strike the keys. There is no effect of sound motion on the screen. Stereophonic recording and reproduction provides this sound motion or direction."

"In ordinary talking pictures of today sound is picked up with one microphone amplifier channel and recorded on only one sound track. The condition is actually similar to hearing with only one ear," Mr. Maxfield said, in explaining how third-dimension is produced. "In 'stereophonic' talking pictures sound is picked up by two channels and the output of each is recorded on a separate sound track on the film. In other words, there are two separate sound tracks on the film each of which is a recording of just one channel. In reproducing the two sound tracks in the theatre, the output on each track is fed to a separate set of loud speakers at the sides of the screen. The effect on the listener is that he is actually enjoying 'two-ear hearing' (binaural) instead of 'one-ear hearing.'"

How soon the new third-dimension will be incorporated in regular production, and subsequently find its way to reproduction on the screen, is a matter that rests with the production companies, Mr. Maxfield indicated.

"Ultimate naturalness in talking pictures will be accomplished only when color 'stereoscopic' photography, and stereophonic recording are combined and presented together in the motion picture," he said.

The second demonstration, also held Monday evening in the Bell Laboratories, consisted of pictures purportedly demonstrating the accomplishment of "third-dimension" in pictures, as conducted by G. W. Wheelwright, 3d, of the Land-Wheelwright Laboratories, Boston. The SMPE declared that the motion pictures demonstrated gave "the same stereoscopic or third-dimension life-like quality as possessed by the familiar stereoscopic still photographs."

The convention was opened on Monday morning with an address from the Society's president, S. K. Wolf, of New York, and the opening luncheon followed at noon, with the address on "Propaganda, Education, and the Entertainment Film," by Martin Quigley and remarks by Louis Nizer, secretary, New York Film Board of Trade and attorney for distributors.

World Popularity of Films

Nathan D. Golden, chief, Motion Picture Division of the Bureau of Foreign and Domestic Commerce, told the engineers that "American motion pictures are maintaining their immense popularity throughout the world," despite "the barriers and obstructions which tend to limit their sale," and which "continue to be imposed abroad."

John K. Hilliard, MGM Studios, Culver City, told the convention some nine types of "movietone" sound track are currently being used or will be used in the immediate future, as follows: Standard movietone; standard movietone with squeeze—or matted-track; standard movietone with double-squeeze—or matted track; movietone push-pull; movietone push-pull squeeze—or matted-track; variable area bilateral with bias; variable area bilateral with shutter; variable area unilateral bias track; and, variable area push-pull.

Standards Report Read

"The Effect of the Composition of an MQ Developer on its Reduction Potential" was the subject of a paper delivered by Ralph M. Evans and W. T. Hanson, Jr., of Kodak Research Laboratories, Rochester, and Milo Durand, of International Filmbook Corporation, South Norwalk, Conn., explained the "Advantages of Spark Illumination in Certain Types of Photography."

The SMPE's Standards Committee, E. K. Carver, chairman, reported that during the summer 14 new drawings were completed covering 8 mm. film standards, and that standards drawings were revised for sprocket holes in films, and reels for 35 mm., 16 mm. and 8 mm. film. The Committee also reported that it has given initial approval to the adoption of the spacing of 0.15 mm. separating the two halves of the push-pull sound track.

Paul Kellogg, on Monday, brought from his Laboratory of Ornithology, Cornell University, a paper and material for a demonstration of "Hunting with a Microphone the Songs of Vanishing Birds."

W. C. Kunzmann, vice president, gave the Convention Committee report, and E. R. Geib,

(*Continued on following page*)

MUSICAL ARRANGERS ORGANIZING GUILD

Musical arrangers demanding "proper recognition for their work" are working for the formation of a guild to protect their interests. A committee to discuss the project in New York is headed by Joseph Glover, who, in an announcement concerning the organization, termed the arranger "the forgotten man of show business."

Among the demands voiced were credit announcements on network programs, credit announcements on recordings and program credits on musical films and stage productions. The new guild, according to Mr. Glover, would not conflict with the jurisdiction of the American Federation of Musicians.

SESSION GIVEN TO STUDIO PRACTICES

(Continued from preceding page)

chairman, reported on the condition of the Society's membership.

Chauncey L. Greene, of Minneapolis, told the delegates that, "Because commercial motion pictures on 16mm film are an outgrowth of 'home movies,' the standards of projection in that field are low." He said that, "Less care is given to the proper presentation of commercial 16mm films than is the case with theatrical showings of 35mm film, whereas, because of the greater overall magnification, more care should be given."

"The cascade type of film storage cabinet may be relied upon to satisfactorily control film fire in a cabinet having a capacity of ten reels," declared Captain J. G. Bradley, of the Office of National Archives, Washington, in reporting on "Further Progress in Film Storage."

Mr. Bradley added that a new method combining the advantages of insulation and cooling agent, while retaining the unit isolation figures, is in the process of development.

R. J. Fisher, of the Flower City Specialty Company, Rochester, explained a new device for cleaning the sound track of motion picture film during projection, and C. E. Schultz, of Heyer-Schultz, Montclair, N. J., announced a new all-metal reflector for use with projection arcs in theatres, to take the place of the present standard glass reflector.

Projection Practice Session

One of the important sessions, and of particular interest to motion picture exhibitors and their projectionists, was the session, taking all of Wednesday morning, on projection practice, as conducted by Dr. A. N. Goldsmith, chairman of the day. Dr. Goldsmith described "The Practice of Projection," and was followed by two addresses by Frank H. Richardson, editor of "The Bluebook of Projection," published by Quigley Publishing Company, conducting MOTION PICTURE HERALD'S "Bluebook School" of projection.

Mr. Richardson, giving "A Discussion of Screen Image Dimensions," presented an argument for recommended standard screen image proportions based upon the combined dimensions and illumination brightness that will provide more comfortable viewing conditions at the center of the theatre seating space.

In his second paper, Mr. Richardson discussed "Perforated Screens and Their Faults,"

G. P. Barber, of the Government of the Province of Alberta, in Canada, explained the unique system employed at Edmonton for licensing projectionists according to grades. The process of becoming a first-class projectionist requires a licensed apprenticeship of at least 12 months, followed by one year as third-class and, later, one year as second-class projectionist before taking final examination for the first-class license.

Ben Schlanger, theatre architect, New York, told the convention that, "Recent trends toward the smaller-sized motion picture audience, indicate that new considerations can be given to the possibility of a larger and differently-shaped screen, retaining the 35 mm. film." The screen was pictured by Mr. Schlanger as completely occupying the entire forefront of the motion picture auditorium, assuming a space stage instead of an artificially framed picture.

Additional papers given during the meeting

"High-Speed Motion Picture Photography Applied to the Design of Telephone Apparatus," W. Herriott, Bell Telephone Laboratories.

"A Modern Motion Picture Laboratory," C. L. Lootens, Republic Productions, Inc.

"Grain-Size Determination and Other Applications of the Callier Effect," J. Eggert and A. Kuster, I. G. Farbenindustrie Film Fabrik, Wolfen, Germany.

USE OF NEWSREELS TRIED BY CHURCH

An experiment to discover whether a more graphic presentation of ordinary sermon material through the use of regular newsreels will attract more persons to churches is being conducted in Cincinnati this week by the Triennial Convention of Protestant Episcopal Churches.

A lecture stressing the social implications of the newsreels accompanies each screening, the whole, set in a frame of prayer and praise to resemble, somewhat, a regular church service.

"Distortion in the Reproduction of Hill-and-Dale Records," M. J. Di Toro, Thomas A. Edison, Inc., Orange, N. J.

"Recent Developments in Hill-and-Dale Recorders," L. Vieth and C. F. Wiebusch, Bell Telephone Laboratories, Inc., New York.

"Film Perforation and 96-Cycle Frequency Modulation in Sound-Film Records," J. Crabtree and W. Herriott, Bell Telephone.

"Push-Pull Recording," J. G. Frayne and H. C. Silent, Electrical Research Products, Inc.,

Engineering Practices

On Tuesday afternoon, an entire session was devoted to motion picture engineering practice.

"Air-Conditioning with Lithium Chloride," G. A. Kelley, Surface Combustion Corp., Toledo.

"The Activated Alumina System as Applied to Air-Conditioning and Drying Problems," G. L. Simpson, Pittsburgh Lectrodryer Corp., Pittsburgh.

"Die Castings and Their Application to Photographic Appliances," C. Pack, Doehler Die Casting Co., New York.

"The Use of Inconel for Photographic Film Processing Equipment," G. L. Cox, International Nickel Co., Inc., New York.

"Newer Types of Stainless Steel and Their Applications to Photographic Processing Equipment," H. A. Smith, Republic Steel Corp., Massillon, Ohio.

"Vacuum-Tube Engineering for Motion Pictures," L. C. Hollands and A. M. Glover, RCA Manufacturing Co., Inc., Harrison, N. J.

Studio Practices

The session on studio lighting and studio practices, conducted by the Society, featured its Studio Lighting Committee report, by R. E. Farnham, chairman.

"The cameramen in Hollywood," he explained, "are entering an era of 'precision' lighting. Highlights and shadows are carefully balanced with dimmers as well as the placement of the lighting units. This calls for equipment giving more accurate light control. The influence of lighting for color is creating a greater appreciation on the part of cameramen of the color quality of the light in black and white photography."

Mr. Farnham's report also told of the development of a new filter, said to be "of extreme accuracy," making possible the use of incandescent lamps of the "CP" type for color photography, either alone or when "mixed" with other suitable illuminants.

The session on lighting and studio practices consisted of the following papers:

"Spectral Distribution and Color-Temperature of the Radiant Energy from Carbon Arcs Used in the Motion Picture Industry," F. T. Bowditch and A. C. Downes, National Carbon Co., Inc., Cleveland.

"Recent Developments in Background Projection," G. G. Popovici, J. G. Saltzman, Inc., New York.

"Recent Developments in Gaseous Discharge Lamps," S. Dushman, Research Laboratory, General Electric Co., Schenectady, N. Y.

"Light Control in Photography," G. Mili, Westinghouse Electric and Manufacturing Co., Bloomfield, N. J.

"Modulated High-Frequency Recording as a Means of Determining Conditions for Optimal Processing," J. O. Baker and D. H. Robinson, RCA Manufacturing Co., Camden.

"Recording Tests on Some Recent High-Resolution Experimental Emulsions," J. O. Baker, RCA Manufacturing Co., Camden, N. J.

Historical Films Shown

The engineers, on Tuesday evening, attended a showing of selected historical motion pictures, in the Pennsylvania Hotel's Salle Moderne, as arranged by John E. Abbott, director of the Film Library of the Museum of Modern Art, New York.

The concluding sessions, on Thursday, were divided into "Apparatus Symposium and Manufacturers' Announcements," during the morning, and a session on sound in the afternoon.

The apparatus symposium and manufacturers' announcements included the following:

"The Sound-Level Meter in the Motion Picture Industry," H. H. Scott, General Radio Co., Cambridge, Mass.

"A New Motion Picture Camera Crane," E. H. Heyer and E. L. Fischer, Universal Pictures, Universal City, Cal.

"Non-Intermittent Projection," J. F. Leventhal, Leventhal Patents, Inc., New York.

"New Ideas in Mobile Sound Recording Equipment," C. M. Ralph and J. G. Matthews, General Service Studios, Hollywood.

"A Mobile Sound Recording Channel," L. T. Goldsmith, Warnre Brothers Pictures, Inc.

"A Device for Cleaning the Sound-Track of Motion Picture Film During Projection," R. V. Fisher, Flower City Specialty Co., Rochester, N. Y.

"A Recorder for Making Buzz-Tracks," E. W. Kellogg, RCA Manufacturing Co., Inc., Burbank, Cal.

"Advantages of Spark Illumination in Certain Types of Photography," M. A. Durand, International Filmbook Corp., South Norwalk, Conn.

"A Flash Fire Valve for Fire Prevention in Motion Picture Projectors," R. V. Fisher, Rochester.

Papers read at the Thursday sound session were as follows:

"Reduction of Loop-Length Variations in Non-Slip Printers," E. W. Kellogg, RCA Manufacturing Co., Inc., Camden, N. J.

"Transmission Characteristics of Western Electric Re-recording Channels," C. R. Daily and F. L. Hopper, Electrical Research Products, Inc., Hollywood.

"Permanent Magnet 4-Ribbon Valve for Portable Channel Push-Pull Recording," E. C. Manderfeld, Electrical Research Products, Inc., Hollywood.

"Improvements in Noise-Reduction Circuits," R. R. Scoville, Electrical Research Products, Inc., Hollywood.

"Improved Methods of Detecting Light-Valve Overload," C. R. Daily, Electrical Research Products, Inc., Hollywood.

"Overload Limiter for the Protection of Modulating Devices," R. R. Scoville, Electrical Research Products, Inc., Hollywood.

PARAMOUNT WINS MINNEAPOLIS ROUND, IS SUED IN LOS ANGELES

Temporary Injunction Halts "Buyers' Strike" in Minnesota; Coast Exhibitors Charge Conspiracy Against Independents

Paramount, loser of the first court battle to halt boycott activities of Philadelphia exhibitors, evened the score in the controversy over the reputed non-delivery of pictures scheduled for release in contracts, by obtaining a temporary injunction, restraining Minneapolis theatremen from continuing their "buyers' strike."

Litigation, however, is not yet finished in either city.

In the Philadelphia case, Paramount has appealed from the court ruling and a decision is now pending in the court of appeals.

In Minneapolis, the recently granted injunction will remain in effect only until after a hearing is held on a petition for a permanent order.

Meanwhile, a third action involving Paramount, has been filed by the Mass Exhibitors Committee in superior court, Los Angeles. The committee, representing approximately 40 theatres in Southern California, is seeking to collect $45,000 damages for alleged fraud and monopolistic practices.

The temporary injunction was granted in federal court, Minneapolis, by Gunnar Nordbye, judge, who ruled that the defendant exhibitors had conspired among themselves to effect a "buyers' strike" in violation of the anti-trust laws. He also found that the tactics employed by exhibitors tended to coerce others into refraining from contracting for Paramount pictures, with a resultant interference with interstate commerce.

The decision was in striking contrast to that handed down by the Philadelphia judge, Oliver Dickinson, who ruled the court had no jurisdiction because, due to the strike, Paramount films were not interstate commerce.

Picketing Is Barred

Under the order signed by Judge Nordbye, exhibitors in the Minneapolis territory were enjoined from effectuating the "buyers' strike" with "peaceful persuasion"; from picketing the Paramount Minneapolis exchange or any theatre showing the company's pictures; from the use of "intimidation, threats, force, fraud or defamatory publication," to induce employees to leave their work, theatre patrons to withhold their patronage, or other exhibitors to refrain from buying the company's product.

The decree also stipulated that the defendants were restrained from "advising or requesting" anyone not to do business with the company or its customers under implied threats or intimidation.

Three Questions Cited

Three questions, according to Judge Nordbye, were raised in the case: first, whether the court had jurisdiction, second, whether Paramount was guilty of fraudulent or unconscionable conduct in its dealings with the defendants, and third, whether, if Paramount came into court with "unclean hands," it should be denied equitable relief.

In holding that the court had jurisdiction, the court declared:

"The very intent of the entire plan and scheme of these defendants in entering into the conspiracy is to accomplish the restraint and limitation of complainant's films in interstate commerce."

Should the court fail to have jurisdiction on the interstate question, Judge Nordbye continued, "it is entirely probable that this court would not be justified in refusing to assume jurisdiction" as "a diversity of citizenship exists and the sums involved are sufficiently large to establish a legal action of conspiracy to boycott."

Judge Nordbye pointed out that because of the conflicting affidavits filed by the principals "it would be presumptuous for the court to conclude . . . the complainant does not come into court with clean hands."

"If contracts have been violated," the Judge concluded, "if legal rights have been flaunted, and such matters are collateral to the controversy, it would seem that defendants must resort to the law and have these wrongs redressed and not indulge in open violation of the laws of this land to achieve that to which they assume they are entitled."

The California Action

The action instituted in California is against Paramount Pictures, Inc., Paramount Pictures Distributing Company, Inc., and ten "John Does."

It was charged, in the complaint, that through affiliation with the Motion Picture Producers and Distributors of America all of the companies "cooperate with one another to the end that competition in all fields of the motion picture industry may be reduced and eliminated. That as a part of the said policy, the defendants and other members of the Motion Picture Producers and Distributors of America conspire and cooperate with one another for the purpose of harassing, embarrassing and damaging independent theatre owners such as plaintiff. . . ."

The manner in which a company's product is purchased was then outlined and a copy of a standard contract was attached to the papers.

A list of 11 pictures, which the plaintiffs contend were named in the 1936-37 contracts and were not released, next was given. The list included "Souls at Sea," "High Wide and Handsome," "Angel," "Spawn of the North," "The Count of Luxembourg," "The Barrier," one additional motion picture starring Marlene Dietrich, one starring Claudette Colbert, one with Harold Lloyd, and one starring Gary Cooper.

Columbia Holding Weekend Meeting

The first of three divisional sales meetings planned by Columbia Pictures Corporation is to be held in Chicago at the Drake Hotel on Saturday and Sunday. A. Montague, general sales manager, will preside.

Representatives of the home office expected at the meeting besides Mr. Montague include Joe McConville, Rube Jackter, Jerome Safron, Louis Astor, Lou Weinberg, Max Weisfeldt, Henry C. Kaufman, George Joseph and Milton Hannock.

The branches represented by managers and sales force are Chicago, Detroit, Washington, Des Moines, Minneapolis, St. Louis, Omaha, Indianapolis, Kansas City, Pittsburgh, Cincinnati and Cleveland.

Columbia is arranging a series of nation wide screenings to insure the launching of "The Awful Truth."

Examination of Balaban Ordered in Hayim Action

Barney Balaban, president of Paramount Pictures, under a decision handed down on Wednesday by Justice William P. Collins in New York supreme court, was ordered to appear October 21st for examination before trial in the suit brought by Ella Hayim, minority stockholder, seeking an injunction to restrain enforcement of an employment contract signed with Adolph Zukor.

Answering the motion for examination of Mr. Balaban, Paramount attorneys had charged that the suit was "merely an attempt to harass the company in whose interests the suit purports to be brought."

In granting the motion Justice Collins ruled that the executive may be examined only on the terms of the contract itself and not on the negotiations which led to it. The company also was ordered to produce books and records necessary to the examination.

Contract Terms Questioned

The contarct with Mr. Zukor which was made on April 26 provides for a $3,000 weekly salary with a bonus of seven and a half per cent on the profits up to $2,500,000 and five per cent on profits above that figure. The plaintiff seeks to examine Mr. Balaban before trial about the terms, conditions and compensation of Mr. Zukor's employment between July 1, 1936, and June 15, 1937; the details of the April 26 contracts, receipts, expenses and profits relating to film operation as defined in the contract from Aug. 1, 1936, to Sept. 23, 1937, money disbursed to Mr. Zukor for that period, capital employed by Paramount and subsidiaries in the production and distribution of films under the title of film operation and information as to the $2,500,000 allegedly set up on Dec. 31, 1934, as film reserve and the alleged crediting of that sum to profits of 1936 on which Mr. Zukor's compensation was allegedly computed.

Whitney N. Seymour of the law firm of Simpson, Thatcher and Bartlett stated in his affidavit that the complaint was too vague and general. He pointed out that Mr. Zukor's contract was approved at a stockholders' meeting by a vote of 3,571,056 to 11,722. He also charged that "the complaint in the present action was verified on June 12, four days before the stockholders' meeting and the action was commenced on the same day of the meeting. The verification of the complaint before the stockholders' meeting shows that the suit is in utter disregard of the stockholders' wishes and must have been for some ulterior purpose. This motion to examine broadly as to matters not within the scope of the action must be viewed as a near attempt to harass the company in whose interest the suit purports to be brought."

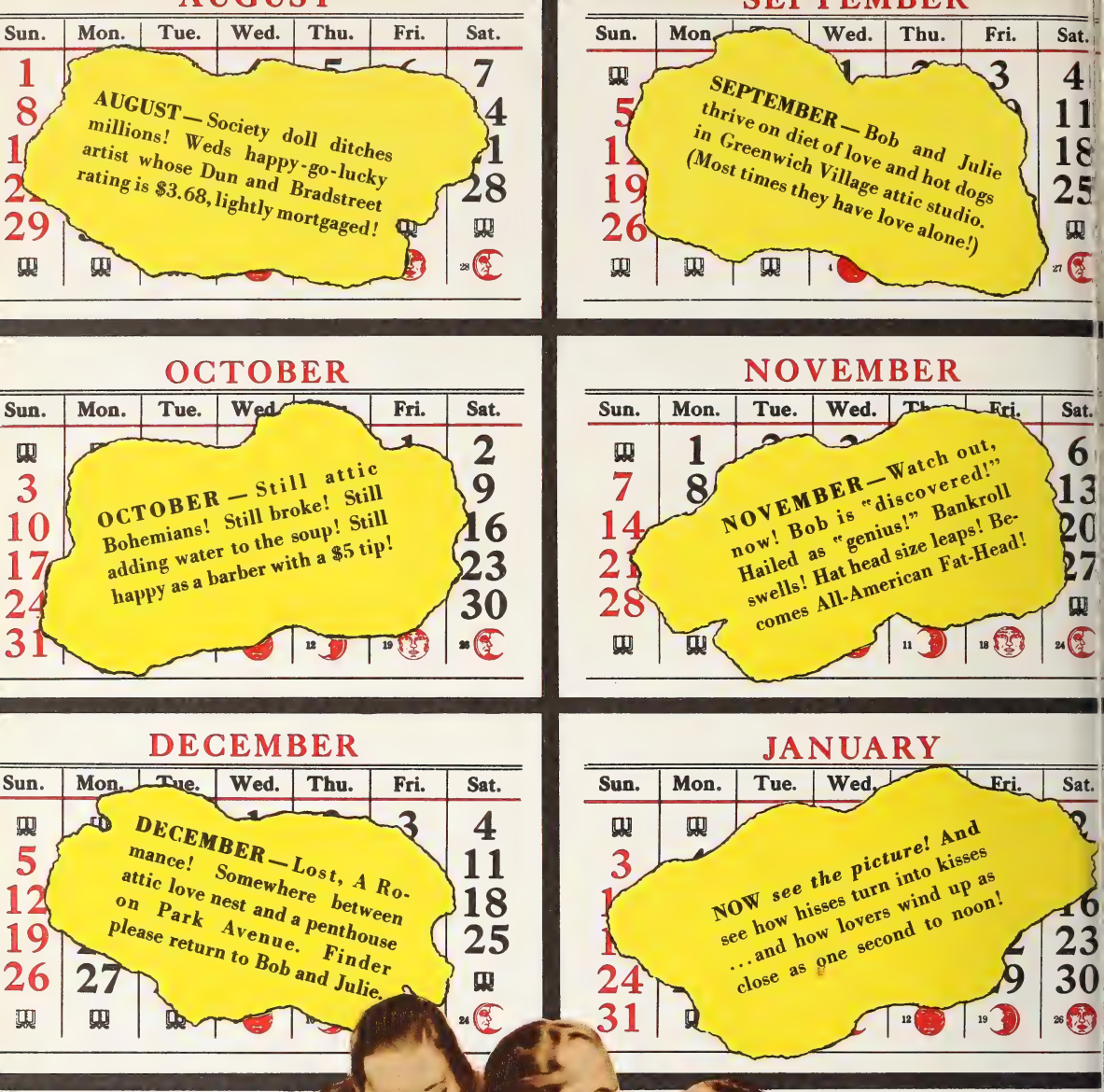
North Dakota officials were granted an extension until Thursday to file an answer to Paramount's action to enjoin the state from enforcing the circuit theatre divorce measure which was enacted at the last session of the legislature.

"Live, Love and Learn"

is a swell movie, brimful of laughs, heart-throbs and romance.



Never a gayer and more human performance than Bob Montgomery's with Rosalind Russell. Bob Benchley delivers 1,000 laughs and M-G-M delivers a hit!



Peppy personalities in sparkling B. O. entertainment!

ROBERT MONTGOMERY
ROSALIND RUSSELL
***and* ROBERT BENCHLEY**

LIVE, LOVE AND LEARN

with **HELEN VINSON** · Mickey Rooney · Monty Woolley · Screen play by Charles Brackett, Cyril Hume and Richard Maibaum · Original Story by Marion Parsonnett · Directed by George Fitzmaurice · Produced by Harry Rapf

ROAR—METRO-GOLDWYN-MAYER—ROAR

LITHO U.S.A.

SHANGHAI THEATRES SHELLED AND LOOTED; AIR BOMB KILLS MANAGER

Shipment of Film by Rail Is Abandoned; Curfew Bars All Gatherings After 10 P.M.; All Nanking Houses Close

The following foreword from J. P. Koehler, Shanghai correspondent of MOTION PICTURE HERALD, explains why the following article, written at Shanghai on August 30th, did not reach New York until October 9th. —Ed.

"Sorry this is delayed, as it was to go out on the S. S. President Hoover, which, however, after being bombed by Chinese planes about fifty miles off Shanghai on the afternoon of August 30, did not make port but continued on to Japan. The next mail out is uncertain at the moment."

by J. P. KOEHLER
in Shanghai

Shanghai in war! And what to say that concerns the immediate field to which your correspondent is presumed to confine his story when mind and body are entirely filled with the atmosphere of war, the rumbling of heavy gun fire and the bombing of civilian centers, punctuated by the rapid fire anti-aircraft day and night, and the atrocious odors of the slaughterhouse and battlefield?

What to say about business! Well, there just isn't any business at present and hasn't been since the night of August 12th, when the mobilization of the Shanghai Defense Forces was broadcast over every radio and on every screen, and men left performances hurriedly to don uniform and equipment and hasten to headquarters in the dead of night.

To begin with, we've also been called out, and for two weeks, until regular troops came in and relieved us, did what the Shanghai Volunteer Corps is supposed to do until reinforcements arrive—hold the line in event of danger to the Settlement. Yes, we had plenty of excitement and many a tale of "how near *that* one came"—and we've lost some sleep, hardened some muscles pitching sandbags, and sweated off many a superfluous pound, when the mercury stood 96 in the shade.

And on that notorious Saturday the 14th, when the bomb dropped within 100 yards of the Nanking theatre, just about when the show was letting out in the afternoon, and wiped out a thousand or more, piling them four and five deep in destruction—the theatres in Shanghai shut up tight and have not reopened to date. [Cables from Mr. Koehler since the mailing of this letter told of the reopening of theatres.—Ed.] And just when things were easing up a bit and there was hope to start performances again, along came the bomb that struck in Shanghai's most crowded corner—the Sincere Department store—and wiped out a few hundred more and rather took the edge off of our appetites by the time we got through cleaning up the bloody mess. And with that, the authorities were more than a little concerned about allowing crowds to gather in one spot, so the cinemas stayed closed.



J. P. KOEHLER, MOTION PICTURE HERALD *correspondent in Shanghai, completes a tour of duty with the American Company of the Shanghai Volunteer Corps.*

Up north, we hear that some cinema are being opened again and, on distributor reports from that quarter, "expenses for the week anyway." In Nanking, after the air-raid of Sunday, August 15th, the cinemas and censors quit entirely.

Distributors are concerned over the fate of films that were in transit from Nanking to Shanghai when train service was disrupted, of films lying in the North Station in Shanghai, which, viewed yesterday by your correspondent, looked still in good shape, and with most of the station and train sheds still intact, had loads of express matter on hand just before hell broke loose.

With communication completely disrupted and telegrams and letters taking days to arrive even from nearby cities, there is no possible way of determining at the moment how much damage and financial loss has been caused to the film trade by the present hostilities in the North and in Shanghai.

All films in Nanking are believed to be safe, under the care of a representative of the Film Board of Trade (China), and comparatively little damage has been done in Nanking proper by Japanese air raids.

Shanghai seems to have been one of the worst sufferers from such raids. The bombs have caused terror, loss of life, and, by the fire which has now wiped out a greater portion of the eastern district of the city, and completely denuded the Eastern and Hongkew districts of any but Japanese and Chinese military and a few stray civilians and the occupants and officers of the now famous Ward Road Jail, and has probably ruined the interiors of at least five or six of the dozen or more cinemas in those districts, it will be a long time before business again assumes even a semblance of normalcy.

The Willies theatre, operated by Peacock Motion Pictures Co., Inc., an American concern, was struck at least four times by shells and the interior well flattened, though, through the efforts of the intrepid theatre manager and some of the staff, the more valuable parts of the projection equipment was removed under fire. The Ritz theatre, just undergoing renovation and reconstruction for reopening, is reported looted. The Broadway and Eastern theatres, in the heart of the great fire area in the Eastern district of Wayside, are reported as having come through with a good scorching but otherwise intact, unless looted, but there are several other houses the fate of which is as yet unknown, as the Japanese Military refuse inspection of these areas as yet.

So far, no reports have been received of any theatre in the Tientsin or Peiping area having been destroyed, but some of the Tientsin cinemas in the native districts must have been damaged.

Shipments of film by rail are entirely stopped. By steamer it is possible to make a few shipments both north and south.

Efforts are now being made by the Shanghai offices of the film distributors to a partial reopening of local first-run theatres and such as are not in the immediate danger zones. A curfew, from 10 P. M. to 5 A. M., forbids all persons, except on direct business with absolute necessities, from being on the streets, and therefore evening performances, except perhaps one at 7 o'clock, cannot be held, but afternoon shows may be allowed soon.

Owing to the fact that considerable bombing is still taking place, the authorities are reluctant to allow grouping of individuals, though the situation as regards the International Settlement south of Soochow Creek and the French Concession has eased considerably, due probably to certain troop movements tending to draw the fighting away from Shanghai and further to the west and south of the city.

At the moment Japanese planes are roaring overhead in bombing and reconnoitering pursuits. Chinese guns are and have been comparatively quiet for the past three days.

What the fate of Shanghai will be when it falls into the hands of the Japanese is a guess, of which yours is as good as mine. There is much talk, but the outcome is indefinite. The Japanese have flouted the International Settlement authorities by seizing all of the northern and eastern districts of the Settlement. All we can do is wait and see.

In the meantime, the film trade is en-

(Continued on following page)

CENSORS MAY MOVE TO SHANGHAI

(Continued from preceding page)

deavoring to carry on as best it can, shipping when it can do so, but what is going to happen to those contracts that will be subjected to the "force majeure" clause? Wait and see? Yes, that is about all we can do, and, for the present, stick to the office between duty at the front or patrolling the streets or breaking up incipient riots, and hope for better times. But it will be months and months before Shanghai's film trade recovers, and before the losses sustained during the present troubles north and here—with more to come probably when this sector is "mopped up"—can be made up.

Anyway, "Cheerio"—until the check-up, which already reveals one well-known cinema manager blown to kingdom come in the Sincere store bombing—Mr. Y. L. Bein, Chinese manager of the World theatre, Shanghai.

—

Film Offices Under Fire Several Times

In a second article, mailed September 8th and received on Monday of this week, Mr. Koehler writes that "Shanghai is desperately trying to make a semblance of 'business as usual,'" that film interests are "trying to open the cinemas and hope to this coming week."

We are now in our fourth week of hostilities in the Shanghai area. Theatres have been closed since Bloody Saturday, August 14th. From all over China reports are coming in of the closing of cinemas. Canton reports today, "All cinemas closed"; Amoy, Swatow also. Up the Yantze river reports of August 30th show cinemas still operating in Changsha. Tsingtao cinemas still are running, since the menace of near hostilities has been eased by the evacuation of all Japanese nationals and men of war in order to preserve peace in that city.

Film Shipments Uncertain

Communications have been disrupted, telegraphs are uncertain and mails delayed but are carrying on under heavy handicap. Shipment of films by a few foreign (not American) vessels out and into Shanghai are uncertain and precarious. Shanghai distributors' head offices are operating with depleted and worried staffs despite the constant rumbling of guns, aerial bombardments and the bursting of shells and scatter of shrapnel overhead.

Offices Under Fire

The offices of Paramount, Twentieth Century-Fox, United Artists and Columbia, also of the Film Board of Trade (China) in the Capital Theatre Building have been several times under fire.

On Friday, September 3, an artillery and naval duel, combined with machine guns' and snipers' bullets, broke loose within 700 yards of our windows and shattered the peaceful Sunday morning appearance of our now empty Soochow Creek and Wangpoo river, and the normally busy and crowded Bund.

Over across the creek, and a block to our west, the offices of RKO-Radio, MGM, Universal and Warner Brothers-First National, in the Embankment Building, have had their scares of shot and shell nearby, and are still carrying on, though the main staffs have removed to safer areas in Shanghai. And RKO's front door is sandbagged high!

AMERICANS PROTEST WASHINGTON STAND

Reactions of American businessmen in war-torn China to Washington's expressed viewpoint on evacuation, J. P. Koehler, *Motion Picture Herald* correspondent at Shanghai, writes:

"American business men and women here in Shanghai strongly disapproved the statement accredited to President Roosevelt that we must evacuate or sacrifice the protection of our government. We cannot do that. We operate under American laws, under American courts, and are as much a part of the U. S. A. in our business enterprises and home as American business men in Washington. To lose it all after years of effort in forwarding American trade, under the extra-territorial rights under which we operate, is unthinkable.

"American business in China demands that the American people at home understand our position rightly, and appeal to the sense of justice and right of the American public. We don't want war, but we expect to see American rights fully protected and not to be forced home to enter the ranks of the unemployed."

Trouble Either Way

Shanghai's first-run cinemas are between the devil and the deep sea. If they open they may be subject to the national feeling against amusements of any sort, and if they don't, despite police permission and encouragement to do so, they are condemned by the public, which wants some sort of relaxing entertainment in between anxious and harrowing movements. Ice-cooled cinemas find it impossible to operate, with sufficient ice unavailable and the unseasonable temperature of 95 to 100 degrees F. each day.

The USS Augusta will give a huge minstrel show at Shanghai's largest cinema—the 2,000 seat Grand theatre—this week, for the benefit of refugee sufferers. This may prove an opening wedge.

Nanking Board May Move

Every time we think it's quieting down we are rudely shaken from our sense of security by another bombing or artillery dual nearby, and we carry our tin hat along with us to office, still keeping in uniform, subject to one hour's remobilization call! Our "front line" defenses are now mostly held by "regulars"; our job is mainly "internal pacification" and riot duty for the moment.

With no censor board at Nanking for three weeks, the stock of films on hand is at a standstill, but it is hoped to remove the Board to Shanghai should cinemas here reopen.

Anyway, we're carrying on as best we can, hoping for better days, and not all of us, in fact few of us, intend to avail ourselves of the paternal advice of Washington to "clear out" and leave the results of our years of effort. To what purpose?

The Cheerful Aspect

When the theatres in Shanghai closed on "Bloody Saturday," August 14th, the Nanking theatre was displaying advertising for "Smiling Through"; the Metropole front showed "Thunder in the City," and the Grand theatre "Singing Marine." How's that for coincidence?

* * *

We liked the looks of that 4-inch length of shell fragment that buried itself in a shed roof two feet from our head and dug it out with our bayonet. It's a nice souvenir paper weight now!

* * *

Laughter at a Premium

Stop Press!! The Grand theatre, Shanghai, announces it will reopen Friday, September 10th, with "Easy Living" (Paramount). Are they just kidding us? Well, we can use a few good, hearty laughs!

* * *

The weather man had no mercy on us until September 7th; three weeks of sweltering at 95 degrees F. and over, mostly over! Today cool breezes send us a lung-filling welcome. We haven't sweated this morning, and it's 10:00 a. m.!

* * *

Somewhere on the Whangpoo front something is going "Boom" every few minutes followed by "Cr-u-n-ch!" as the Japanese warships shell the Chinese lines, and north about one mile rather hot artillery firing is sending the shells over Chapei and Hongkew with depressing regularity.

* * *

Worries About Rent

Our stenographer is worrying about next year's rent! And that, after the disastrous Yu Ya Chung Road bomb that wiped out about a thousand, dropped just about 200 yards away under her apartment's windows and shook her up a bit! She's not evacuating!

* * *

Some of the women evacuatees unannouncedly have returned to the "safety" of Shanghai after having been earthquaked in Manila and typhooned in Hongkong—only to find some hubby very much engaged in indoor and outdoor sports! "My Dear—it's the war. What do you expect?" And it's so hard to get any sleep!

* * *

Who said evacuate? Why, we feel safer than on a Fifth Avenue traffic crossing! Theatres will reopen some day, and there's still plenty of rice on hand. We even have ice-cream and beer at the old prices.



HELLO! ooH! aM I H-A-p-P-y!
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PLAN FOR 100 PER CENT PRODUCERS' ASSOCIATION FAILS IN LONDON

British Interests Fear Too Great Influence by Americans; MGM's British United May Sign Jessie Matthews

by BRUCE ALLAN
in London

The plan for an all-inclusive Film Producers Association, endorsed in March last at a meeting attended by representatives of one hundred and fifty companies, has fallen through.

The Association will come into being, a formation committee having been appointed with Capt. the Hon. Richard Norton as chairman to draft its constitution, but its functions will be limited to negotiations with organized labor.

In effect it will be a joint employers' council, over against the Film Industry's Employees' Council. Establishment of the last-named unit was announced this week by the Association of Cine-Technicians and the National Association of Theatrical Employees, who will invite other trade unions to cooperate in a policy of one hundred per cent unionization.

British Producers "Scared"

The original constitution of the Film Producers Association provided for five panels; producers, studio owners, producers of short subjects, newsreel producers, and laboratories. It was anticipated that the present Film Group of the Federation of British Industries would be merged in the producers' panel. Mr. M. Neville Kearney, secretary of the Film Group, was slated to become secretary of the FPA.

The plan has fallen down on account of what seemed its greatest merit. Essential in the draft of the constitution was the proviso that membership be open to any company engaged in the various departments of production in England, irrespective of nationality. The aim being a hundred per cent organization, such a condition seemed necessary and logical, but it has scared British producers, although there is good reason for saying that the FPA as planned had the approval of the Board of Trade.

This Government department, it may be assumed, is alive to the absurdity of regarding as representative of production in England any organization which does not include Metro-Goldwyn-Mayer, Twentieth Century-Fox, Paramount, and other American companies which, through British subsidiaries, plan large scale activities here.

Fear of Being "Swamped"

The specifically British interests at present organized in the Film Group also were conscious of the fact that, with the British activities of U. S. groups conducted by companies British by legal registration, the Americans could not be excluded logically from a body with a wide constitution. The fear of being "swamped" by these interests is the motive force which now is expected to reduce the field of the FPA so drastically.

In the present political atmosphere the attitude of the strictly British companies is understandable if not exactly courageous. A great deal of the controversy upon the coming Films Bill may turn on the exact definition of a British film. Always to be born in mind is that certain producing interests want the new legislation shaped so that reciprocity, for instance, shall benefit only films made by companies controlled by British money. The present legal definition of a British film, which seems likely to be repeated in the new bill, allows foreign capital to be employed to any extent in its production.

Until the Films Bill is an Act, and operative, it seems that the all-embracing Film Producers Association therefore is shelved. British producers will remain in the Film Group as a separate section, representing limited and in some sense parochial British interests, and shutting their eyes to the fact that quite a piece of the capital employed by this section comes from Continental sources. When the quota's future has been decided, the scheme probably will be revived. The Film Group, in any case, inside or outside of a larger body, will continue to speak for the, more or less, hundred per cent Britishers.

Doyle's Circuit Plans

Stuart M. Doyle, arriving from New York, outlined a plan for establishment of an "Empire circuit" of super-theatres in key cities of the British Empire, for the purpose of putting British films on the map through adequate presentation and exploitation in all the territories under the Union Jack. One hundred theatres are necessary for this purpose, he says, and he proposes to organize them through a private company.

Mr. Doyle also has British production plans, and has selected his first subject, but declines to say with which if any of various British companies he may cooperate; he has had discussions with several, he adds.

The Doyle theatre-cinema-restaurant center in Lower Regent Street will open in the spring or early summer of 1938.

▽

Rapid extension of the British production plans of Metro-Goldwyn-Mayer is indicated in news of producer and star signings. With others expected to follow soon, these engagements indicate that, through its subsidiary Metro-Goldwyn-Mayer British Studios, Ltd., MGM is organizing here on a basis of definite permanency and with a clearly marked policy of exchanging talent between Hollywood and London. The British organization is being planned and staffed as an integral part of the MGM producing machine.

The most significant engagement announced by Ben Goetz, managing director of the British company, was that of Victor Saville as producer and director. Mr. Saville is admittedly one of the outstandingly successful of British film makers. For Gaumont-British, which he first joined in 1920, he made, among other pictures, "I Was a Spy" and "It's Love Again," which established Jessie Matthews in America. In association with London Films, at Denham, he recently has produced "Dark Journey," "Action for Slander" and "Storm in a Teacup," all rated boxoffice pictures. He just has completed "South Riding," and was scheduled to make "Dancers in Mourning," now abandoned.

May Get Jessie Matthews

The speed with which MGM is working is illustrated by the fact that Saville reported for duty at Denham a few days after the contract was signed. The official statement announced that he would "become one of a group of producers, working under a single studio head." At the present moment the MGM group of British producers consists of Saville and Michael Balcon, in charge of the Robert Taylor "Yank at Oxford" unit, but it is generally believed in London that it is destined to grow rapidly, by means of further signings which may seem sensational.

One possibility, which in some inside quarters is rated a probability, is that Jessie Matthews will become an MGM British star immediately on the conclusion of "Sailing Along," the current and last picture under her contract with Gaumont-British.

Recently announced by Miss Matthews and her husband and producer, Sonnie Hale, was that they purposed to form their own production unit, and to continue to make British pictures. Offers from practically every large Hollywood company have been available to Miss Matthews for some time, but her determination to make pictures in her native country is declared to be unalterable.

Association with Metro-British would meet her wishes and at the same time provide her with a major American release. It would possess all the advantages of a Hollywood contract without its drawbacks.

Significant in the circumstances is that Victor Saville is generally rated as an ideal producer for Jessie Matthews, and that his assumption of that function would leave Sonnie Hale free to act opposite his wife while still cooperating in direction.

Getting Story Plum

Another sequel to the Saville engagement seen as certainty was that the producer would take to MGM the rights in A. J. Cronin's sensational best-seller, "The Citadel," which he acquired in face of intense Hollywood competition and planned to produce for London Films. A statement from Saville confirmed this expectation. The Saville engagement therefore incidentally gives MGM one of the story plums of the year.

The Saville contract is understood to provide that only with his consent can the pro-

(*Continued on page* 36)

SIX MORE ADD THEIR REPORTS ON FILMS

Six more exhibitors, from four states and Ontario, this week contribute reports to "What the Picture Did for Me."

Sending in reports for the first time are these:

M. Bailey, Strand Theatre, Dryden, Ontario, Canada.

C. T. Cooney, Jr., Waldo Theatre Corporation, Waldoboro, Maine.

Steering their typewriters out upon the track again, after more than a year of silence, are the following:

H. T. Nokes, Elite Theatre, Nixa, Missouri.

M. S. Porter, Orpheum Theatre, Nelsonville, Ohio.

Harold Smith, Dreamland Theatre, Carson, Iowa.

J. E. Palmer, State Theatre, Presque Isle, Maine.

Read the comments of these showmen in the department, this issue.



IT TOOK ONE WHOLE YEAR TO MAKE THIS AMAZING SHORT SUBJECT!

Pete Smith's

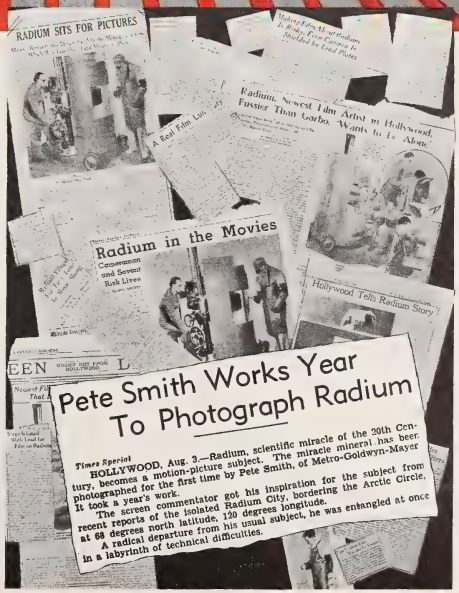
ROMANCE OF RADIUM

M-G-M brings you the most costly short subject ever made. One entire year was devoted to making the first motion pictures of the "miracle mineral" for the screen. Radium, the most dangerous substance known to man, is also the most valuable. Filming it was a perilous undertaking. Making it factual was a technical triumph. That's why every newspaper in the land, from the New York Times to the smallest weekly, has devoted full pages and rotogravure space to a one-reel motion picture. It is more than a picture, it's the triumph of showmanship over seemingly unsurmountable obstacles. Pre-sold, it will attract more attention to your theatre than any one-reel picture you have ever played. It is a thrilling entertainment that offers unlimited publicity and exploitation values.

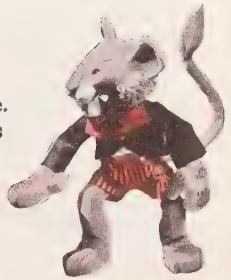
A NOTED THEATRE OPERATOR WRITES:

"Dear Mr. Pete Smith: For four years I have booked every short subject you have made and always in 'A' time. You are the best loved and most respected person on the screen today by men, women and children in big towns, little towns, first, second, third and subsequent runs and return engagements. One of the remarkable things about your work is that each subject invariably maintains your high standard. No other short subject series has such a record.

—*Mrs. Besa Short, Interstate Circuit of Texas*"



Pages of Publicity precede its release. Leo, Jr., is on the job just like his pappy!



STUART DOYLE PLANS EMPIRE CIRCUIT

(Continued from page 34)

ducer be employed outside England, but part of the MGM policy is undoubtedly to send all its British acquisitions to Hollywood for experience, while employing established American star values as the basis on which to build its British organization.

An instance, balancing the dispatch of Robert Taylor and his support to London, is the engagement on a long-term contract of Greer Garson, leading woman in the current St. James's theatre attraction, "Old Music." Miss Garson, a Titian-haired Irish beauty, will leave for Hollywood immediately the play ends.

Also signed on a long term contract is Griffith Jones, highly esteemed as a romantic lead since he made a hit in "Escape Me Never." Currently, Jones is in MGM's "A Yank at Oxford."

John R. Woolfenden has arrived from Hollywood to take charge of publicity, at Dedham, for Metro-Goldwyn-Mayer Studios, Ltd., starting with "A Yank at Oxford."

Carl Esmond Next

To follow Miss Garson to Hollywood is Carl Esmond, currently playing the Prince Consort in "Victoria Regina" at the Lyric theatre. He also has a long-term contract and will sail for Culver City immediately the London run of the play ends. Esmond was originally Willi Eichberger, a Viennese stage and screen star. Louis B. Mayer spotted him at the Lyric.

During Mr. Mayer's stay here and on the Continent it is understood that tentatively arrangements were made which will result in still further announcements of spectacular signings. For the moment London finds the present series quite enough to digest. Suggestions that plans for serious American production in England were so much talk look singularly absurd in face of activities which, apart from bringing major Hollywood celebrities to London, appear to have given MGM most of the brains of the old G.-B. production unit and to promise to give them the beauty also.

Factor in Films Bill

That Hollywood, as represented by MGM, is conducting so wholesale a raid on British personalities will possibly be made the basis of criticism of the new Films Bill, seen as the deciding factor in determining that policy, but the criticism will not come from those whose livelihood depends on a thriving British production industry.

To actors, directors, writers and technicians, all protected by the provisions of the new legislation, the reality of MGM's British plans, so soon to be emulated by Paramount and others, seems the biggest stimulus British production has had since the original Films Act made it a practicable proposition.

▽

GB Pays Dividend

Payment of the half-yearly dividend on the 5½ per cent cumulative preference shares of Gaumont-British Corporation, Ltd., was made on the due date. This action renders impossigle any change in the control of the company, for another six months, by means of preference votes. The shares carry voting rights only if the dividend is passed.

Last March, when the first half-yearly dividend was due, there was a split in the board of directors on the question of payment, the Ostrer brothers carrying the point by five votes to four, against the opposition of Messrs. John Maxwell, Sidney R. Kent, Dixon Boardman and O. H. C. Balfour.

This action, subsequently challenged unsuccessfully in the courts by the "Nordon committee" of dissentient G-B shareholders, disappointed an obvious intention, on the part of Associated British Pictures to obtain control by means of the preference vote which, it was common knowledge, was hostile to the Ostrers and pro-Maxwell. It was followed by the closing down of distribution by G-B and the transfer of uncompleted productions to General Film Distributors, Ltd., on a partnership basis. GFD also took over the G-B distribution.

Both these actions were strongly challenged by Mr. Maxwell, who later entered an action for ABP against the Ostrers, claiming damages and alleging that the sale to him of shares in Metropolis and Bradford Trust, controlling G-B, had been effected by misrepresentation. This action still has to be heard. Rumors that it had been settled on the basis of the return of the ABP investment were denied recently by Maxwell associates.

▽

Annabella Sails

Annabella sailed on the *Normandie* Saturday for the Twentieth Century-Fox studios at Hollywood. She is cast opposite William Powell in "Jean."

▽

EMI Profit £363,964

Electrical Musical Industries, Ltd., the radio-gramophone combine, made £393,964 profit in 1937, an increase of £90,000 over the previous year. The ordinary dividend is 10 per cent.

EMI controls the television transmitting system employed by British Broadcasting Corporation in its program from the Alexandra Palace in North London.

▽

The Cinematograph Exhibitors' Association council this week accepted the report of its rentals committee recommending that members continue to book flat A or B pictures where such has been done previously, disregarding the policy announced by the Kinematograph Renters' Society to sell pictures on a percentage basis only.

A joint meeting of the members with circuit representatives has been called to inaugurate a campaign for lower rentals.

Sam Eckman, MGM executive in England, in an unofficial reply to a statement of Arthur Dent dissociating Associated British Pictures from the new policy of the KRS to sell "A" features only on a percentage basis, denied the plan is designed to fix rentals.

Mr. Eckman declared the KRS has no intention of establishing a combination for rental fixing, but that the resolution was designed merely to reduce overlong theatre programs, and eliminate use of two "A" films on bill.

He said that he personally was willing that conferences be held with the KRS but that there could be no discussion of price fixing, which is a matter for individual attention.

▽

London Films reported a profit of £35,839, subject to depreciation for the eight months from May to December, inclusive, in 1936. Salary reductions on salaries up to £10, and half the cuts on salaries from £10 to £20, have been restored.

▽

Results of a recent CEA questionnaire showed 568 theatre managers in favor of a standardized 2,000 foot reel and only 37 opposed. In addition 571 owners said existing projectors would take the long reels. In no case were licensing restrictions against the new reels reported.

"AND SO — VICTORIA" LEADS RENTERS

"And So—Victoria," by Vaughan Wilkins, was the leader among the ten best renters during September and ranked second in a list of the ten best fiction sellers during the month, according to the Retail Bookseller.

The classification of renters was based upon nationwide reports compiled by the Bookseller *and the best sellers were listed on the basis of a count of the Baker & Taylor Company's sales throughout the country. The best renters were:*

1. And So—Victoria, by Vaughan Wilkins.
2. Northwest Passage, by Kenneth Roberts.
3. You Can't Have Everything, by Kathleen Norris.
4. American Dream, by Michael Foster.
5. The Years, by Virginia Woolf.
6. The Outward Room, by Millen Brand.
7. Gone With the Wind, by Margaret Mitchell.
8. Blind Man's Year, by Warwick Deeping.
9. Theatre, by W. Somerset Maugham.
10. The Wind from the Mountains, by Trygve Gulbranssen.

The best sellers in the field of fiction were as follows:

1. The Citadel, by A. J. Cronin.
2. And So—Victoria, by Vaughan Wilkins.
3. Northwest Passage, by Kenneth Roberts.
4. You Can't Have Everything, by Kathleen Norris.
5. The Nutmeg Tree, by Margery Sharp.
6. The Seven Who Fled, by Frederic Prokosch.
7. Gone With the Wind, by Margaret Mitchell.
8. Twenty-four Hours a Day, by Faith Baldwin.
9. Storm Girl, by Joseph C. Lincoln.
10. The Case of the Lame Canary, by Erle S. Gardner.

The actual period covered in the survey of best seller reports was August 16th to September 13th.

Postpone Booth Law Operation

New Government regulations in Vancouver, B. C., which would allow one qualified operator and an apprentice, instead of two men as at present, have been postponed for a full year. The delay was granted by the Provincial Government on protests by the projectionists' union. Regulations were to have gone into effect January 1, 1938, and have been postponed until January 1, 1939.

THE HOLLYWOOD SCENE

Cinema by Air

With news of Hollywood's doings covered to a high degree of efficiency by newspapers, the press agents' other pet medium for the dissemination of fact and poppy-cockery, the radio, has been established along lines that stun credulity. It has reached such a point of development that one can hardly throw the switch without hearing some commentator broadcasting the lowdown. Seven national and eight local and Pacific Coast area stations are doing their best to see that everybody knows everything.

Three commentators take to the microphones on Monday. Sheila Graham has a national broadcast. Warren Stokes and Nora Croft address the western territory.

Jimmy Fidler has things pretty much to himself on Tuesdays to tell all who care to listen all he knows about it.

The airways become a little crowded on Wednesday as Sidney Skolsky broadcasts nationally and Stokes, Harry Mines and Mayme Oberpeake regale the western state listeners-in.

There's a bit of a pause on Thursday. Nobody of importance is on the air, but it can be expected that that day will not be permitted to remain silent long.

Friday Jimmy Fidler is again declaring himself nationally and Owen Crump and Hollywood Chatterbox take care of the area between the Rockies and the Pacific Ocean from Mexico to Canada.

Sunday George Fisher (in the Winchell spot) speaks nationally, as does Lloyd Pantages, while the familiar Mr. Stokes again addresses his audiences.

In addition there are the national feature programs, such as Hollywood Hotel and Jack Oakie's College, which feature picture personalities almost exclusively, and the various other programs upon which some picture notable almost always appears.

To these may be added the guest star comment programs presented by Feg Murray and Edwin and Elza Schallert.

Additionally, Trans-Radio wires and broadcasts a daily news letter to about fifty small and independent local stations and United Press wires a daily news letter to local newspapers, which also broadcast.

No other facet of national or world life is so thoroughly reported by press and radio as is the motion picture business. Only a national presidential campaign and election, or other important event in the affairs of state or politics, receives as much attention. But the radio commentators on picture affairs and personalities go on and on, day in and day out, without interruption (except for salestalk).

Goldwyn Departure

Practically convinced that the business of "big picture" previews is becoming a racket, Samuel Goldwyn is contemplating a radical departure in permitting the press to see "Hurricane." The picture is slated to open in the Carthay Circle theatre on November 5th. Its production has raised so much discussion that everybody wants to see it. Goldwyn knows that reporters, observers, reviewers and critics have been consulting dictionaries in search of adjectives to fling at it. But the newspaper people are in a quandary. Inquiries at the publicity department reveal only that Mr. Goldwyn does not know whether or not he will hold a press preview.

Three possibilities are in the offing, however. All depend upon whether the picture opens in New York before it does on the coast. If it does, the chances are more than favorable that local writers will see it first.

If not, Mr. Goldwyn is considering three alternatives. One possibility is to take the picture to a remote city, Bakersfield, San Jose, San Francisco or Oakland, and to invite an exclusive group of commentators to the showing. The reason for this move would be to permit the film to be shown to an unbiased audience to which previews are a distinct novelty and from which a truer audience reaction may be gained.

The second plan is to preview the picture either in the Carthay Circle or at the studio the night before its local opening. If this idea is followed, the entire press would be invited to witness the preview.

The third plan is not to preview "Hurricane" publicly at all, but to let the press see it on the occasion of its local premiere.

Mr. Goldwyn, who is never quite content to follow in the footsteps of his contemporaries, did something completely out of formula when he took "Dead End" to Long Beach. Mounting the stage upon the film's conclusion, he made a direct personal appeal to the audience to express their honest opinion on preview cards.

BETTY GRABLE VOTED "AMERICA'S IDEAL"

Betty Grable, Paramount player, last week was the recipient of a loving cup which represented the material advantage of having been named "America's Ideal Girl," said title having been bestowed upon her by the Hollywood Chamber of Commerce and a group of the film colony's artists.

A spokesman for the group in answer to a query said, "This committee challenges the right of officials of the Atlantic City and other similar contests to describe their winners as being outstanding examples of the young womanhood of our nation. This committee feels that such contests exhibit beauty only of the skin deep variety, neglecting altogether such underlying springs of feminine beauty as charm, intelligence, personality, character and poise, and that therefore these contests fail to produce a type personifying young womanhood of America."

Miss Grable's measurement chart reads: "Bust, 34; *waist,* 23; *hips,* 35; *weight,* 114." *Incidentally, the committee said it would be glad to measure any young woman who wishes to challenge Miss Grable's right to the title.*

7 Finish; 5 Start

From a production standpoint, not much happened in Hollywood during the week. Five pictures started; seven were finished. Other than the completed "The Adventures of Tom Sawyer," practically all the old and new work is run of the mill material. (Most of the week's interest undoubtedly was concentrated on the "unproductive" affairs of Signor Mussolini, Jr.).

RKO-Radio's new activity is "Taking the Town." Under direction of Edward Killy, it will present Fred Stone, Dorothy Moore, Gordon Jones, Berton Churchill, Sherwood Bailey, Paul Guilfoyle, Frank M. Thomas and Dorothy Vaugh.

The cast of "Big Town Girl," 20th Century-Fox, is headed by Claire Trevor, Donald Woods and Alan Baxter. Alfred G. Werker is directing.

At Warner Bros. "Highway Pirates" was started. It will feature Beverly Roberts, Dick Purcell, Gloria Blondell and Charles Foy. Noel Smith is the director.

Republic Active

Republic was the only studio which started two productions. In "News Is in the Air," which Nick Grinde is directing, are Wallace Ford, June Travis, Arthur Lake and Syd Saylor. "The Lady Misbehaves" will present Sally Eilers, Neil Hamilton, Joseph Schildkraut, George Ernest, Marcia Mae Jones, Robert Greig and Mary Gordon. Lloyd Corrigan is directing the picture.

Three of the seven completed pictures are credited to Columbia. Luli Deste and John Boles are starred in "She Married an Artist" with Frances Drake, Helen Westley, Alexander D'Arcy, Albert Van Dekker, Mark Windham, Franklin Pangborn and Jacqueline Wells in support. Marion Gering directed. "Forgotten Women" will present Wynn Cahoon, Scott Colton, Mayo Methot, Sarah Padden, Arthur Loft, Mary Russel, Margaret Armstrong, John Tyrrell and Dick Curtis. Lambert Hillyer directed. The third picture, Larry Darmour's "Murder Is Welcome," will again feature Jack Holt.

"Sawyer" Completed

Selznick-International completed "The Adventures of Tom Sawyer." It will present Tommy Kelly, Jackie Moran, May Robson, Walter Brennan, Ann Gillis, Victor Jory, Mickey Rentchler, Cora Sue Collins, Charles Richman, Spring Byington, David Holt, Marcie Mae Jones, Margaret Hamilton and Phillip Hurlic. Norman Taurog directed.

At Warners "Too Much of Everything" finished. It will present Dolores Costello, Bonita Granville, Donald Crisp, Natalie Moorhead, Lucille Gleason, Mary Doyle, Donald Briggs and Emmett Vogan. Arthur Lubin directed.

"Zorro Rides Again" was completed at Republic. The cast includes John Carroll, Richard Alexander, Jack Morgan, Robert Kortman, Roger Williams and Yakima Canutt. William Whitney and Jack English shared directing responsibilities.

Monogram completed "Federal Bullets," which will feature Milburn Stone, Terry Walker and Helen McKellar. Karl Brown directed.

GOVERNOR EARLE GIVES 'RED' FILM HIS BLESSING

Overrides Censor Board, Saying Scenes of Mutilation Teach Lesson to Americans

Regardless of his observation that the United States is becoming "a dumping ground for pictures which attempt to sell to the American people, the doctrines of Communism, Fascism and Nazism," George Howard Earle, Governor of Pennsylvania, has ruled against his own Commonwealth's board of censorship and issued a permit of exhibition for "The Spanish Earth," one of the Spanish Civil War pictures now flooding the country purportedly propagandizing either the Spanish Red (Loyalist) or the Spanish Rebel cause.

Governor Earle flatly branded "Spanish Earth" as "alien propaganda," but reversed the censors' banning after "liberal" and labor organizations had protested the prohibition. Pennsylvania's censorship statutes and rulings are generally conceded to be strict and final.

The picture had been turned down originally by Mrs. A. Mitchell Palmer, widow of the war-time United States attorney general, who is chairman of the board, and Patrick A. Duffy, vice chairman. Mrs. Hester M. Fye, secretary, was unable to be present at the initial viewing.

Prometheus Pictures Company, of New York, distributor of "The Spanish Earth," contended that the film was "moral and proper" and, therefore, the board's action in banning it was "arbitrary and discriminatory."

At the time of the original ban, Mrs. Palmer termed the picture "horribly gruesome and not proper for general release."

Good Lesson, Says Governor

Governor Earle, in reversing his censor board's decision, pointed out that the board felt it was improper to show men, women and children mutilated and killed by bombs and gunfire. In this respect he differed from the board, believing that in showing the horrors of war, the film is a good lesson for Americans.

Conceding that the picture was Loyalist Spain propaganda, and pointing out instances during the picture where German planes are shot down by Loyalists, although no Communist planes are shown shot down by Fascists, the Governor still felt that the film should be shown. Mr. Earle denied that the picture in any way endeavors to recruit young Americans to "fight and die" in alien causes, which was the main objection to a previously banned film of similar type, "Spain in Flames."

The Governor further said that he regretted the United States becoming a "dumping ground for pictures which attempt to sell to the American people, sometimes subtly disguised, the doctrines of Communism, Fascism and Nazism."

"The Spanish Earth" is a film which has dialogue by Ernest Hemingway, photography by Boris Ivens and a musical score written by Marc Blitzstein, Philadelphia composer. New York critics have hailed it as an artistic success and it is now in its seventh week there.

The day after Governor Earle lifted the ban on "Spanish Earth," the appeal on "Spain in Flames" was heard in Common Pleas Court Number 3 in Philadelphia. Judge Louis E. Levinthal heard the arguments, presented by Louis McCabe, attorney for the film's sponsors, while Deputy Attorney M. E. Seidman represented the Censor Board.

No Witnesses Heard

No witnesses were called during the appeal hearing, though Mrs. Palmer of the censor board and several members of the Civil Liberties Union, who are interested in the picture's release, were present.

Judge Levinthal reserved decision but in view of Governor Earle's lifting of the ban on "Spanish Earth," it is expected that the ruling will be favorable to those who are sponsoring "Spain in Flames."

Immediately on the Governor's reversal of the censors' ban on "Spanish Earth," the documentatry film emphasizing the Loyalists' (Red) side of the war in Spain, was booked into the Europa theatre in Philadelphia and the Art Cinema in Pittsburgh.

March of Time Names Sindlinger

Albert E. Sindlinger, who has been in charge of March of Time exhibitor exploitation for the last two years, has been appointed director of promotion and advertising which will carry with it the managing directorship of March of Time's "Photo Reporter," monthly picture newspaper which is circulated in 3,200 schools in United States.



Mr. Sindlinger entered the theatre business as a schoolboy through operation of a theatre in the high school auditorium of his home town, Gnadenhutten, Ohio. While attending Ohio University, he did newsreel free lance work and during the summer vacations was associated with the Redpath Chautauqua organization in the middle west. He has been associated with Warner Brothers and Loew's as a theatre manager in several cities, including Philadelphia, Pittsburgh and Reading, Pa., Akron, Cleveland and Marion, Ohio, Kokomo, Ind., and Appleton, Wis. As a theatre manager in 1935 he won five national exploitation contests on various feature pictures as well as The Quigley Silver Plaque for May, 1935.

MPPDA School Plan Now Near Marketing Stage

"Motion picture vaults are mines of educational gold," a committee of eight educators said in a report Thursday to Will H. Hays, president, and the board of directors of the Motion Picture Producers and Distributors of America, in quarterly meeting at headquarters in New York.

1,595 Films Appraised

After spending four months examining and appraising non-current short subject films, the educators' group, known officially as the Advisory Committee on the Use of Motion Pictures in Education, declared:

"If education is to be adequate for the future needs of our increasingly complex life, it must avail itself of every modern device for teaching. The motion picture is destined to take its place beside the text book, the laboratory and the workshop as a factor of major significance in education."

In its survey, the committee appraised 1,595 "non-current" pictures, of which 849 were rated as acceptable for school use without change, 234 as acceptable with minor changes, while 478 contained some usable elements.

Thanking the committee for its work, Mr. Hays said:

"Since the organization of our association in 1922, we have constantly pursued as one of its purposes the development of the classroom usefulness of motion pictures. Thomas A. Edison said years ago, 'Educators are all book-minded now, but they will find the motion picture in time.' Your report fulfills that prediction. It is gratifying that you have found such a high percentage of pedagogic values in the films examined.

"These values will be developed for the classroom in a field and with a technique separate from the essential service of theatres in furnishing wholesome entertainment."

The committee of educators consists of Dr. Mark A. May, director, Institute of Human Relations, Yale University, chairman; Frederick H. Bair, superintendent, Bronxville, N. Y., Public Schools; Isaiah Bowman, president, Johns Hopkins University; Karl T. Compton, president, Massachusetts Institute of Technology; Edmund E. Day, president, Cornell University; Royal B. Farnum, executive vice-president, Rhode Island School of Design; Willard E. Givens, executive secretary, National Education Association; and Jay B. Nash, director, Department of Physical Education and Health, New York University.

How the Study Started

"Impressed by the growing interest of teachers in the educational values of films seen in theatres and encouraged by the cooperation of the Motion Picture Producers and Distributors of America with various educational experiments such as the Secrets of Success character education films developed by the Committee on Social Values in Motion Pictures and the Human Relations Series now in process of production under the sponsorship of the General Education Board of the Rockefeller Foundation," a statement from the MPPDA said, "a group of educators some months ago asked Mr. Hays to secure permission of producing companies to appraise non-current material in their vaults. Permission was granted. To carry out this purpose the committee of eight was established, and in turn the committee organized panels of specialists to screen and appraise short subject films for their fellow teachers throughout the country.



TO 40 MILLION AMERICAN MOVIE PATRONS!.....


EVERY ROADSHOWING WAS A
SIMULTANEOUS NAT
Pre-Advance Reviews!
Pre-Advance Ad
Pre-Advance Posting!
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GIGANTIC TRAILER FOR THE N-WIDE RELEASE OF

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THE CREAM IS STILL THERE!

The 2-a-day runs were strictly limited to brief periods with YOU in mind!

That's why YOU get the full benefit of the tremendous campaign activity—the unprecedented prestige—the established educational and social contacts—all the mass excitement created by every one of its spectacular roadshow openings!

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CAMBRIA, JOHNSTOWN
VIRGINIA, CHARLESTON
REGENT, SPRINGFIELD
WARNER, ERIE
SMOOT, PARKERSBURG
OHIO, MANSFIELD
COLONIAL, AKRON
WARNER, MEMPHIS
VICTORY, DAYTON
5TH AVENUE, SEATTLE
OHIO, LIMA
STATE, PORTLAND
ASTOR, READING
MAIN STREET, KANSAS CITY
KNICKERBOCKER, NASHVILLE
MARY ANDERSON, LOUISVILLE
PALACE, DALLAS
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GRAHAM, TOPEKA
MAJESTIC, HOUSTON

WARNER BROS.

Earnestly Direct Your Attention to Every One of These First Popular-Price Engagements So that You, Too, Will Be Prepared to Smash 'Adverse' Records and

HOLD ZOLA

Mr. PAUL MUNI in 'THE LIFE OF EMILE ZOLA'

with GALE SONDERGAARD • JOSEPH SCHILDKRAUT

Gloria Holden • Donald Crisp • Erin O'Brien-Moore • Henry O'Neill

Morris Carnovsky • Louis Calhern • Directed by WILLIAM DIETERLE

Screen Play by Norman Reilly Raine, Heinz Herald and Geza Herczeg

Story by Heinz Herald and Geza Herczeg • Music by Max Steiner

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Heidi

(20th Century-Fox)

Juvenile Fiction

Every showman knows what to do in behalf of a Shirley Temple picture—the little lady's two-year sovereignty over competitors of all ages in MOTION PICTURE HERALD'S annual poll of exhibitors dictates full blast, wide range exploitation of her every appearance.

Every showman knows, too, the peculiarly parallel appeal of Jean Hersholt's name when uttered in connection with subjects of primarily juvenile character—his work with the Dionne youngsters has made him a tradition as well as a personality.

But it is possible that some showmen, bachelors or other incompletely rounded citizens of show business, may not know precisely what "Heidi" is. (Hollywood wisecrackers have even punned it "Heidi-ho.") Librarian and bookseller would tell them that it is just about the most widely read and relished bit of juvenile fiction on their shelves.

Yet even the showman who does know what to do with the merchandise in hand may wish to assure himself that it is as sound and saleable as the above listed components indicate, for it would appear to be in the nature of equations human that some Temple picture, some time and for some reason, must fail to jell. Your reporter goes autobiographical, with your leave, by way of making it clear that this is not the one.

It must be recorded that your correspondent, in common with an evident minority of the world's population, is not especially keen, as it were, about what are called child pictures. For this reason he safeguarded himself, in triplicate, against missing whatever merits of "Heidi" might be made manifest to the Hollywood preview audience. He took with him to the screening, violating an unwritten two-by-two code in so doing, his 11-year-old daughter, her mother and her 82-year-old grandmother, the last named a lady whose opinion of the motion picture *per se* is decidedly, not to say belligerently, negative. Flanked by these chronically unimpressionable critics, your reporter slumped down in his seat with reasonable expectancy of finding out whether Miss Temple had or had not approached the twilight of her reign.

When the picture got under way there was immediate approval from the 11-year-old. Then, for a time, while the story stood practically still as Miss Temple danced and clowned through an adroitly interpolated interlude, things were pretty quiet all around. It was even more so (and your reporter fought off a doze) as "Heidi's" bewhiskered grandfather grew fond of his unwelcome grandchild. Then the mean old aunt abducted the child, and the 11-year-old's mother sat up straight in her chair. And when the mean old governess began being mean to the rich little invalid girl the 11-year-old's grandmother sat up straight in hers. But your reporter didn't notice what they did when the rich little invalid stumbled out of her wheel-chair into her father's arms—he was too busy doing away with a woefully unprofessional mist that had sprung up from nowhere to shut off his view of the screen. He was pretty sure, though, that Miss Temple had not come to the end of her era.

In the strictly technical sense the picture is a strangely fabricated affair, as full of improbabilities as it is of pathos and comedy, as palpably patterned to jerk a tear as it is successful in doing so. Credit for this efficacy may be due Raymond Griffith, the associate producer, or Allan Dwan, the director, but it is a good aisle seat guess that these two, along with screen playwrights Walter Ferris and Julien Josephson, as well as Darryl Zanuck and the nameless witnesses to many an unannounced audience test, all had a patient hand in the job.

The story (if you must have a synopsis) is about a little girl left with a grumpy grandfather who softens under her gentle influence and rescues her, after many adventures melodramatic in the story-book manner, from an evil aunt, a scheming governess and a band of gypsies.

Previewed at the Alexander theatre, Glendale, Cal., where a preponderantly paid attendance reacted favorably, as noted, and then all but trampled Miss Temple and mobbed Mr. Hersholt, lovingly, on its way out.—WILLIAM R. WEAVER.

Produced and distributed by Twentieth Century-Fox. Associate producer, Raymond Griffith. Director, Allan Dwan. Screen play by Walter Ferris and Julien Josephson. Song, "In Our Little Wooden Shoes," by Lew Pollack and Sidney D. Mitchell. Musical direction, Louis Silvers. Dances staged by Sammy Lee. Photograph by Arthur Miller. Film editor, Allen McNeil. P. C. A. Certificate No. 3514. Release date, October 15, 1937. Running time, 90 minutes. General audience classification.

CAST

Heidi	Shirley Temple
Adolph Kramer	Jean Hersholt
Andrews	Arthur Treacher
Blind Anna	Helen Westley
Elsa	Pauline Moore
Pastor Schultz	Thomas Beck
Fraulein Rottenmeier	Mary Nash
Sesemann	Sidney Blackmer
Dete	Mady Christians
Police Captain	Sig Rumann
Klara Sesemann	Marcia Mae Jones
Peter	Delmar Watson
Inn Keeper	Egon Brecher

She Loved a Fireman

(Warner - First National)

Action Melodrama

It's been a long time since the screen has seen a fire department story. It's been a longer time since it has seen one packing as much entertainment and exploitation material as "She Loved a Fireman." In less than an hour, it tells a romantic story, the story of a man's mental regeneration, and crowds in a quality and quantity of action that promises to make it a desirable and popular attraction in the houses which it was designed to accommodate.

Well prepared, acted, directed and staged, the film wastes no time on nonessentials. "Red Tyler" joins the department and immediately proceeds to do all the things a rookie smoke eater is not supposed to do. This naturally brings the wrath of Captain "Shannon" down upon him. A thorough beating knocks some sense into his head, as do the perils and dangers which firemen face daily. But when he falls in love with "Shannon's" sister, "Margie," the mutual antagonism is not lessened. However, a romance, during which "Red" sings a pleasing number, is contrasted by action, the picture builds to its exciting climax in which "Red" saves "Shannon's" life during a fire.

Previewed in the Forum theatre, Hollywood. At this neighborhood theatre the audience became interested at once, and there are no sagging or dragging spots in the picture so that applause during the running time was climaxed by an ovation upon the conclusion.—GUS MCCARTHY.

Produced and distributed by Warner Bros.-First National. Bryan Foy associate producer. Directed by John Farrow. Original screen play by Carlton Sand and Morton Grant. Photographed by L. William O'Connell. Captain Orville J. Emory technical adviser. Music and lyrics by M. K. Jerome and Jack Scholl. Elmer Decker, assistant director. P. C. A. certificate number, 3540. Running time, 56 minutes when seen in Hollywood. Release date: Dec. 18, 1937. General audience classification.

CAST

Red Tyler	Dick Foran
Margie Shannon	Ann Nagel
Smoky Shannon	Robert Armstrong
Skillet	Eddie Acuff
Betty	Veda Ann Borg
Mrs. Michaels	May Beatty
Callahan	Eddie Chandler
Patton	Lane Chandler
Lieut. Grimes	Ted Oliver
Dugan	Pat Flaherty

Renfrew of the Royal Mounted

(Grand National)

Action Melodrama

Exhibitors playing this will have a syndicated newspaper comic strip and a former radio serial, both using the Laurie York Erskine novels as bases, as a start on exploitation of the first in a series of four "Renfrew" stories which Grand National plans to produce this season.

Then, too, Grand National recently announced a plan to present the "Renfrew" radio serial idea to a new sponsor, with James Newill, radio actor and singer, who makes his film debut in "Renfrew of the Royal Mounted," featured in the show.

Preview audience comment brought several revelations.

Newill displays a pleasing personality, a good singing voice and an aptitude in rough and tumble roles, prime factors in determining the continuance of any actor in this type of role, but performance rather than name draw is the first consideration to the exhibitor.

"Renfrew of the Royal Mounted" apparently was not made on a budget commensurate with action melodrama series of other studios aimed at the same market.

Such technical facets of the production as chase scenes, stunting, and rough and tumble fights, were seen through by the preview audience, which gave its indication of knowing the "faking."

Other than Carol Hughes, there are no players in the cast of any consequence.

The screenplay, unfortunately according to the formula of "Chase—We gotta have a chase!" tells of "Renfrew," a Royal Canadian Mounted police sergeant, becoming involved in the hunt for a gang of counterfeiters of American money operating in his district. He falls in love with

(Continued on page 46)

They all say

DAILY NEWS

Rave!

"The Music Hall has a hit in 'Stage Door.' . . . One leaves the theatre with a feeling of satisfaction at having witnessed a perfectly grand show . . . All the performances are so absolutely right that it is hard to choose among them . . . Ginger Rogers is superb in the handling of the snappy, incisive dialog which keeps the audiences in stitches . . . Miss Hepburn rises to dramatic moments with a fine show of histrionics . . . One of the most entertaining pictures of the Fall season." —Kate Cameron

N. Y. TIMES

Rave!

"Not merely a brilliant picture, but as well a magnificently devastating reply on Hollywood's part to all the catty little remarks that George Kaufman and Edna Ferber had made about it in their play. . . . It is wittier than the original, more dramatic than the original, more meaningful than the original, more cogent than the original." —Frank S. Nugent

HERALD-TRIBUNE

Rave!

"Brilliantly written, directed and acted . . . a far more satisfying entertainment than the play . . . it has such a burden of emotional power that it betters its stage prototype as an exciting and moving tribute to the abiding fascination of the theatre . . . A brilliant, witty and moving show." —Howard Barnes

DAILY MIRROR

Rave!

"Startling in its daring, the idea of teaming arty Katharine Hepburn and realistic Ginger Rogers in the Ferber-Kaufman 'Stage Door' has proved an inspired one. Their roles might have been written for them. Backed by a great cast which includes Adolphe Menjou, the co-stars give the show of their lives . . . All the fans will relish 'Stage Door.' . . . In acting, directing, writing, it represents the finest flower of movie craftsmanship." —Bland Johaneson

'STAGE DOOR"..NOW PACKI

the same!

WORLD-TELEGRAM

Rave!

"RKO has kicked over most of the traces of Edna Ferber and George S. Kaufman's 'Stage Door' and remodeled the essential idea into one of the liveliest and most ingratiating talkies of the season . . . A vastly entertaining picture, and one that moviegoers, as well as playgoers, will underwrite as a Hollywood triumph over Broadway." —George Ross

JOURNAL-AMERICAN

Rave!

"A stimulating, hugely entertaining picture . . . It brings Katharine Hepburn back to the spot she occupied . . . It brings new laurels to Ginger Rogers . . . It brings still more applause to Adolphe Menjou. . . . Under the expert guidance of Director Gregory La Cava 'Stage Door' takes its place as one of the season's best." —Rose Pelswick

N. Y. SUN

Rave!

"One of the funniest, best-made films that has come along for quite a while. The Music Hall, accustomed to fine pictures, can make 'Stage Door' quite at home, which is just as well. This is a picture that should remain at the big theatre for two or three weeks . . . It would be missing a lot to miss this one." —Eileen Creelman

N. Y. POST

Rave!

"If you are thinking of going to the movies once in the next three weeks, this is it! . . . It's the top in entertainment . . . The picture gives just about everything you want for ninety-one minutes. Whereupon you can sit back and wish that all the other pictures attempting the hill-and-dale run from comedy and tragedy, and return, could achieve the same balance." —Archer Winsten

RKO RADIO PICTURES

RADIO CITY MUSIC HALL!

a tourist, "Virginia Bronson," whose father, just out of prison, has been forced to work for the gang. "Renfrew" uncovers the gang,

Previewed at the Lido theatre, Hollywood, a typical neighborhood theatre, where the audience reacted as described.—VANCE KING.

Produced and distributed by Grand National. Produced and directed by Al Herman. Suggested from the "Renfrew" books by Laurie York Erskine. Screenplay by Charles Logue. Photographed by Francis Corley. Musical director, Arthur Kaye. Songs by Betty Laidlaw and Robert Lively. Film Editor, Holbrook Todd. Running time when previewed in Hollywood, 64 minutes. Previewed without P. C. A. seal number. Release date, Oct. 8, 1937. General audience classification.

CAST

Renfrew ..... James Newill
Virginia Bronson ..... Carol Hughes
George Hollis ..... William Royle
McDonald ..... Donald Reed
Pierre ..... Thundercloud
Nolan ..... David Barclay
Constable ..... William Austin
Tommy ..... Dicky Jones
Bronson ..... Herbert Corthel
Duke ..... Robert Terry
Carroll ..... Kenneth Harlan
Dog ..... Lightning
Inspector Newcomb ..... William Gould

Love Is on the Air

(Warner - First National)

Melodrama

"Love Is on the Air" as a title would suggest a musical, or a light comedy, with radio singing as a background.

The picture opens with shootings, murders, planned car wrecks, sabotage of bread by spreading oil on it, bombings of trucks and business establishments.

It ends with a gunfight in which several cornered gangsters battle it out with the police so fiercely that several women in the preview audience screamed.

There is an indicated murder of a reform movement leader who is trying to break the grip of gangsters upon the city. The characters speak of a "cement job," in such a way as to suggest the victim will be buried in concrete.

Andy McCaine, a quick talking radio news commentator, is about to expose the gang rule of "Nicey" Ferguson, when Copelin, head of the Better Business Bureau (played by Herbert Rawlinson) makes an appointment with McCaine to give him the full information on the gang's machinations. Copelin disappears, and McCaine is put in charge of the children's program on the station because of his sponsor's protests against gang exposes. McCaine stumbles on a series of clues which lead to the discovery of Copelin's body under a concrete floor in a garage and a firce gun battle in which Ferguson is killed and McCaine's sponsor is captured as the brains of the gang.

Adult classification.—V. K.

Produced and distributed by Warner Brothers. A First National picture. Associate Producer, Bryan Foy. Screen play by Morton Grant. From a story by Roy Chanslor. Directed by Nick Grinde. Assistant director, Marshall Hageman. Photographed by James Van Trees. Film editor, Doug Gould. Art director, Max Parker. Dialogue director, Jo Graham. Gowns by Howard Shoup. P. C. A. Certificate No. 3495. Running time, when seen in Hollywood, 60 minutes. Release date to be determined. Adult audience classification.

CAST

Andy McCaine ..... Ronald Reagan
Jo Hopkins ..... June Travis
'Dunk' Glover ..... Eddie Acuff
'Nicey' Ferguson ..... Ben Welden
J. D. Harrington ..... Robert Barratt
E. E. Nichols ..... Addison Richards
Weston ..... Raymond Hatton
Bill ..... Dickie Jones
Les Quimby ..... Willard Parker
Eddie Gould ..... William Hopper
'Pinkie' ..... Spec O'Donnell
Mr. Copelin ..... Herbert Rawlinson
Mouse ..... Tommy Bupp
Mrs. Copelin ..... Mary Hart
Lang ..... Jack Mower
Mr. Butler ..... Harry Hayden

The Football Toucher-Downer

(Paramount)

Popeye

Popeye, the sailor man, is given to reminiscing as he tells Swee'Pea of the time when he was Popeye, the football captain. Even in those days Bluto was Popeye's arch enemy. When Popeye's anemic sand lot eleven tangles with Bluto's powerful steamroller team the score approaches the national debt. Finally only Popeye is left to carry on for his team. A can of spinach "down the hatch" and Popeye becomes the terror of old, winning the game single-handedly. Swee'Pea decides to try the spinach, much to Popeye's quick regret. Running time, 7 minutes.

Trotting Thoroughbreds

(Columbia)

Racing Reel

How a champion trotter is trained to realize the outstanding possibilities of its breed affords the spectators an interesting object lesson on the detailed care and the amazing amount of skill needed to produce a winner. The material offered in this issue of the New World of Sports Series is cleverly compiled, effectively shot and pleasingly projected. The sequences showing the rearing and feeding of the young candidate for trotting honors together with his initial appearance on the track prove to be entertainment of the first order.—Running time, 10 minutes.

The Star Reporter In Hollywood No. 2

(Paramount)

Good

Ted Husing, the Star Reporter, on a roving assignment in Hollywood stops off at a studio lot to introduce youthful David Holt. David is versatile and about equally proficient in dramatics or a song and dance routine. In other settings Reporter Husing uncovers a variety program including the Sons of the Pioneers, cowboy interpreters of western melodies; the Quinlan Juvenile Singers, seven young girls with choral training, and Louis Prima, trumpeter, and his orchestra. Running time, 11 minutes.

Rest Resort

(Universal)

Entertaining

As proprietors of a desert rest resort, the three animated characters, Meany, Miny and Moe, are visited by Mrs. Jumbo and her offspring. Because of the fact children are not allowed to stay at the hotel, Mrs. Jumbo hides her child in a trunk. Two of the monkeys tackle the trunk and attempt to carry it while the third tries unsuccessfully to squeeze Mrs. Jumbo into the elevator. Little Jumbo makes life more miserable for the hotel owners by spraying them with eggs. Finally the two visitors are frightened by a toy mouse and leave in a hurry. Running time, 7¼ minutes.

Pacific Paradise

(MGM)

Entertaining

A Hawaiian setting, the music of Harry Owens, and the work of Cliff Edwards as master of ceremonies are the contributing components of this entertaining subject. Owens, who specializes in Hawaiian compositions, plays four of his tunes to the accompaniment of his Royal Hawaiian Hotel orchestra. Ukulele Ike Edwards introduces the music. In the finale he plays and sings a song. Another diversion is found in a hula hula dance performed by native girls. Running time, 10 minutes.

Teddy Bergman's Bar-B-Q

(Universal)

Potpourri

A variety of musical acts is presented under the guise of being the performers' payment for refreshments served at Teddy Bergman's barbeque stand. Additional story material, serving as a background for the presentation of the songs, dances and numbers played by Carl Freed and his Harmonica Lads, is the attempt by Mr. Bergman to impress a prospective purchaser of his stand. The hoped for buyer turns out to be a process server and when the real prospect arrives he is greeted with an explosion resulting from gasoline being poured into boiling soup. In addition to the harmonica players' offerings, entertainment is provided by Floria Westoff, Mae McKim and Her Three Boy Friends, Gloria Grafton and Cliff "Sharlie" Hall. Jeannie Parillo is seen as the harmonica musicians' mascot. Running time, 19 minutes.

The New Deal Show

(Paramount)

Betty Boop

Max Fleischer's latest Betty Boop cartoon concerns an animal show and proves to what heights the socalled "dumb" species of life can rise when Betty trains them. Betty also is the master-of-ceremonies and introduces a wide assortment of animal life who behave oddly, to say the least. Running time, 7 minutes.

Community Sing, No. 2 (Ser. 2)

(Columbia)

Songs of the Old Sod

Tunes to warm the sentimental hearts of Erin's countless legion of sons comprise the program of songs for this latest community musical fest. Under the gracious and genial coaxing of Gene Morgan and with the smooth vocalization of Donald Grayson as a leader, such perennial favorites as "My Wild Irish Rose," "When Irish Eyes Are Smiling," "Believe Me If All Those Endearing Young Charms," "Mother Machree" and "Tipperary" are given rousing treatment in a reel of melody for all.—Running time, 10 minutes.

Unusual Occupations No. 2

(Paramount)

Very Interesting

An interesting and entertaining subject includes a man who makes miniature replicas of period furniture; a woman president of a metal welding school; a man who raises and cans angleworms; a Mexican painter whose subject matter is bulls and bull fighters; a dog trainer; a professional soap taster; a man who sells beer bottles for a living, and a mother and daughter who model wax figures used in window displays. Photographed in color. Running time, 10 minutes.

Rooftop Frolics

(Columbia)

Mediocre

The locale of this subject is a ritzy rooftop in New York's smart penthouse district, but the quality of the entertainment scarcely can be placed at the same high level. The talent, which includes Peg La Centra, a blues singer; Gina Valente, a child accordion player; a couple of tumblers by the name of Delden and Endler, a tap dance team named the Debonaires together with Al Cooper and his Orchestra, appear to be capable of much better things than they offer in their individual acts. The material provided seems mainly at fault, generally colorlesss and uninspired renditions of the usual song and dance routine.—Running time, 11 minutes.

How to Start the Day

(MGM)

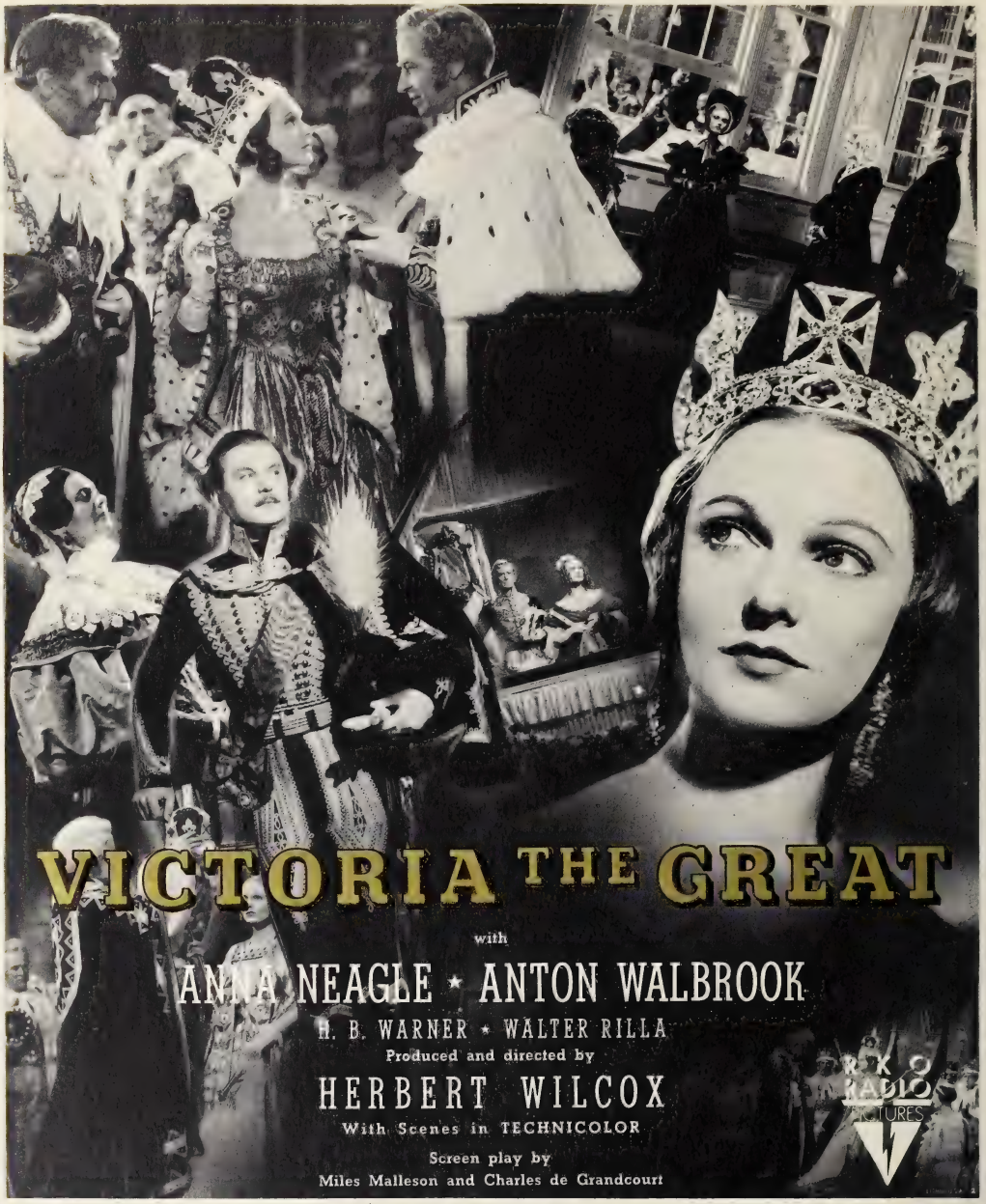
Amusing

That exponent of "How To" is in again. The learned professor of fun, Robert Benchley, demonstrates to an awakened public that the finer points of how to start one's day have been sadly neglected in the past and, incidentally, will continue to be if the Benchley method is adopted. While the Benchley method is being illustrated by the originator the Benchley voice in the background comments on the progress being made, in his customary amusing manner. So it is with a feeling of despondency that,

(Continued on page 49)



Now it can be told... the story of Queen Victoria and her Prince Consort... hurled to the screen in scenes of intimate romance and breathless magnitude



Withheld from stage and screen for decades, now, at last, the screen thunders the true story of a reign that saw the birth of the world's vastest empire—a mighty nation forged in the fires of conquest and tempered in the oils of civilization on the march!...Scenes of stunning splendor!...Scenes of startling beauty!... Scenes of tender romance!...Filmed in the actual cities and palaces where the young Queen's headlong love affair rocked the powers of church and state!

(Continued from page 46)

after going to all that trouble getting started towards the office, Benchley discovers it is Sunday. However, his actions have been recorded for posterity, so it wasn't exactly a washout.

Running time, 10 minutes.

Screen Snapshots, No. 12
(Columbia)
Interesting

This reel of travelogue around the cinema capital should prove an ample incentive to nourish any urge to visit Hollywood. Touring the shops, restaurants, night spots, and country clubs patronized by the film folk affords the spectator some interesting moments of sight seeing. The usual quota of stars are photographed.—Running time, 10 minutes.

Screen Snapshots No. 13
(Columbia)
Of Interest

The camera here makes an interesting incursion into the activities of the screen celebrities during their leisure hours and invades the school, where several of the sons of motion picture stars are entered. In midday a preview is held at Grauman's Chinese theatre and at the Del Mar Turf Club, Sponsors Bing Crosby and Pat O'Brien pose for the camera's inspection. Three score personalities, large and small, also pass inspection for the "Snapshots." Running time, 10 minutes.

Morning Judge
(RKO Radio)
Farce

Edgar Kennedy, after recurrent encounters with police because of a convict suit costume in which he is to attend a masquerade party, resigns himself to fate and demands that he be given a permanent cell in jail. The story, simple and well told, begins with the comedian explaining why his frustration led him to break into jail and ends with him starting a fight with a taxi driver in order to be returned to a cell, a destiny which he is convinced he cannot avoid. Running time, 17 minutes.

Four Smart Dogs
(Paramount)
Good

Four dogs, of different breeds and especially trained for a particular service, share the spotlight in this subject. There is the wire-haired terrier happily at the task of helping to catch the fish on his master's line, the poised and intelligent looking bird dog, the police dog ever wary of his master's safety, and the shepherd dog. To the shepherd dog has been allotted the most footage, and it is the most interesting part of the subject, especially when the patient and clever dog herds three strayed sheep into a small inclosure in a time trial contest. Narrated by Ted Husing. Running time, 10 minutes.

Fireman's Picnic
(Universal)
Cigars and Fireworks

Pictured as three firemen, the monkeys, Meany, Miny and Moe, turn their attention in this cartoon to preparing for a picnic. While the rest of the town attends the firemen's outing the trio are kept busy trying to extinguish a fire started when one of the three drops his cigar in a box of fireworks. Running time, 6½ minutes.

Paramount Pictorial, No. 7-3
(Paramount)
Very Good

Modern Czechoslovakia is featured here as the highlight of another of the informative and entertaining "Pictorial" series. Czecholand with its modern buildings, uptodate means of transportation and in the dress of its people, is completely in tune with the times and in some phases of its life probably a little ahead of the times. It is narrated by Sidney Walton. In addition there is a camera study of the American southwest in color, as recorded by Robert C. Bruce and commented upon by David Ross. And, on New York's Broadway, a fashion show is photographed against a background of glittering lights. Narrated by Alois Havrilla.—Running time, 10 minutes.

SHORT PRODUCT PLAYING BROADWAY

Week of October 7

CENTRAL
- Montague the Magnificent. Educational
- Bone Bender Parade..... Twentieth Century-Fox

CRITERION
- Hula Heaven ..... Paramount
- Cash and Carry..... Columbia
- Dog Daze ..... Vitaphone

MUSIC HALL
- March of Time, No. 2..... RKO Radio

RIALTO
- Neckin' Party ..... Vitaphone
- Wrestling Matches Film.... Sunshine

RIVOLI
- It's a Good Stunt..... Paramount
- Hawaiian Holiday ..... RKO Radio

ROXY
- A Close Shave..... Educational
- Going, Going, Gone..... Educational
- Filming Modern Youth..... Twentieth Century-Fox

STRAND
- It's Work ..... Vitaphone
- Rover's Rival ..... Vitaphone
- Pictorial, No. 2..... Vitaphone

Pathe Parade No. 1
(RKO Radio)
Interesting

This first of the Pathe Parade series augurs for entertaining subjects to come. Depicted by the camera in a style called feature in journalism are three subjects of topical interest. How commercial models are booked, how they dress and act, and a typical working day are shown under the first title, "Beauty for Sale." Tunefully amusing is the second subject, "Kidoodling," in which four musicians amuse themselves with toy instruments. The third is a candid camera review of a noted New York night club. Running time 13 minutes.

Stranger Than Fiction, No. 41
(Universal)
Interesting

Highlighted with the showing of a hill frozen by man, this issue of the series contains a total of nine oddities. The hill was frozen at Grand Coulee Dam to prevent it from sliding and to eliminate the need of removing it. Other items include wood that won't float and stone that won't sink, a woman employed as a boilermaker, a pigeon's nest in a New York apartment, a squirrel that thrives on ice cream, a farmer who is seven feet four inches tall, a West Virginia resident who has had number 3 as his license number for 25 years, and a lion that has been trained to walk a wire. Humor is injected with an Austrian cameraman's description of an invention, a water shoe designed to make long distance swimming easier. Running time, 9 minutes.

Screen Snapshots No. 1
(Columbia)
Very Good

Beginning the 17th year of the "Snapshots," this issue has dug deep into the recesses of the library for shots of the stars and scenes of yesteryear. Starting with the days of Mack Sennett and his bathing beauties, such stars as Ben Turpin, Gloria Swanson and Marie Prevost are seen. Then there are Charles Ray, Anita Stewart, Marion Davies, Clara Bow and a host of others appearing as the years unfold on the screen. Running time, 10 minutes.

Trailing Along
(RKO Radio)
Musical

This musical, built around Gene Austin and his three man orchestra, is the first of a group of short subjects called Headliner Comedies. Well supplied with melody and augmented by Jane Shirley's singing, the film has for theme and background a night club in a trailer idea. At one camp the Hi-De-Highway Entertainers merge with a group of juvenile performers, who add considerable to the display of talent. Running time 16 minutes.

Community Sing No. 3
(Columbia)
Tuneful

A very tuneful and timely issue, this number of the series concentrates on football songs, from Maine to California. With Gene Morgan as master of ceremonies and Donald Grayson leading the singing these college songs are sung, "On Wisconsin," "Betty Co-ed," "Ramblin' Wreck from Georgia Tech," "Maine Stein Song," "Fight On for Old S. C.," "Notre Dame Victory March," "Sweetheart of Sigma Chi" and "Fight for California." Running time, 10½ minutes.

Cowboy Shorty
(Paramount)
Good

The adventures of "Shorty," baby chimpanzee, are further detailed in this entertaining subject. "Shorty" arrives at a ranch in the west and is commissioned to round up a criminal band that is hiding out in the hills. Saddling a burro, "Shorty" sets out, comes upon the outlaws while they sleep and steals the loot. The chimpanzee heads for the ranch with the outlaws in chase. At the ranch, by devious means, "Shorty" subdues them. Narrated by Ward Wilson.—Running time, 10 minutes.

Mexican Mural
(20th Century-Fox)
Very Good

The Magic Carpet of Movietone presentation makes a new and different survey of the Mexican scene. Photographed in sepia tint, the camera work is most effective. Visiting several towns in the interior as well as the principal cities, the camera illustrates the life of the Mexicans and their habits. Narrated by Ed Thorgersen. Edited by Lew Lehr. Produced by Truman Talley. Running time, 9½ minutes.

Hula Heaven
(Paramount)
Good

Eddie Peabody, banjoist and instrumentalist, in the course of this subject plays about every known stringed instrument. Against a background of Hawaiian scenery Peabody strums his way from the violin to the harp-guitar to the banjo, etc., while a chorus of Hawiian singers and dancers do the hula. Running time, 11 minutes.


"MY KINGDOM FOR A HORSE

LAUGH!"

SWING WIDE THE DOORS OF THE PADDED PALACE! . . . HERE COMES JOE E., THE GOOFY-LEADER OF A ROYAL RAVE-OLUTION! . . . SEE THE CAVERN-MOUTHED COMIC AS THE NUTTIEST NEWSHAWK WHO EVER SCOOPED THE WORLD—BY ACCIDENT . . . IN A DIZZY DRAMMER OF A DATEABLE DAME IN DISTRESS, AND A DEEP-DYED ASSASSIN'S PLOT THAT WILL SHIVER YOUR FUNNYBONE!

DAVID L. LOEW
presents

JOE E. BROWN

IN

FIT FOR A KING

WITH

HELEN MACK
PAUL KELLY

AN EDWARD SEDGWICK PRODUCTION

SCREEN PLAY BY RICHARD FLOURNOY

DISTRIBUTED BY RKO RADIO PICTURES

LEADERS SOUND OUT EXHIBITORS ON STAND ON COMING LEGISLATION

Allied States' Executives Want to Know How Many Theatre Men Will Support Fight in Congress

A definite stand by exhibitors on proposed motion picture legislation is being sought by Allied States Association of Motion Picture Exhibitors in preparation for the next session of Congress.

"It is the obligation and duty of every leader to see to it that the exhibitors in his territory are thoroughly canvassed, their opinions noted and their pledges of support recorded so that there will be no 'walking out' when the shooting begins," says the association headquarters in a bulletin issued from its offices in Washington.

The bulletin points out further that "a few courageous leaders will not expose themselves to the retaliatory tactics of the Big Eight by fighting in the open for legislation unless they have ample evidence that the rank and file are behind them."

Three Subjects Presented

Three topics of discussion are proposed, and regional directors are asked in the bulletin to have them given careful consideration at the next meetings. Groups that do not have meetings scheduled within the next 30 days should call special sessions, says the notice.

The three propositions on which definite pledges are sought are as follows:

1. Do you favor the adoption by congress of: (a) The Neely-Pettengill Anti-Compulsory Block Booking and Blind Selling Bill? (b) The Hobbs Resolution for an investigation of the motion picture industry; (c) A Guffey Act for the movies.

2. Assuming there are some differences of opinion as between the several territories, will you abide by the decision of the majority as canvassed and determined by the executive committee of National Allied?

3. Will you individually, and through your regional and national association, work for the enactment of the measure or measures favored by the majority, and, in particular, (a) will you personally visit your congressman in your district and your senators while in the state in the interest of remedial legislation? (b) Will you cooperate with your regional leaders in choosing the best equipped congressman in your state to serve with a select group as a steering committee to press for such legislation? (c) Will you come to Washington (1) to attend a preliminary meeting during the special session in November to help organize a congressional steering committee and/or (2) testify before appropriate committees regarding the need for such legislation?

Court Decisions Refused

Two recent United States district court decisions also are reviewed in the bulletin. The first is the dismissal in Philadelphia of Paramount's petition for an injunction against exhibitors conducting a boycott in retaliation for the reputed withholding of pictures.

"While the result . . . is welcome," the bulletin says, "the interpretation placed on the law appears to be out of harmony with previous decisions.

"It is to be hoped that the court of appeals will sustain the judgment on the ground that Paramount, while seeking equity, refuses to do equity and therefore does not come into court with clean hands; and further, that if any relief is awarded the complainant, it be on condition that Paramount deliver to the exhibitors the pictures which it wrongfully withheld from them."

The Dallas Ruling

The second case reviewed is the anti-trust action instituted by the government against the Interstate Circuit, in Dallas. The court held that a single distributor may impose conditions, including price fixing, but that no price fixing can be done as a result of conspiracy or agreement between a circuit and distributors.

Up to a certain point, the bulletin points out, the decision does not alter existing concepts of the law.

"However," the bulletin continues, "the court did not rest on this familiar ground but ventured into virgin territory, as indicated by the following excerpt: 'Beyond even the citing of testimony is the irrefutable further fact that the signing of such contracts as the exhibitor respondents made with the distributor respondents, was, itself, in violation of the Sherman Anti-Trust Law.'

"Having found a conspiracy, it was not necessary for the court to add this observation. However, the basis for it is that a contract between a distributor and an exhibitor affecting adversely the rights of a third party (i.e. another exhibitor) is a contract in restraint of trade in and of itself regardless of any agreement or conspiracy between the contracting distributor and other competing distributors.

"The Dallas case was a distinct victory for the independent exhibitors, and if the opinion is sustained in its entirety it will have a far reaching effect. It may prove an effective weapon in the hands of the exhibitors in territories where the independent accounts are so large the distributors cannot dispense with them."

BRANDT ENDORSES ALLIED - MPTOA UNION

The proposal by Ed Kuykendall, president of the Motion Picture Theatre Owners of America, that his organization join with Allied States Association of Motion Picture Exhibitors to effect fair trade practices within the industry, won the support this week of Harry Brandt, president of the Independent Theatre Owners Association, Inc.

In an open letter published in the ITOA's publication, The Independent, Mr. Brandt declared:

"One good solid front composed of representatives of the affiliated circuits and bona-fide independents—not packed but fairly well represented—will accomplish a great deal of good. The ITOA is not only willing to sit with such a committee or representation, but offers its support financially, physically and morally. Its offices are open now, and always will be, to such a group if it wishes to use them."

Kuykendall, on Tour Visiting MPTOA Units, Warns of Need of United Front Against Drastic Measures

An appeal for a well organized front to meet an impending onslaught of "drastic and far reaching legislation, aimed at motion pictures," was made by Ed Kuykendall, president of the Motion Picture Theatre Owners of America, in a bulletin issued before he started on his current trip through the West.

The purpose of the trip, Mr. Kuykendall explained, is "to meet as many local exhibitors as possible in each city, and I propose to do a great deal of listening. I am seeking the constructive ideas and suggestion, advice and counsel of the active exhibitors in each territory that I will visit, on all exhibitor problems."

Among the problems in which Mr. Kuykendall is most particularly interested are organization plans and activities, trade practice complaints and proposals, defense of theatres against adverse legislation and discriminatory tax burdens, the actual effect of radio broadcasting by picture stars on the box office, plans to improve business and theatre management, cut rate competition and business conditions, public relations in the community of the local theatres, and plans and features for the next MPTOA convention.

Warns of Dollar Publicity

One of the chief reasons for the impending legislation, according to the bulletin, is the increase of "dollar sign" publicity.

"Heavy taxes loom over our head," Mr. Kuykendall continued. "The idea that we are rolling in money and ripe for a killing in taxes is being built up every day by press reports of new records being set at the box offices, new highs in the salaries of stars and executives, million dollar pictures becoming commonplace and other startling 'dollar sign' publicity.

The bulletin is directed principally to operators of small, independent circuits, which "frequently work against each other or pass the buck back and forth."

Program Stalemate

Mr. Kuykendall called attention to the aims and purposes of the MPTOA and reported the organization's 10-point trade practice program is not being advanced for two reasons: "First, our pleas for reconsideration of the original proposals in those instances where they were rejected, in whole or in part, or conditions imposed over the objections of exhibitors have met with no response, and, second, the distributors fail or refuse to take the initiative in organizing, establishing and financing the proposed local joint boards of conciliation, which a majority of the distributors approved in principle in their replies, to make effective seven of the ten proposals."

Mr. Kuykendall's itinerary follows: October 8th, New Orleans; October 11th to 17th, Los Angeles; October 18th and 19th, San Francisco; October 20 and 21st, Portland; October 21st to 25th, Seattle; October 26th and 27th, Salt Lake City; October 28th to 31st, Denver; November 1st and 2nd, Omaha; November 3rd and 4th, Kansas City; November 5th to 8th, Oklahoma City, and November 9th and 10th, Dallas.

"HOPALONG RIDES AGAIN"



"Getting *BETTER* and *BETTER*"...

say exhibitors who play and profit with these Class A Westerns!

"HOPALONG CASSIDY" SERIES STARTS 3rd BIG BOX-OFFICE YEAR!...



These six-shootin', hard-ridin', romancin' adventure pictures, produced by Harry Sherman, rate TOPS with fans and exhibitors.

With bigger budgets, better casts, more production values, Clarence E. Mulford's Hopalong yarns come to the screen in 1937-38 with everything to top the handsome grosses of preceding series.

"Hopalong Rides Again," first of 1937-38 series, drew these raves:

Jimmy Fidler told his radio audience: "For a lively evening, I recommend 'Hopalong Rides Again'."

"Thrilled both by plot and outdoor views. A perfect combination."
—Jimmy Starr, Los Angeles Herald Express

"All that is worthwhile in an outdoor adventure picture."
—Motion Picture Herald

"Best and classiest of all the Hopalongs."
—Film Daily

"Surefire moneymaker."—Motion Picture Daily

"One of best program Westerns ever made."
—Hollywood Reporter

"Paramount has ace moneymaker in the hard-riding, quick-shooting 'Hopalong Cassidy'."
—William Boehnel, N. Y. World-Telegram

BIG in 1935-36



"Ace among Westerns." —*Film Daily*

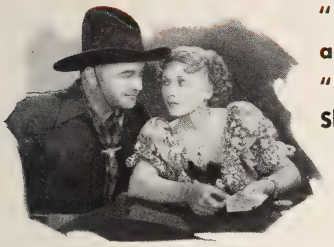
"Geared to appeal." —*Motion Picture Herald*

"Merits top billing in all but Class A Deluxers." —*Variety*

"Gilt-edged entertainment." —*Showmen's Trade Review*

"Will satisfy all lovers of hard riding, straight shooting." —*Motion Picture Daily*

BIGGER and BETTER in 1936-37



"Wins top place among established action pictures." —*Boxoffice*

"Of same high calibre as those that preceded it." —*Film Daily*

"A top rate galloper that will stand up in any house." —*Variety*

"Harry Sherman again delivers merchandise of action and adventure." —*Motion Picture Herald*

"Finale of 1936-37 Hopalongs bodes well for future Harry Sherman productions for Paramount." —*Motion Picture Daily*

What they'll say in 1937-38



"THE *BIGGEST* AND *BEST* BOX-OFFICE SERIES OF RED-BLOODED ACTION PICTURES EVER FILMED . . . GRAND ENTERTAINMENT, TOP GROSSERS, A CREDIT TO PARAMOUNT."

Paramount Pictures

OPERATOR UNIONS SIGN IN TWO KEY CENTERS

Los Angeles Labor Board Weighs Testimony in Writers Guild Move for Control

With the settlement of a strike which closed nearly all theatres in British Columbia for one day last week and the approval of contracts between theatres and unions in Chicago and Kansas City, in Wisconsin and New Jersey, projectionist unions assumed an important place in the labor news of the week.

The Regional Labor Board in Los Angeles continued to weigh exhibits and testimony designed to show the connection between the film industry and interstate commerce as the hearing on the Screen Writers Guild petition for designation as collective bargaining agent went into its third week.

From the American Federation of Labor convention in Denver came word that that labor organization will extend its organization activities to office workers in order to resist advances made by the Committee for Industrial Organization.

An "interchangeable card" agreement was reached by Actors Equity, the Screen Actors Guild, the American Guild of Radio Artists and the American Guild of Musical Artists under the aegis of the Associated Artists and Artistes of America.

Famous Players Canadian theatres in Vancouver, B. C., reopened last Thursday after a settlement of the projectionists' strike, which had closed the houses for one day, was announced by J. J. Fitzgibbons, circuit executive. Negotiations between the independent theatres and the union with E. A. Jamieson, president of the Trades and Labor Council, acting as mediator, were successfully concluded on Friday.

Under the terms of the settlement projectionists will receive a five per cent increase in wages, retroactive to September 1st, and a second five per cent advance next year. The agreement is for a two year term and covers all Famous Players houses in British Columbia. Members of the union expressed satisfaction with the settlement which they said was a continuation of the previous contract plus the wage revision. They had asked for a ten per cent increase.

The union called out its members in 31 houses in Vancouver when negotiations reached a deadlock earlier in the week.

New Contracts in Four Cities

At the end of five years in which it has had no contracts with subsequent run theatres in Kansas City and four years without a written agreement with first run houses, Operators Local 170 of the IATSE has closed deals with both groups.

Following several months of negotiation with theatre operators by Claude Cessna, business manager of the union, two year contracts have been signed. In general these call for five per cent increases this year and next for first runs and a five per cent increase for suburban houses for next year.

Completion of the deals marked the end of a troubled period in the theatre labor field. At one time a total of 23 houses were using operators who were not IATSE members.

Members of the Chicago local at a general meeting last week ratified the wage contract which gives them a five per cent increase retroactive to October 1st.

Locals in Elizabeth, N. J., and Sheboygan, Wis., reached agreements with the Warner Brothers theatres in those communities. In Elizabeth wage increases of $5 weekly for 16 projectionists in the Ritz, Regent and Liberty theatres and the Union, Union Township, were provided. A second increase of $3 weekly will take effect October 1, 1938. The former operators' scale was $72 to $78 for a 35-hour week, depending on theatre classification.

The Sheboygan contract is for three years and provides annual increases of ten per cent. Twelve projectionists are affected.

More than 200 exhibits which the attorneys for the board claimed showed the effects of the motion picture industry on interstate commerce as well as the employe-employer relationship of writers to producers were offered in evidence at the Screen Writers' Guild hearing before the Regional Labor Board in Hollywood. The exhibits included excerpts from MOTION PICTURE HERALD.

Dr. David J. Saposs of the Division of Economic Research of the National Labor Relations Board, presented an analysis purporting to show that screen writers could disrupt the flow of commerce because of their important part in production. Dr. Saposs said opponents of collective bargaining for writers insisted that writers are creative artists whose work cannot be standardized. Acceptance of this principle, he argued, would bar collective bargaining to professional people generally.

After respondents' counsel objected strenuously to the admission into evidence of the exhibits compiled by Dr. Saposs, William Ringer, trial examiner, deferred a ruling on their admissability as evidence.

Counsel for Paramount then moved for dismissal of the entire proceedings, arguing that there is involved only a jurisdictional dispute between the Screen Writers' Guild and Screen Playwrights, Inc., which holds a bargaining agreement with producers. The motion was taken under advisement.

Earlier in the week Leonard S. Janofsky, attorney for the Writers' Guild, precipitated argument by getting into the record the fact that his writer witnesses had demanded subpoenas "to protect them in their jobs because of what they will testify here."

Mr. Janofsky presented an application to subpoena Brian Marlow, Sheridan Gibney and Sherman Lowe, all writers at present working in studios, indicating a fear of possible reprisals but counsel for the respondent companies and for Screen Playwrights, Inc., bitterly fought the intimations. The studio attorneys stipulated that all the time needed from their duties would be afforded the Guild witnesses but Mr. Janofsky insisted upon the issuance of subpoenas.

Mr. Marlowe, writer for Paramount, on the stand at the close of Wednesday's session defined a screen writer as anyone employed in a writing capacity by a studio, or anyone not so employed but writing for the screen independently.

Directors File Petition

Frustrated in its attempt to bargain collectively with the producers as representatives for directors, assistant directors and unit managers, the Screen Directors' Guild on Monday filed a petition for certification as the bargaining agency for those employees before the Labor Board.

Attached to the petition was a lengthy memorandum asking that the board delay its decision on the Screen Writers' Guild hearing, now in progress, until the Directors' Guild could present its case. It was argued that the jurisdictional question being adjudicated in the Writers' Guild case and other issues at stake are of vital importance to both organizations.

To Unionize Office Help

William Green, president of the AFL, summoned leaders of the group's office unions to Denver this week to discuss plans for the formation of a national council and, eventually, an international union. Up to the present the AFL has sponsored only local organizations of office workers.

Members of the United Office and Professional Workers of America, a CIO affiliate, have been petitioning employees of all film companies for the last few months to join.

Interchangeable Cards Arranged

Under an arrangement concluded last week by the Associated Artists and Artistes of America members of the Screen Actors' Guild and Actors' Equity may become members of the American Guild of Radio Artists or the American Guild of Musical Artists, or vice versa, by paying half dues to the second group.

Contrary to first reports concerning the agreement, the arrangement does not affect the original agreement between the Screen Actors and Equity, it was said. Under this agreement an amount equivalent to Equity dues of all Equity members who work for the screen is deducted from their Screen Guild dues and forwarded to Equity.

Makeup Men Get Increase

The makeupmen's local of the IATSE, represented by William Bioff and Vernon Murdock, last week signed a contract with Hollywood producers calling for a 30 per cent increase in salaries, time and a half for overtime and double time for Sundays and holidays.

Fleischer Strike Ended

The strike of 75 artists and cartoonists of the Fleischer Studios, New York, was settled Tuesday by representatives of the company and of the Commercial Artists and Designers Union. The agreement provides for wage increases, details of which were not made known, a 40 hour week, and vacations and sick leave with pay.

WRITER RECALLS EARLY CONTINUITY

Frank Woods, who preceded his testimony by the statement that he had been told he was the first person to write continuity for motion picture films, was the first witness called by Leonard Janofsky, counsel for the Screen Writers Guild, when he opened his case at the Regional Labor Board hearing. Mr. Woods said that while he was editor of the Dramatic Mirror *he submitted continuity to the old Biograph Company in New York in 1909. He recited his various work in the then infant industry and told of his going to California.*

William J. Walsh, special attorney for the board, asked him why the film companies moved to California.

"I object," said Walter Tuller, of the law firm of O'Melveny, Tuller and Myers, representing Paramount.

"Overruled," said the chairman. "The witness may answer."

Mr. Woods quietly said, "The companies moved to California because of the sunshine."

IN THE CUTTING ROOM

Bringing Up Baby

(RKO-Radio)

Comedy

Very definitely, in this forthcoming production, Katharine Hepburn is being committed to the cause of comedy. The entertainment intent of the story which will mark her debut into the ranks of comediennes is exciting farce. It should have the same showmanship characteristics which have marked the recent series of comedies beginning with "Double Wedding," with Columbia's "The Awful Truth" the most recent example.

Contrary to title significance, the story is not a domestic comedy. The baby in the case happens to be a leopard.

Not many of the central figures in the production have been associated with comedy. Dudley Nichols, who adapted Hagar Wilde's *Collier* magazine story, had a taste of it in a couple of Will Rogers films. Outside of "Twentieth Century," Howard Hawks has concentrated in directing serious material. Producer Cliff Reid's best successes have been melodramas.

Checking the supporting cast, however, gives an inkling of the comedy character. Cary Grant turned comedian in "Topper." Charles Ruggles and May Robson have long been identified with comedy. It might be said that "Asta," the dog, stopped the show in "The Thin Man." They with Barry Fitzgerald, an Abbey player, George Irving and Leona Roberts are the principals appearing with Miss Hepburn.

Release date: Not definite, but late December.

The Last Gangster

(MGM)

A Public Enemy's Fate

It may truthfully be said that Edward G. Robinson was the first screen "gangster." His "Little Caesar" started a series of pictures that, probably more than any other medium, aroused public indignation which bore fruit when the last of the gangsters of the 1930's were either behind the bars or in their graves. Yet "The Last Gangster" is not being made as a preachment. While it does conclude with the note that "Crime Does Not Pay," it essentially is a vivid and vigorous character story.

Robinson plays the title role. His abilities are wellknown. As his wife, Rose Stradner, blond Viennese beauty, will make her screen debut. The son is played by Douglas Scott, remembered for "Lloyds of London." Head of the gangsters who managed to escape extermination, Henry Daniell, Allan Baxter, Donald Barry and Moroni Olsen, is Lionel Stander, who made a memorable impression as the press agent in "A Star Is Born." James Stewart, last in "Seventh Heaven," is the man who married Miss Stradner after her divorce. Other principals are Sidney Blackmer and Louise Beavers.

Writing and preparation credits should be of comparatively little significance in a story of this kind, but Edward Ludwig, who made "Manhattan Madness," "Fatal Lady" and "The Man Who Reclaimed His Head," is the director.

One of the film's highlights should be the insight which it gives into the inner secretive operation of Alcatraz Island, in which the Government cages its most dangerous criminals. While a lot of it undoubtedly is imaginative, quite a bit is authentic, obtained by MGM in ways known only to itself.

Release date: November 12, 1937.

True Confession

(Paramount)

Comedy

After seeing "Nothing Sacred" a great number of persons probably will be inclined to regard Carole Lombard as one of the most enjoyable of present day screen comediennes. In character the story in which she appears along with Fred MacMurray, with whom she last was teamed in "Swing High, Swing Low," is comedy. Most of it is hilarious. It may be that at times it will be pleasing ribald.

It concerns a young woman who couldn't tell the exact truth if it killed her.

At this stage of production, it appears that "True Confession' will be of sufficient entertainment and showmanship quality to take a high place in the list of quality comedies comprising the present cycle.

An Albert Lewin production, the film is based on a play by Louis Verneuil and Georges Berr. Claude Binyon, who did the screenplays for "I Met Him in Paris," "The Bride Comes Home" and "The Gilded Lily," effected the transition of this story to the screen. Wesley Ruggles, maker of "I Met Him in Paris," "Bride Comes Home" and Gilded Lily," is directing.

The Lombard-MacMurray team, with Barrymore, is being supported by Porter Hall, Edgar Kennedy, Richard Carle, John T. Murray, Fritz Feld, Una Merkel and Tommy Dugan.

Release date: December 25, 1937.

Tovarich

(Warner)

Sophisticated Comedy

It may be that this pictorial conception of a stage play, based on a social, political and financial problem, will roll across the screen with more of a pinkish tinge than did its parent. Still, in the name of amusement, Messrs. Wanger, Towne, Baker, Garnett and Howard got away with quite a bit in the concluding reels of "Stand In." However, lest it be the temptation of someone to suspect propaganda of either a fuller or more enjoyable life, it may be said that this is a comedy of experiences.

The story being used is that of two royal Russian emigres in Paris, shortly after the Bolshevists dispossesed the Czar. They have millions at their command. Dishonestly they might have found considerable enjoyment in the use thereof. Honestly, they prefer not to do so, as they become domestics in a household.

As there will be no stinting in production values of this feature. The acting responsibilities apparently are in capable hands, as Claudette Colbert and Charles Boyer are starred. We happened to sit behind Greta Garbo one night a short while ago when "Conquest" was being previewed unexpectedly in Pomona and saw and heard her applaud Boyer as "Napoleon." Anatole Litvak, who made "L'Equipage," which RKO-Radio dubbed and added to as "The Woman I Love," is the director.

Release date: December 25, 1937.

Love and Hisses

(20th Century-Fox)

Comedy

The favor which "Wake Up And Live" enjoyed as entertainment and the commercial exploitation which exhibitors found in it undoubtedly is the best recommendation of "Love and Hisses."

With themselves and Simone Simon featured quite a few welknown names included and a host of specialty performers to be introduced, "Love and Hisses" is to be a continuation of the Walter Winchell-Ben Bernie feud.

As was "Wake Up and Live," "Love and Hisses" is being directed by Sidney Lanfield. He also made "One in a Million," "Sing, Baby, Sing" and "Thin Ice." The original story was prepared by Arthur Arthur. He and Curtis Kenyon, Jr., are credited with the adaptation.

Music and lyrics are by Mack Gordon and Harry Revel. Two of the topical numbers will be sung by Miss Simon. In addition she will be heard in a rendition of "The Bell Song" from the opera "Lakme." By accident, it seems, studio executives discovered that Miss Simon possesses a voice of wide range and quality.

Winchell, Bernie and Miss Simon are known qualities. To a certain extent so is Joan Davis, the eccentric comedienne seen earlier in "Wake Up and Live," "Thin Ice" and "Life Begins at College." Stage actor Dick Baldwin, who shares the romance, is practically new to films, having been seen previously on the screen only in "Life Begins at College." Bert Lahr has long been known on the stage. Wally Vernon, Georges Renavent and Chick Chandler are comedy film fixtures. Specialties will present Raymond Scott and his quintet, the Peters Sisters, 750 pounds of sepia singing and dancing, The Cabin Kids and Chilton and Thomas.

Release date: December 31, 1937.

The Duke Comes Back

(Republic)

A Prizefight Story

No royal duke, fighting his way back to a relinquished throne, is the hero of this forthcoming production. Rather it's the story of fighting Duke Foster, retired heavyweight boxing champion of the world, who, to save his father-in-law's reputation and honor, deceives his wife, braves the murderous intentions of gangsters and blackmailers to go back into the ring, win the championship again and the fortune that goes with it.

Yet, and this should be important from a showmanship standpoint, the story is not entirely a prizefight yarn.

Based on a published novel by the same title, which also ran serially in a popular magazine, written by Lucian Cary, the screen play is by Adele Buffington, who did the currently popular "The Sheik Steps Out," and Edmund Seward. Direction is in the hands of Irving Pichel.

The role of the fighter is assumed by Allan Lane, with Heather Angel as his wife and Genevieve Tobin as a sympathetic sister in law. Other principals are John Russell, Joseph Crehan, Frederick Burton, Ben Welden, Selmer Jackson, Clyde Dilson and Art Lasky.

Release date: November 12, 1937.

A Heart-Tugging M
Your Audiences W

Faith Baldwin's

PORTIA on



Only a woman could have written this gripping, dramatic story of all women — on trial. Only a cast such as this could have brought it to the screen in all its powerful frankness.



with **WALTER ABEL**
FRIEDA INESCORT
NEIL HAMILTON • HEATHER ANGEL
RUTH DONNELLY • BARBARA PEPPER
Directed by George Nicholls, Jr.
Screen Play by Samuel Ornitz - Adaptation and additional dialogue by E. E. Paramore, Jr. - Original story by Faith Baldwin
Associate producer, Albert E. Levoy

other-and-Son Story
ill Never Forget!

TRIAL



A *Republic* PICTURE

NBC PLANS EXPERIMENTS IN OUTDOOR TELEVISION

Mobile Unit Designed to Pick Up Sports Events for Relaying to Transmitter Being Built

With elaborate apparatus now under construction the National Broadcasting Company this month will begin extensive experiments with pickups of sports and other outdoor events for television transmission over its station in the Empire State Building, New York. The portable apparatus, housed in two vans, will be delivered to the company October 18th.

The immediate purpose of the portable unit experiments is to train men in handling special events to be ready when television becomes a daily public service, it was explained by O. B. Hanson, chief NBC engineer. "When that will be," he said, "even in the limited area of New York City, it would be foolhardy to guess. . . . It will be a long time before we can deliver pictures of outdoor events that will meet the home entertainment requirements."

In the beginning the mobile station will be used primarily to study the sensitivity of instruments to average daylight conditions and to experiment with different types of lenses, filters and shades, the spectral characteristics of sunlight, effects of reflected light on image brilliance and the action of micro-waves for relaying purposes.

In one of the two motor vans housing the portable station apparatus for picture and sound pickup will be installed and a video transmitter operating on a frequency of 177,000 kilocycles will be housed in the other. In the metropolitan area, where skyscrapers make high frequency work difficult, the unit's workable range is expected to be about 25 miles. Ten engineers will be required to operate the two units.

The van carrying the picture apparatus and associated sound equipment will be the mobile equivalent of a television studio control room. It also will include two cameras and other equipment. Directly in front of the operating engineers in the darkened mobile control rooms will be two monitoring kinescope screens. On one the engineers will watch the scene being transmitted and on the other the scene as picked up by the camera-iconoscope, or electric eye, preparatory to transmission. Sound will be picked up by a variety of microphones. A telephone cue circuit will keep the ten engineers in contact with one another.

The two iconoscope cameras, to be mounted on tripods, will be technically equivalent to studio cameras, although much lighter in weight. From these the images will be transmitted through several hundred feet of multiple core cable, affording considerable radius of operation. The micro-wave television transmitter van will be linked to the control room van by 500 feet of coaxial cable.

The reception will be tested by special observers and engineers scattered throughout the metropolitan area.

Japanese Buy English Patents

A new company to manufacture and sell television sets under patents owned by Electrical Music Industries, Ltd., of England, is to be established by the Japan Industry Company, a holding corporation, through its subsidiaries, the Victor Talking Machine Company of Japan and the Columbia Phonograph Company. The organization, to be called Nissan Television Kaisha, also will produce electric phonographs and other musical machines. Shareholders of Victor have been asked to double the company's Y5,000,000 capital and this summer Columbia shareholders increased that company's capitalization from Y2,800,00 to Y11,200,000. These increases will be invested in the new television project.

Goldsmith Outlines Problem

The technical difficulties and problems in the path of commercial television are not the least of its developers' worries, it was explained by Dr. Alfred N. Goldsmith in a talk before the Press Association of New Jersey.

"Television must develop its own program technique," the engineer said. "If we may summarize the ultimate characteristics of such programs in a word, it would be 'spontaneity.' Television must capture images of the world in action.

"Television networks of stations comparable to those existing in sound broadcasting must await the development of either the coaxial cable or automatic radio relay stations. Meanwhile, if public service should be inaugurated, the individual station has recourse to three classifications of program material: local talent, motion picture film, and road shows of live talent travelling from studio to studio."

1,000 Sets in England

Since regular television programs were inaugurated by the British Broadcasting Company last year only 1,000 sets have been sold to the public and it is probable that two years will elapse before a second transmitter is erected in England, David Sarnoff, president of Radio Corporation of America, said in an interview in New York last week on his return from London.

The major problem of television in both countries, he said, is to provide a program for the home that will meet public requirements and maintain public interest. The establishment of such program service, erection of sufficient stations and provision of the necessary interconnecting facilities call for vast expenditures before any returns can be expected, he added.

William S. Paley, president of Columbia Broadcasting System, who also has just returned from a European trip, echoed Mr. Sarnoff's estimate of the progress of British television. Speaking for his own company, he said: "CBS has been broadcasting television intermittently for some time. We will soon make an announcement, probably in two or three weeks, of more permanent plans. Eventually we plan regular television periods, but the date when we will begin is not set."

'TRAILERS' TO HERALD TELEVISION SHOWS

The British Broadcasting Company, in its Alexandra Palace television transmissions, has begun the use of a "trailer" in each Friday's program, showing the highlights of the next week's transmissions. In some cases players appear in person, in others a film is used.

The television station also recently began a series showing motion pictures in production, the first program being the televising of the final sequences of "Sailing Along," the current Jessie Matthews musical being filmed at Pinewood.

THEATRE OBSERVES 16TH ANNIVERSARY

During 16 years of operation, Loew's State Theatre, New York City, has sold more than 75,000,000 admission tickets, it was announced last week in conjunction with the house's anniversary celebration.

The house is the only remaining vaudeville theatre in New York and throughout its 16 years of existence the policy of a combination of vaudeville and motion pictures has been followed.

End of Business Surveys in Sight

Curtailment of federal relief funds and failure of Congress to make a specific approximation may make impossible the taking of another census of American business, including the motion picture, it was learned at the Department of Commerce last week.

A feature of the business surveys so far made was a study of the amusement industries which involved the compilation of figures showing the number of motion picture and legitimate theatres in each state and in the largest cities, the average number of employees, annual payrolls and actual box office receipts.

Three such censuses have been made since the beginning of the depression, the first covering 1929, the last of the so-called "prosperity" years; the second covering 1933, and showing how business had suffered from the depression, and the third covering 1935, showing the extent of recovery.

Relief Funds Used

Census Bureau officials had planned to make another survey to cover 1937 business and, in fact, encouraged by the approval with which the motion picture and other industries reputedly had received the data compiled in the previous canvasses, had hoped to make the census of business a permanent feature of the bureau's work.

The three censuses so far made were financed by grants from relief funds, but hopes for another such allocation are slim and unless special funds are provided the canvass will be impossible.

Greece Imports 338 Films; 241 From U. S.

A total of 338 films was shown in Greece in the 1936-37 season, according to a report received by the U. S. Department of Commerce from K. L. Rankins, commercial attache in Athens.

The United States supplied 241 films of the total, or 71 per cent. Origin of the balance follows: Germany 60, France 25, Czechoslovakia 5, England 3 and others 4.

A photograph of Mr. and Mrs. Louis B. Mayer which appeared last week in MOTION PICTURE HERALD was taken at the French Line pier in New York by Metropolitan Photos.

UNIVERSAL NEWSREEL AGAIN!

REMEMBER THE SHANGHAI BOMBING! HERE'S AN EVEN GREATER FOLLOW-UP! THE MOST ASTOUNDING THRILL-SHOTS OF THE CHINA-JAPAN WAR!

BOMBING OF NANKING! [RELEASED TO-DAY!]

SEE A bomb falling smash into the camera's eye!

SEE Madame Chiang Kai-Shek and Chinese dignitaries caught in a rain of bombs while visiting Nanking hospital!

SEE Universal Newsreel Cameraman's car blown to bits!

SEE Jap planes shot down and pilots taken prisoner!

SEE Civilians rush for bomb-proof shelters ! ! !

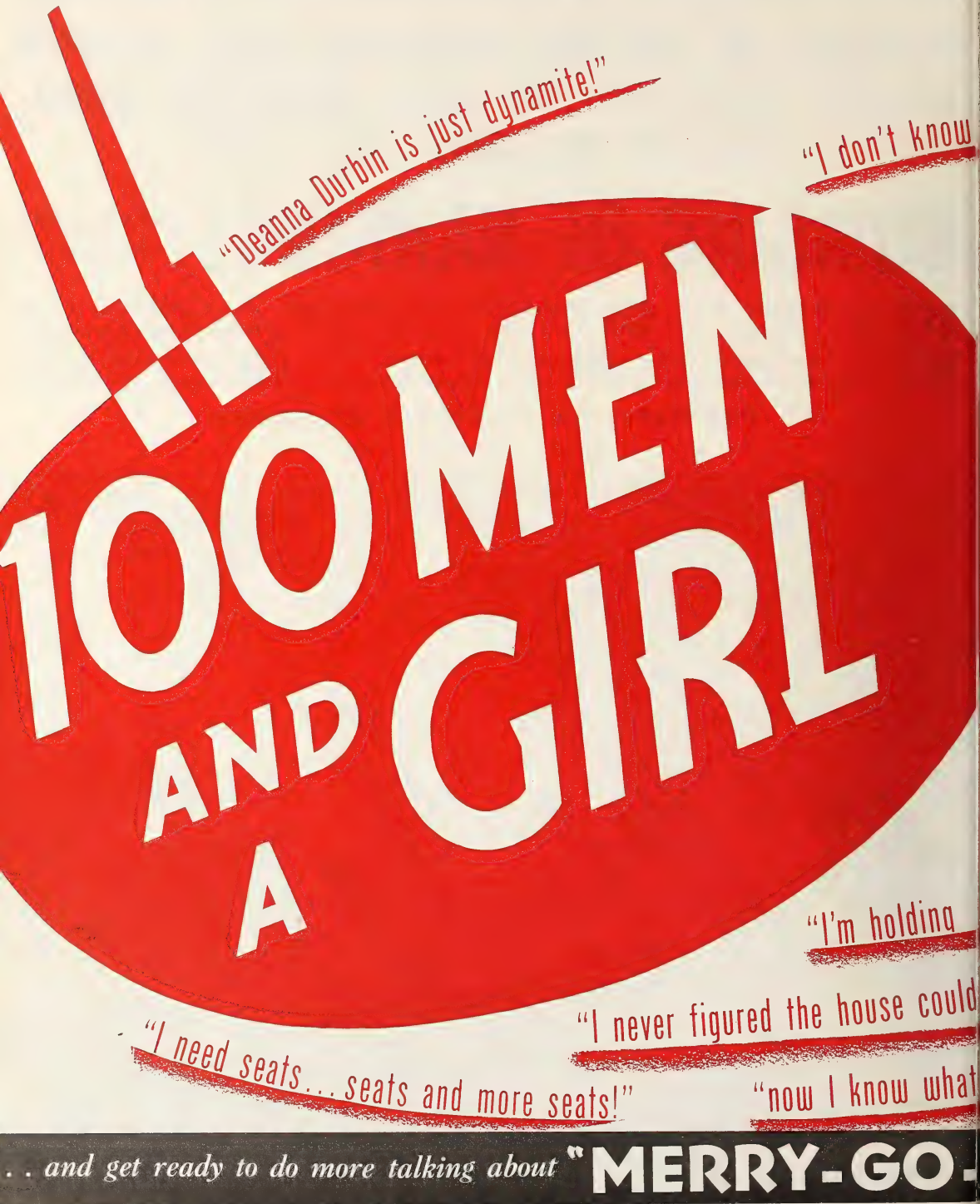
PHOTOGRAPHED BY GEORGE KRAINUKOV

Produced by CHARLES E. FORD



UNIVERSAL NEWSREEL—The talk of the industry!

PICTURE BY THE NEW UNIVERSAL



. . . and get ready to do more talking about **"MERRY-GO-**

. . . . . DIALOGUE BY YOU!

"where they come from...they must be coming back again and again"

"I need seats...seats...seats!"

"the ticket machine...just doesn't stop clicking!"

"never saw a line like that before in my life!"

"I'm running extra shows from now on!"

"this aint a picture...it's a magnet!"

"oh, for rubber walls for the house!"

"took in $500.00 the first hour!"

"boy! do they love Deanna!"

"goodbye schedule...I'm just grinding in and out!"

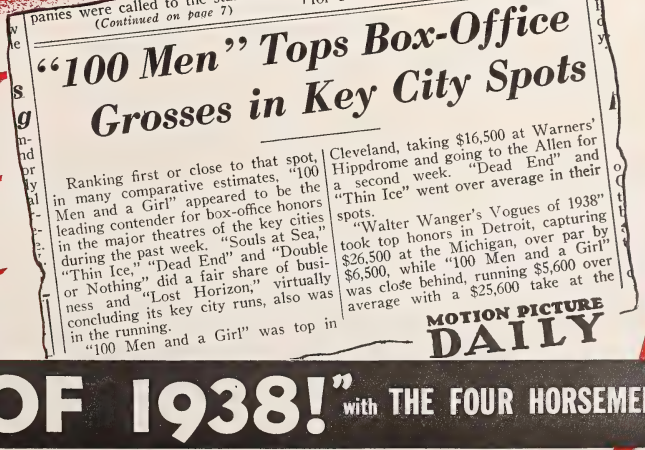
"I never saw so many repeaters!"

"they can't get enough of it!"

t over from now on!"

do a gross like that!"

super-colossal means!"



panies were called to the stand to re-
(Continued on page 7)

to prove that product was a failure for Frels.

"100 Men" Tops Box-Office Grosses in Key City Spots

Ranking first or close to that spot, in many comparative estimates, "100 Men and a Girl" appeared to be the leading contender for box-office honors in the major theatres of the key cities during the past week. "Souls at Sea," "Thin Ice," "Dead End" and "Double or Nothing" did a fair share of business and "Lost Horizon," virtually concluding its key city runs, also was in the running.

"100 Men and a Girl" was top in Cleveland, taking $16,500 at Warners' Hippdrome and going to the Allen for a second week. "Dead End" and "Thin Ice" went over average in their spots.

"Walter Wanger's Vogues of 1938" took top honors in Detroit, capturing $26,500 at the Michigan, over par by $6,500, while "100 Men and a Girl" was close behind, running $5,600 over average with a $25,600 take at the

MOTION PICTURE DAILY

ROUND OF 1938!" with THE FOUR HORSEMEN of HILARITY

AUSTRALIANS ACT TO RESTRICT BUILDING

Queensland Association Holds Conference; One Seat to Five Persons in One City

by CLIFF HOLT
in Sydney

Exhibitor associations throughout Australia soon will launch a Commonwealth-wide movement to obtain laws governing the restriction of theatre building.

The Queensland Association summoned a conference of representative members from associations in New South Wales, Victoria, South Australia, Western Australia and Tasmania. The meeting was at Townsville, Queensland.

Meanwhile the Film Board of Trade has submitted a restriction plan to the Motion Picture Distributors Association, which has adopted the proposals with certain amendments. The actual suggestions have not yet been made public, but the chief clause would empower the Board of Trade to recommend the acceptance or rejection of an application for license to the Government's licensing officer. The Chief Secretary's Department in New South Wales already has informed members that it will be glad to consider the Board's proposal so far as licensing is concerned.

The Queensland Association is particularly aggravated over the issue of a license for a new theatre at Milton, Queensland. It is pointed out that the addition of 1,000 seats in Milton will reduce the low proportion of one seat for 5.4 of the population to a world record low of 4.9. Spokesmen cite figures to show that in other countries where legislation has been effected to curb the irresponsible expansion of theatre construction the proportions are not nearly so low as in most Australian situations. Belgium, where rejection laws are now being sought, is the lowest at 15.6.

The Board of Trade has decided to press the NSW Government for drastic amendments to the Quota Act, which, by its impracticability and by reason of the wide newspaper publicity it is receiving, is causing the Government considerable embarrassment.

The trade is anxious to have the anomalous feature of the Act ironed out quickly, feeling that the obligations which the present quota laws impose on exhibitors and distributors will hamper new season selling activities.

As framed at present, the Act requires distributors to handle more than 25 Australian-produced pictures as from December 30, but since there aren't more than five Australian features available it is clear that neither the distributors nor exhibitors can fulfill their Quota obligations this year. The Government has the power to impose penalties up to £100 ($500) for non-compliance with the Act, but prosecutions are not likely to be even considered, the Government's first concern being to frame a law that is workable.

▽

Exhibitors have been officially informed by the MPDA that rental contracts for the new season will embody a special clause prohibiting free gifts completely and irrevocably. This clause will appear in the contract in addition to another stipulating a one shilling minimum admission.

▽

All Children Barred

An outbreak of infantile paralysis which started in Melbourne and suburbs eight weeks ago shows no signs of abating, and in common with most other industries, film business is deplorably bad. The number of cases now quickly approaches the 300 mark, with 18 deaths, and medical opinion inclines to the belief that the scourge will continue until after Christmas and that by that time 600 cases will have been noted.

With the closure of the majority of schools, the attendance of children under 16 at picture theatres was prohibited at the recommendation of the Health Board. A later development is the Health Board's decision to reopen the schools to permit the attendance of children from 12 years and over, but on the first day the schools reopened on this basis very few parents permitted their children to return to their studies and the roll-up was very meagre. Since the authorities are now permitting children over 12 to mingle with others in class, the Victorian Exhibitors Association has lodged a request that the under-16 ban on cinemas be lifted, but at the time of writing no reply to the application has been received.

The theatre business unquestionably has been hit harder by the outbreak than any other. The closure of schools and banning of youngsters from attending the theatres has meant not only the cancellation of all suburban matinees, but it has also had the effect of keeping mothers and guardians at home with the children. Accordingly, city matinees have been deserted and night attendances have not been a great deal better.

To meet the emergency most theatres have been obliged to effect strict economies, and advertising budgets have been cut by as much as 40 per cent.

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Private Life Not a Factor

The extensive publicity which the George Brent-Jocelyn Howarth annulment suit has been receiving in the Australian newspapers found its echo in the Legislative Assembly of N.S.W. when a member asked the Chief Secretary whether "in view of the universal disgust at the treatment of a beautiful girl named Howarth in America by a man named Brent, he would take steps to prevent the exhibition in this State of any pictures in which this man takes part."

Mr. Chaffey replied that the request would be considered.

At the height of the divorce proceedings, Brent's most recent Australian-released feature, "God's Country and the Woman," was presented at the Regent, Melbourne. It failed to click at the box-office, but the same picture had proved a disappointment in its first-run seasons in other States before the proceedings commenced, and in any case no picture can be said to have proved really successful in Melbourne since the outbreak of paralysis two months ago.

Audience reaction to Brent at the Regent proved conclusively that patrons were interested in Brent's screen character and not his private life. Since the picture has been running there have been no untoward "incidents," and, in fact, everybody approached generously praised his performance.

BOOK REVIEW

HOW TO DO PUBLICITY. By Raymond C. Mayer. Harper & Bros. 263 pages. Price $2.50.

Publication of a new "how" book invariably recalls to this reviewer the story of the young and inexperienced female who applied for a household position. Asked if she were a wet nurse, the eager applicant replied she was not—but was quite willing to learn. Undoubtedly there are many novices "willing to learn" the science of public relations, and for these as well as the veteran, according to the author, "How To Do Publicity" is offered. Originally published several years ago, the volume has been revised to "describe post-depression techniques" which are detailed among the 23 chapters occupying 263 pages plus an index.

Preparation and placement of material for daily and weekly newspapers, general magazines and trade publications; coverage for conventions and meetings, scientific and professional societies, are some of the subjects analyzed. Types and uses of exhibits, radio and pictorial publicity also are treated. Story leads are suggested; when and how to release material, and to whom, is explained, as is the mechanics of softening negative publicity. The student is instructed not to send out stories on poor paper, not to single space; to leave space on both sides of the page for editorial changes, to leave room at the top for heads.

The book is generally readable though hardly of interest to the veteran writer of publicity. There is a store of information for the beginner that may be of some value in obtaining a foothold in a business the author reports "not yet overcrowded."—*A-MIKE VOGEL*

Georgia Audio-Visual Meet

Georgia's first audio-visual educational conference is to be held in Atlanta, Friday and Saturday under the sponsorship of the state university system. Use of the microphone and motion picture camera in the classroom will be explained by Ellsworth C. Dent, educational director for the Radio Corporation of America; Edgar Dale, of Ohio State University; Dr. A. H. Dray, of New York, and Donald Bean, of the University of Chicago.

George Batcheller, Jr., formerly associated with his father in Chesterfield and Invincible Pictures, has joined Republic where he is attached to Sol Siegel's unit.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Grover Jones' new "Jones' Movie Magazine" in the California movie colony advertises "The Gateman's Guide—Be a Studio Gateman—We teach you how to sneer, and leer, and smell of beer."

And for those Hollywoodites who crave adventure, Mr. Jones' magazine also is proposing "Stay-at-Home Travel Tours—For less than what it would cost to bribe yourself out of Fascist and Communist jails, we will bring to your door the smell and feel of actual participation in a Civil war. . . .

"A top-sergeant will appear in your bedroom each morning and beat your bloody head off. Worms will be placed in your biscuits. And phonograph records of enduring speeches by split-mouth patriots will be played underneath your window."

▽

The town in England named Weston-Super-Mare became a borough last week, the local council became a town council, and its chairman became a mayor.

The local movie house played up to the occasion with a special bill: "Great Charter Celebration Programme—featuring—'The Crazy Gang'."

▽

The Era in London quotes Joan Fontaine as cracking: "When I was a little girl I used to spend a good deal of time in a cemetery, reading poetry."

▽

"The one thing I can't understand," can't understands Franchot Tone, "is the way the private affairs of actors and actresses become the property of the world."

Hasn't Mr. Tone ever heard of press agents?

▽

Spike Hughes, in London, writing to the British Broadcasting Company to complain about B.B.C.'s alteration of Rachmaninoff's name to Rhakmaninof, signs himself Spaiykk Heeooz.

PROSPERITY, BOOM, THEN BANG, IS SEEN

Good business for two or three years and eventually "a good boom before we finally start down in the next fundamental decline" were predicted by Ralph B. Wilson, vice-president of Babson's Reports, speaking at the 24th Annual National Busness Conference, held this week in Wellesley, Mass.

The Babson Reports refused to believe the existence of the recent depression, almost during the worst period.

Commenting on labor conditions, Mr. Wilson said that "The most serious cloud on the labor horizon today" was the "intra-union strife" resulting from the rivalry of the Committee for Industrial Organization and the American Federation of Labor.

THEATRE IN TOWN OF 368 DRAWS 761

Ted Stump, who operates the Elted Theatre in Absarokee, Montana, sees nothing unusual in the fact that admissions to a theatre sometimes total half of the population of the city in which the house is located.

Mr. Stump recently played "Mountain Music" for two days. The population of Absarokee, he reported, is 368 and the paid admissions for the two-day run totaled 761.

"This," Mr. Stump commented, "should be the height of something or other."

President Roosevelt's warning of an impending world war, the words of his surprise, bitter arraignment of aggressor nations who have violated treaties and waged undeclared conflicts, still are ringing 'round the world. He used many strong passages in speaking of the results of a possible cataclysmic disaster, not the least ominous of which was the prediction: "There will be no safety by arms, no help from authority, no answer in science;—it will rage till every flower of culture is trampled, and all human things are leveled in a vast chaos."

A pretty statement, that, and, coincidentally, the precise words of a speech in Columbia Pictures' "Lost Horizon," as spoken by the character of the High Lama, played by Sam Jaffe, to indicate the Lamasery's desire for universal brotherhood and understanding.

▽

Exploiting Universal's "Road Back" at his San Pedro theatre, in the same California city of that name, the enterprising Harry Schlinker inserted the following "Personal" advertisement in the classified columns of the local *News-Pilot*:

LUCY:—Don't blame me for what I did on the road back. . . . When I saw what happened to you I blindly did the terrible thing I had been doing for four years. (Signed) Albert. Warner Brothers Theatre

And directly under the foregoing appeared another—but an on-the-level "Personal":

Are your sins forgiven? Are you ready to meet the Lord? Ph. 4595.

▽

National Broadcasting Company has discovered that the HERALD's Chicago correspondent is a diamond in the rough.

The gem is William Crouch. While a guest the other afternoon on the yacht of Commander E. F. McDonald, Jr., president of Zenith Radio Corporation, on the lakes near Chicago, Mr. Crouch, instead of digging up scoops for MOTION PICTURE HERALD, answered all the questions directly and correctly in the first Zenith Foundation program designed to test telepathy. When results were announced, Telepathic Crouch not only correctly called all five actual trials, but even had a blank for No. 3, which was a blank. At the time Mr. Crouch told Commander McDonald all he could see for No. 3 was a "double O."

(*JPC—What do you mean rough?*—EDITOR.)

Loew's Capitol theatre management on New York's Broadway probably will not admit it, but the fact remains that Constance Bennett's silk panties were stolen from her, right in the lobby, some several weeks back. A surrealist poster display conveying the story of Thorne Smith's funny "Topper," in which Miss Bennett was a cast member, had been under a spotlight in the lobby for the week the picture played the Capitol. The display was made up of a door-knob and a keyhole, a shower-bath spray, a hotel register, and a pair of silk undies which Miss Bennett had personally autographed and contributed. Someone stole the panties. The management promptly replaced them with an unauthenticated pair, and covered them over with glass to prevent repetition.

▽

The height of something or other in motion picture screen advertising was reached last week at the Bristol theatre, in Bristol, England, with the advertisement of a local florist for "Wreaths and Crosses a Specialty —The shop with a welcome smile."

▽

Tom Mix got off his hoss in Philadelphia to talk to newspapermen, and voiced right down disgust with the cowboys who a-clutter Hollywood today. Tom, now 60, with a million in the bank and a $25,000 white low-slung phaeton to help him around on his circus jobs, charges that, "These ranch dudes you see croonin' and strummin' guitars in the movies have to be helped up on a hoss." Mix came out of Hollywood with 156 stitches in his carcass, 23 broken and cracked ribs, a right arm broken in five places, and his left in three. He'd had four clean breaks in his legs, and doesn't count the breaks in his fingers and toes. The closest a Hollywood movie cowboy of today comes to catastrophe is a mussed-up vaselined hair-comb.

GAS-PROOF CELLARS IN BRITISH THEATRE

Not that there is any need of them expected in the future, but just in case, gas-proof cellars provide a feature of construction of the new Odeon Alhambra theatre in London's Leicester Square, key house in the West End of the Oscar Deutsch circuit in England. A 120-foot tower is a feature of the elevation.

The theatre, structurally nearly complete, was visited in state recently by the Lord Mayor of London, Sir George Broadbridge, K.C.V.O. The Lord Mayor unveiled a tablet in the foyer commemorating the famous Alhambra variety house which occupied the site for so many years.

The Odeon will seat 2,300. It occupies a site of 27,000 square feet and has a 100-foot frontage to Leicester Square.

HERE'S THE FIRST STUNT IN YOUR

. . . THE SATURDAY EVEN

YOUR PLAYDATE WILL ANSWER THE QUESTION THAT MILLIONS OF SATURDAY EVENING POST READERS ARE ASKING..."WHEN CAN WE SEE IT?"



BIG CAMPAIGN FOR "52nd STREET"

ING POST FOR YOUR HERALD!!



...this week's and next week's issue...bringing into 3,000,000 movie-going homes the fascinating story of how "52nd Street" was made ...from the inception of the unique idea behind it to the delivery of a big box-office attraction to your theatre!

with IAN HUNTER • ZASU PITTS • LEO CARRILLO
MARLA SHELTON • PAT PATERSON • JACK WHITE
ELLA LOGAN • COLLETTE LYONS • SID SILVERS
AL SHEAN *and* KENNY BAKER

Plus! A mad, merry galaxy of Entertainers that made 52nd Street famous! • Directed by HAROLD YOUNG • Screenplay by GROVER JONES • Released thru United Artists

U.S. ADMISSION TAX RELIEF IS DOUBTED

Additional Income Assessments Indicated Next Year, with Exemption Level Staying at 40c

by FRANCIS L. BURT
in Washington

Motion picture theatre owners stand little chance, if any, of a reduction in the admission tax exemption from the present 40 cents. Nor is that the only ominous tax news emanating this week from Washington, for the Capitol is about to turn attention to additional income taxes, which would hit the motion picture and general business fields alike.

Results of several months of study of the tax situation by the Treasury Department will be laid before President Roosevelt within the next few days, for consideration before the tax subcommittee of the House Ways and Means Committee returns to Washington next month to undertake revenue revision.

While Treasury officials are closely guarding the report now being written, it is believed that the investigation has developed that only by increasing income taxes all along the line, extending them to wage and salary earners now exempt, and a general restriction of the deductions permitted business concerns can any substantial amount of new revenue be raised.

With its hand forced by conditions over which it apparently has lost control, the Administration was seen in Washington this week as giving at least tacit approval to proposals increasing and extending the income taxes.

Congressional resistance to any reduction of relief to the unemployed or other subsidized groups, such as the farmers and the silver miners, or to any sharp cutting of governmental employment, it is said, will force the Administration to accept these proposals.

Because of the steadily mounting national debt, high Government officials are understood to have impressed upon the President the necessity for making a determined attempt to balance the budget.

Tax Reduction Doubted

Not only will the motion picture industry be subjected to the possibility of increased income taxes, but it will also have to face the chance that in the development of its new tax bill the House committee will give no consideration to a proposed reduction of the admission tax level from its present 40 cents to 25 cents.

Further, it is a foregone conclusion that if the income tax base is lowered so as to bring in persons now exempt, the new taxes will be collected "at the source"—that is, employers will be required to deduct them from the employees' pay as they now do for the purposes of the Social Security Act.

Treasury officials are understood to have taken the position that it would be impossible for the Internal Revenue Bureau to handle the millions of additional returns which would result from an extension of the income taxes.

Collection of taxes by employers, as done under the Social Security Act, has been adopted in England, and so little difficulty has been encountered in dealing with the old-age pension taxes imposed at the beginning of the year that the Treasury sees no reason why the system could not be extended.

May Change Corporation Tax

If Congress provides for increases in income taxes, it is believed that the Treasury, to avoid an unduly adverse effect upon business and industry, would be prepared to accept changes in the corporation taxes, particularly with a view to eliminating the double taxation which now arises out of the fact that corporations pay up to 15 per cent of the amount of distributed dividends in income taxes and the stockholder, in turn, is required to pay taxes upon such moneys as he receives in dividends.

The Treasury also, it is believed, would acquiesce in some alteration of the highly unpopular undistributed profits tax which would ease certain of its effects upon debt-ridden and small corporations, the latter possibly to be given a larger exemption so as to permit the building up of conservative reserves.

While the Treasury has made an intensive study of the entire tax situation, Secretary Morgenthau is expected to content himself with submitting merely a factual report to the House committee when it meets next month, and to make no recommendations until they are specifically requested by the committee.

It will be the policy of the Treasury, according to observers, to leave to Congress the whole problem of deciding upon new taxes, so that any unpopular levies cannot be directly blamed upon the Administration.

Selznick Signs Holtz

Lou Holtz, international stage and radio comedian, has been signed to a long term contract by David O. Selznick. He will make his picture debut in "The Earl of Chicago," the Brock Williams novel scheduled for early production for United Artists release. The screen play is now being completed by Leonard Praskins and Budd Schulberg.

Saville Joins MGM

Victor Saville has signed as a producer and director with Metro-Goldwyn-Mayer's British company and Griffith Jones has been signed to an actor contract. Greer Garson, feminine stage star, has been signed by MGM to a Hollywood contract.

Mersereau Joins Lasky

Jack Mersereau, who has just completed the story for a second edition of "Artists and Models" for Paramount, has joined Jesse L. Lasky's staff at RKO Radio as assistant on stories.

Conn to Make 16 for 1937-38

Maurice Conn, president of Ambassador Pictures, Inc., has announced that his company will produce 16 features for 1937-38. Mr. Conn, who had been in New York for several weeks making distribution plans, returned to Los Angeles last Saturday to start the first feature, and will return to New York in a week.

Because of his increased program for the new season, Mr. Conn has established offices at 1270 Sixth avenue, New York, and will continue to make his own headquarters at the Conn Studios, Los Angeles. As before, Mr. Conn will supervise all productions of the company.

Charles Reed Jones has been placed in charge of advertising and publicity in New York. Victor Halperin has been appointed eastern story editor.

Under a new territorial franchise plan, all distributors will operate under the Ambassador name. The pictures will be released simultaneously throughout the country and will be nationally advertised.

Gene Austin, Frankie Darro, Kane Richmond, and Kermit Maynard, stars of last year's Ambassador pictures will appear in next year's productions. Other stars and players added to the Ambassador roster include Donald Novis, Grace Bradley, Wynne Gibson, Lyle Talbot, Candu and Coco, of radio, Cyril McLaglen, Molly Lamont, Robert Warwick, Jack La Rue, Sally O'Neill, Lois Lindsay, Guinn (Big Boy) Williams, and Stepin Fetchit.

The complete program includes: a special musical production, "Sweethearts In Swingtime," starring Donald Novis and Grace Bradley; "Strong Arm Squad," a melodramatic comedy, starring Wynne Gibson and Lyle Talbot; "Port Of Hunted Men" and "Gold Coast Rose," two Jack London star cast specials, four Gene Austin exploitation musicals, "Calling All Marines," "Highway Patrol," "The Navy Goes To Town," and "Missing Squadron;" four thrill-o-dramas, based on Peter B. Kyne stories, starring Frankie Darro and Kane Richmond, "Boss Of Chinatown," "Son Of A Gunman," "Young And Reckless," and "He Had To Fight;" and four Kermit Maynard ace musical Westerns, "Range War," "Rawhide And Dynamite," "Boss Of Rocky Canyon," and "Phantom Horseman."

Ziegfeld Sale Delayed

The sale of the right and title to 72 musical comedies and plays which are among the assets of the estate of Florenz Ziegfeld, scheduled for last Wednesday in White Plains, N. Y., has been postponed by County Treasurer William S. Coffey. The postponement occurred at the request of a Hollywood group seeking to protect its interests.

Plan Spanish Films in U. S.

Jaime Salvador, Spanish producer, plans to produce Spanish speaking pictures for distribution in the United States and Spanish speaking countries. Production will be on the coast. His first picture will be "Castles in the Air," scheduled to start about January 1st. Mr. Salvador is now in New York but plans to return to the coast shortly.

PUBLIC VOTES 2-TO-1 FOR DUALS AT 31 THEATRES IN ST. LOUIS

Fanchon & Marco Circuit Survey Indicates Musical Comedies Are Best Liked; Stage Shows Are Wanted

Double feature programs are the choice, by more than two to one, of St. Louis motion picture fans, according to the final results of a poll conducted in four first run theatres and 27 neighborhood houses by the Fanchon & Marco circuit in conjunction with the St. Louis *Star Times*.

Patrons of the first run houses indicated their preference with a vote of less than two to one for dual bills but the neighborhood theatregoers left no possible doubt as to their selection. They cast four times the number of votes for double bills as they did for programs consisting of one feature and short subjects.

In the ten days in which the poll was conducted, a total of 310,000 questionnaires were distributed and 57,599 replies were filed. The results showed:

Clark Gable is the favorite actor, Myrna Loy, the leading actress, and Shirley Temple, the Number One child star.

Musical comedies are the best liked in feature length films with comedies ranking second.

In the short subject field, cartoons are the overwhelming choice with musical shorts taking second place.

Stage shows are favored, and the preference in this group is for prominent bands.

The number of questionnaires returned, the *Star-Times* pointed out, represents approximately five per cent of the entire population of the metropolitan area.

32,751 Favor Doubles

The vote on the double bill question totaled 57,651, of which 32,751 were for two pictures. In breaking the figures down further, it is revealed that the vote in the first run houses was 14,553 against 9,916, and in the neighborhood houses it was 18,198 as against 4,990.

Clark Gable took the leadership among actors by polling 6,096 ballots, or 10.8 per cent of the total. He was followed by Robert Taylor, 4,624, and William Powell, 4,032.

Miss Loy was named the leader of the actresses with an identical percentage to that obtained by Mr. Gable, but in Miss Loy's case she was given 6,209 votes. Runners up in this division were Loretta Young, 4,052, and Claudette Colbert, 2,835.

Shirley Temple's victory in the child star division was far more impressive than in either of the adult groups. She drew 33.9 per cent of the total by being given 19,528 votes as against 12,425 for Jane Withers and 4,839 for Freddie Bartholomew.

The complete list of favorites included more than 300 actors, nearly 300 actresses and more than 100 child players.

Comedies Lead

With two exceptions both first-run and neighborhood audiences selected the same types of feature films in equal ratio. Neighborhood patrons placed comedies ahead of musical comedies and war pictures ahead of detective mysteries. Gangster pictures ranked at the bottom in the opinion of both groups.

First choice of feature films was indicated on 87 per cent of all questionnaires returned and first choice of short subjects was indicated by 84.6 per cent of the total. The total ballots cast for the various types of pictures placed them in this order: musical comedy, comedy, melodrama, historical, love romance, detective mystery, war and gangster. Short subjects ranked in the following order: cartoons, musical, travel, news reels sports, animal life, science, industries.

In compiling the classification of stage shows it was pointed out that vaudeville polled the greatest number of votes but that because this is an all inclusive term, prominent bands were given the top rating, with singers and dancers ranking second and third.

How They Voted on Program Questions in St. Louis Survey

TWO FEATURES:

	First Run	*Per Cent*	*Neighborhood*	*Per Cent*	*Combined*	*Per Cent*
For two features	14,553	59	18,198	78	32,715	69
One with shorts	9,916	41	4,990	22	14,906	31
	24,469		23,188		47,657	

TYPES OF FEATURES:

	First Run	*Neighborhood*	*Combined*	*Percentage of Total*
Musical comedy	6,110	5,459	11,569	20.0
Comedy	5,129	6,143	11,272	19.5
Melodrama	4,171	4,374	8,545	14.8
Historical	3,782	2,909	6,691	11.6
Love romance	3,227	2,426	5,653	9.8
Detective mystery	1,096	1,532	2,628	4.5
War	608	1,720	2,328	4.0
Gangster	570	1,039	1,609	2.8
				87.0

SHORT SUBJECTS:

	First Run	*Neighborhood*	*Combined*	*Percentage of Total*
Cartoons	12,303	14,158	26,461	45.9
Musical	2,659	2,547	5,206	9.0
Travel	2,968	2,161	5,129	8.9
Newsreels	2,669	2,028	4,697	8.1
Sports	1,994	2,331	4,325	7.5
Animal life	521	791	1,312	2.3
Science	457	464	921	1.6
Industries	250	503	753	1.3
				84.6

STAGE SHOWS:

	First Run	*Per Cent*	*Neighborhood*	*Per Cent*	*Combined*	*Per Cent*
For stage shows	18,271	71	16,363	67	34,634	69
Against stage shows	7,515	29	7,929	33	15,444	31

AGE CLASSIFICATION:

Men

		Under 16	*16-25*	*26-40*	*Over 40*
First Run	11,744	1,643	5,574	3,483	1,044
Neighborhood	13,722	3,481	6,743	2,713	785
Combined	25,466	5,124	12,317	6,196	1,829

Women

		Under 16	*16-25*	*26-40*	*Over 40*
First Run	14,811	2,333	6,784	4,032	1,662
Neighborhood	11,492	3,116	5,106	2,337	933
Combined	26,303	5,449	11,890	6,369	2,595

In tabulating age and sex groups only those questionnaires on which both sex and age group were given were tabulated.

Matrix Costs Increase

Operating costs for Canadian theatres went up another notch when the film exchanges decided that a raise in the price of press book ad notices to exhibitors would be necessary because of the increase in the costs of materials and labor. The charge for ad mats has been increased from 15 cents to 25 cents per column width regardless of depth measurement. A two column mat now costs 50 cents instead of 30 cents while one of three columns will be 75 cents as against the previous charge of 45 cents.

"THE AWFUL SMASH HIT

HOLLYWOOD REPORTER:

"'THE AWFUL TRUTH' comedy riot. Smartest, merriest romantic comedy in many moons and will score smash hit. IRENE DUNNE gives her most alluring portrayal. CARY GRANT is in his best form..."

LOUELLA PARSONS,

Los Angeles Examiner:

"'THE AWFUL TRUTH' is one of the year's best comedies. It is going to put plenty of money in COLUMBIA'S coffers and make CARY GRANT and IRENE DUNNE two of the most sought after players in all filmdom."

LOS ANGELES TIMES:

"A hundred percent winner of light comedy . . . a creation of laughter. A masterpiece of its type. This picture will probably go further than any other during the season in proving a box-office sensation."

TRUTH IS OF SEASON!"

DAILY VARIETY DAILY

"'THE AWFUL TRUTH' is the smash hit of the season ...a laugh orgy for any audience. Certain of tremendous word of mouth. Due for phenomenal coin. IRENE DUNNE retrieves her position as one of the screen's foremost comediennes. The most captivating portrait in her film album. CARY GRANT does a grand job, by far his best and one which elevates him securely to the top flight of box-office names. LEO McCAREY'S fine direction will stand up amongst the foremost directorial achievements of the year and will place him with the contenders for Academy honors. Associate Producer EVERETT RISKIN has done himself proud . . . !"

IRENE DUNNE
CARY GRANT
RALPH BELLAMY
ALEXANDER D'ARCY
CECIL CUNNINGHAM

THE *Awful Truth*

A LEO McCAREY PRODUCTION • Screen play by Vina Delmar • Associate Producer, EVERETT RISKIN • Directed by LEO McCAREY

A Columbia Picture

Supreme Court Refuses Hearing On 'Ecstasy' Case

The United States supreme court, on Monday, refused to hear the so-called "Ecstasy" case, brought by Eureka Productions, Inc., to restrain the New York state authorities and censor board from interfering with the exhibition of the picture, in which the federal district court had refused to issue an injunction.

The petitioner contended that the state statute requiring all films to be licensed is invalid as an interference with the right of the Federal Government to regulate commerce with foreign nations and that the New York court's refusal to grant the restraining order was a burden on foreign commerce and infringement upon the exclusive right of the Government to censor foreign films.

Corbar Rehearing Denied

The court also denied an application of T. L. Talley and the Corbar Corporation for rehearing of its suit against Fox Films, arising out of the Fox West Coast receivership. The petitioners had sought to set aside the reorganization on the ground that it was fraudulent, but the courts ruled against them.

The court agreed to hear the infringement case against General Talking Pictures Corporation and ordered it set on the calendar for argument in the near future. The company had appealed from a decision of the second circuit court of appeals in New York holding it guilty of patent infringement in the use in talking motion picture projection of equipment of vacuum tube amplifier purchased from the American Transformer Company, to which were attached licenses notices restricting their use to amateur experimental and broadcast radio reception.

General Talking Pictures, in its petition, challenged the right of a patent owner to restrict the use made of a device manufactured under the patent after the device has passed into the hands of a purchaser, contending that the court below had erred in holding that a patentee may extend his monopoly beyond a sale by a licensee.

DeMille Tax Review Refused

The court rejected a petition of the Bureau of Internal Revenue for review of a decision of the ninth circuit court of appeals in its suit to recover taxes from Cecil B. DeMille.

The bureau had charged that Mr. DeMille formed a holding company, DeMille Productions, by which he was employed from 1924 to 1929 for the purpose of avoiding taxes and related that the company by 1929 had acquired a surplus of $1,606,515, but had paid in dividends only $192,000, and contended that the corporation was availed of for the purpose of avoiding surtaxes. The circuit court ruled that Mr. DeMille was within his rights in forming the company and that there had been no violation of the tax laws.

The bureau's petition related that Mr. DeMille and his wife owned 70 per cent of the stock of the holding company; Ella King Adams, a relative of Mr. DeMille's wife, held 10 per cent. and Mr. DeMille's attorney held the remainder, until after 1927, when Mr. DeMille held 97 per cent.

While in Albany, N. Y., the motion of Foy Productions, asking a review of its film, "Tomorrow's Children," previously denied a license, was referred Monday night to the appellate division by New York Supreme Court Justice Francis A. Bergan, who ruled that his court is without jurisdiction in the matter.

Honor George Weeks At Farewell Luncheon

Several home office, New York and out-of-town exchange personnel of GB on Saturday tendered George Weeks, retiring sales executive, a testimonial luncheon at the Hotel Astor.

Among those who attended the luncheon were: Arthur Lee, American vice-president for the company; Clinton M. White, Arthur Greenblatt, William Barrett, Claude Macgowan, C. E. Schwengeler, Al Selig and Al Margolies, of the home office; Herbert Given, branch manager at Philadelphia; Charles Leach, New Haven; Irving Gumberg, Sol Kravitz, Irving Landes and Rudolph Bach of the New York exchange. Kenneth Hodkinson and Charles Penser, formerly with the company, also attended.

Mr. Weeks left New York Tuesday for a five-week vacation at his former home, Ann Arbor, Mich.

Both Sides Win In Dallas Hearing

Attorneys for distributors and for the Government each won a point in arguments before Judge W. H. Atwell in the United States district court at Dallas at a hearing to fix the form of decree as the final judgment in the anti-trust suit in which the Government won a decision charging circuits and distributors with conspiracy. The action was distinct from the socalled Frels case.

A request by attorneys for the distributors that the names of the Texas Consolidated circuit, Karl Hoblitzelle and R. J. O'Donnell be stricken from the decree on the ground that the contracts under fire had not been operative for two years and that the two men had not acted as individuals, was opposed by Government attorneys and was denied. A second motion to eliminate references in the decree to attempts to monopolize trade was granted the film company lawyers.

In amplifying the decree as requested by the Government Judge Atwell said: "This does not affect the right to contract between the distributors and exhibitors. The right of the owner of a copyright to contract for exclusive runs with the exhibitor and ask him to charge 40 cents a seat is not denied so long as they do not conspire or have a common understanding. He may even fix the time of clearance for subsequent runs but must not conspire to do so."

Wilcox to Produce 4 Films for RKO

Herbert Wilcox, who arrived from England on the Aquitania this week, announced he has signed with RKO for the production of four pictures in England. He was accompanied on the trip by Anna Neagle, star of "Victoria the Great."

The producer, after attending the opening of the picture in Ottawa, Toronto and New York, will visit Washington and Hollywood.

Ned E. Depinet, vice-president of RKO Radio, and Ralph Rolan, sales promotional executive accompanied Mr. Wilcox and Miss Neagle to Ottawa, where they attended the premiere Wednesday night.

Court Explains Conspiracy Law In Dallas Case

"There is no law in this land which makes a man trade with another man," William H. Atwell, United States district court judge in Dallas, ruled in dismissing Ruben Frels' conspiracy action against the Jefferson Amusement Company and four large distributors.

In making the statement, Judge Atwell pointed out that Mr. Frels and other witnesses for the plaintiff, had testified he had experienced difficulty in obtaining product for four theatres but, at the same time, the court held, there was an "absence of any sort of a suggestion of concert."

"I have heard no testimony whatever against either of the socalled major picture producers. I have heard some testimony that some of their agents, or, we may say all of their agents, at various times, refused to sell all of their product, or sometime, any of their product, to plaintiff Frels. That was their legal right. They could sell or not, as they saw fit. . . .

"This law (the conspiracy statute) denounces any agreement between two or more sellers, and not any refusal of one seller to sell."

The court elaborated on the refusal of distributors to sell to Mr. Frels by explaining to the jurors that there was testimony to the effect Mr. Frels "brought a suit, or, was concerned in bringing a suit, in which he testified, and, to which he furnished money against some of these socalled major companies. After that, apparently some of them did not see fit to deal with him any more, to any great extent. And they certainly had a right to do that, even as they had a right, without any suit, to do that same thing."

Mr. Atwell also called attention to the fact that after the Jefferson Amusement Company started theatres in the same towns where Mr. Frels' houses were located, admission prices were reduced. The "action itself," the court continued, "is for the benefit of the public, and not monopolistic, nor, injurious to the public."

"Mr. Frels would have no right to a monopoly on Victoria (one of the towns in which Mr. Frels' theatres were located) pictures, any more than any one else would have. But taking the broadest view of it, I cannot see any case, here, gentlemen."

It was the second time the case had gone to trial. The first time, last spring, the jury failed to reach a verdict. The dismissal this time was granted at the conclusion of the plaintiff's case and, therefore, the defendants were not obliged to present any testimony.

Mr. Frels announced he is considering taking an appeal from the court's directed verdict.

Newspaper Wins Award

The Atlantic City *News*, of which Fred E. Ruslander is editor, was awarded second prize for the best editorial page of a New Jersey tabloid when the New Jersey Institute met at Rutgers University. Mr. Ruslander resigned as press book editor for Warner Brothers June 1st to become editor of the newspaper.



A bow to the Motion Picture Industry

...from the SCRIPPS-HOWARD NEWSPAPERS

SCRIPPS-HOWARD takes pride in the 18-page Hollywood Forecast which appeared in all 22 Scripps-Howard Newspapers, on Wednesday, October 13th.

We are deeply grateful for the whole-hearted coöperation of the great Moving Picture Producers who collaborated in making this Hollywood Forecast so lively, so authoritative, so timely.

This feature supplement is of vital interest to all who are associated with the Motion Picture Industry. But it holds even greater interest to the millions of picture fans who live in the 22 Scripps-Howard cities, from coast-to-coast.

The Scripps-Howard Newspapers wish Hollywood the success it so richly deserves, during the coming year.

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IN THE COURTS

Judge Disqualifies Self

Federal Judge John C. Knox declared himself disqualified from hearing the motion made by United Artists to dismiss the $185,000 suit of William S. Hart and Mary Hart in the United States district court in New York this week. Judge Knox said that he had held private conversations about the suit and refused to hear the motion. He referred the case to Federal Judge John W. Clancy for hearing on next Tuesday.

Beekman Details Ordered

The Beekman Film Corporation was ordered to file a bill of particulars by Federal Judge John C. Knox in the United States district court in New York last Saturday in connection with the copyright infringement suit against Warner Brothers. The suit alleges that "This Is America" was viewed by Jack L. Warner, vice-president, and other employees of the defendant and that the picture was thereafter infringed in "The Yanks Are Coming."

Healy, Ginsburg Agree

Ted Healy and Benedict Ginsburg adjusted their differences over the $1,750 claim against the equity receiver of the Roxy Theatre in the United States district court in New York this week by filing a stipulation allowing Mr. Healy $500 and Mr. Ginsburg $1,250. The settlement was approved.

Mondo Assets $48,658

Assets of $48,658 and liabilities of $23,833 were shown in the schedule filed by Nuovo Mondo Motion Pictures, Inc., in the United States district court in New York this week, in the involuntary bankruptcy proceedings against the corporation. The assets consist principally of 200 films and prints, although the originals are owned by an Italian corporation, identified only by the initials UNEP.

Delay Gielow Suit

Trial of the $500,000 plagiarism suit of Irving Gielow against Warner Brothers was postponed by Federal Judge Alfred C. Coxe in the United States District court this week for 30 days to permit examination before trial of Robert Montgomery and William Elfeldt in California. Mr. Gielow claims infringement of his play, "Give Me This Night," in "Flirtation Walk." Two songs, "I Can't Believe" and "Mr. and Mrs. Is the Name" are also alleged to be infringements. Mr. Montgomery is familiar with the story on which the picture is based and Mr. Elfeldt wrote and arranged the music for the picture. An accounting of the profits and a permanent injunction are asked in addition to the damages.

Anti-Trust Settlement Ratified

Judge Martin T. Manton in United States circuit court in New York this week authorized Milton C. Weisman, receiver for Fox Theatres Corporation, to settle two anti-trust suits against the American Telephone and Telegraph Company, Western Electric and Erpi for $22,500. The suits, filed in 1934 for a total amount of $1,577,500, were based on a charge of conspiracy to restrain trade.

Bartholomew Case Hearing Is Set

Metro-Goldwyn-Mayer is scheduled to go into Superior court in Los Angeles on Friday to follow up its preliminary court victory, in its attempt to prevent Freddie Bartholomew from "jumping" his contract, entered into in September, 1934.

The attack on the constitutionality of the statute was the first since its enactment in 1927. Attorneys for the young actor contended it was unconstitutional because it set apart the contracts of minors who were performing dramatic and picture work, and did not apply to contracts made by minors for other services.

Superior Judge Wilson, who issued the restraining order, held that the statute did not make an arbitrary or discriminatory classification and because of the character of the work performed, it was not in violation of the constitution.

Court Denies Loeb Appeal

The appellate division of the New York supreme court this week denied John L. Loeb, a stockholder of Columbia Pictures Corporation, permission to appeal from an adverse decision dismissing his $201,600 suit against Columbia, Joe Brandt and Harry and Jack Cohn.

Mr. Loeb claimed damages as the result of an alleged destruction by the defendants of the value of certain options he had been granted to purchase stock. The options had been allegedly used jointly by the individual defendants and voting trustees and by Columbia. His complaint was dismissed on the ground that it failed to state a cause of action.

Franconi Gets Post With Castle Films

Leon E. Franconi, pioneer newsreel editor, has been placed in charge of foreign topical film production for Castle Films because as an executive he made himself "easy to see." He will leave for Europe next week to take up his new duties.

Eugene Castle, head of the 16 mm. producing company, related that the ease with which he obtained audiences with Mr. Franconi when the latter headed the Pathe reel and Mr. Castle was a free lance cameraman in San Francisco, about 1914, had never been forgotten. Upon renewing his acquaintance with Mr. Franconi recently, the early impression was sufficient recommendation for him, Mr. Castle said.

Tax Rebatements Seen

An opportunity to secure tax rebatements even if the Boston board of assessors delay so long in announcing tax scales that under the law the time limit has passed for filing necessary credentials is seen for Massachusetts theatremen if a bill introduced by Representative Philip Sherman of Somerville is passed. State commissioner of taxation, Henry Long, is supporting the bill which makes previous tax rates mandatory if assessing boards have not set their rates before May of any year.

OBITUARIES

Bernard A. Moriarity

Bernard A. Moriarity, treasurer and associate producer for Crescent Pictures, died in Hollywood last Wednesday of pneumonia.

Paul Anthony

Paul Anthony, 27, St. Louis motion picture operator, was killed in northeast St. Louis county last week when the automobile he was driving crashed with a Chicago to St. Louis bus.

Richard J. Horgan

Richard J. Horgan, manager of the Metropolitan Theatre, Minneapolis, Minn., died last week.

Joseph Corby

Joseph Thomas Corby, 59, advertising agent of the RKO Shubert and Cox theatres in Cincinnati, and secretary of the Cincinnati Bill Posters' Union, Local No. 11, died late Saturday in Good Samaritan hospital from spinal injuries and a punctured lung sustained when he fell into a coal chute earlier in the day while working at the theatres, which adjoin each other.

W. E. Fite

W. E. Fite, 89, died October 4th at Eldorado, Kan. He was the father of R. F. Fite, operator of the Eris theatre in Eldorado, and W. D. Fite, who has theatres in Kansas City, Kan; Salina, Kan., and Joplin, Mo.

J. J. Goldburg Severs Partnership

Jesse J. Goldburg, in Hollywood, after a trip to England and the Continent where he represented Burroughs-Tarzan Enterprises and the Citizens National Bank of Los Angeles in the sale of the European rights of the company, has severed his partnership arrangement with Ben S. Cohen and George W. Stout.

George Rector Signed

George Rector, noted restaurateur whose New York establishment was the meeting place of celebrities at the turn of the century, has been signed by Emanuel Cohen to appear in Mae West's latest picture for Paramount, "Every Day's a Holiday." Rector's will be re-created in the picture with Mr. Rector in the role of proprietor-host.

Tampa Taxes Increased

City licenses, commonly known as "occupation taxes," in all lines of business were given a sharp increase by the Tampa, Fla., city council last week, when they passed the new emergency ordinance to raise funds to pay the city's share of WPA projects now in work in Tampa. The new scale takes effect October 1st, the new license year.

Goldwyn Signs Jascha Heifetz

Jascha Heifetz, world famous violinist, has signed a motion picture contract with Samuel Goldwyn. Mr. Heifetz will appear in "The Great Musical Festival," to get underway next May.

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The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 89

Bluebook School Question No. 89 was: (A) Describe the "voice" or "speech" coil; by what is it powered? (B) Explain why a "horn" is used in connection with dynamic speakers. (C) Explain why cones may be used by magnetic speakers, whereas horns are required by the dynamic type.

The following made acceptable answers (some failing of published credit because the answers arrived too late):

C. Rau and S. Evans; G. E. Doe; J. R. Prater; H. Edwards; W. Limmroth; L. Cimi Koski; C. Oldham; H. B. Smith; L. F. Hayes; J. A. Zachritz; R. and K. Wells; F. L. and L. Savlor; D. M. Stinson; A. W. Baxter; N. F. Rivers; M. D. McGuire; D. Coates; H. Bunker; T. W. Redhouse; F. H., S. and P. Dalbey; H. T. Randolph; R. G. Maybe; B. L. Kent; B. and M. Walker; R. H. Carter; M. F. Robinson and L. A. Beachwood; G. T. Jones and A. Leonard; P. S. Baker; R. R. Robbins and W. Winkler; P. and L. Felt; W. B. Myers and L. G. Dillin; J. Morton; C. H. Lowrie; K. L. Brant and G. A. Simmons; D. and W. Porter; F. M. Brown and R. Davis; D. D. Strobey; W. V. Henderson; W. C. Bant; E. Exline; A. H. Bradley; T. and W. Turk; W. R. Davis and B. L. Bunt; H. T. Billings; E. F. and M. Wentworth; H. T. Plum and D. A. Shea; A. C. Greene; G. L. Goss; H. T. Watkins and N. S. Reid; F. W. Brandenburg; H. A. Ames and F. E. Dorp; L. E. Dodson and H. T. Todd; C. Caldwell; R. R. Jacobs and B. B. Hornstein; W. R. Matthews and J. R. Davidson; R. M. Schnider; M. Samuels and O. L. Goldstein; S. L. Maxwell; F. B. Shilshome; P. F. Maxwell and S. U. Lamont; L. F. and B. Brown; R. S. Welch; W. L. Brandon; S. H. Billings and L. Jones; M. Dey and H. Lathrope; D. Dennis; R. E. Bullard and J. K. Robinson; L. M. Roberts.

H. Edwards replies to Section A as follows: "The coil named variously 'Voice coil,' 'speech coil,' 'speech winding,' of dynamic type speakers, is made up of a limited number of windings rigidly attached to the speaker diaphragm and powered by the output of the amplifier. Such coil has no core, but in some types of speaker moves in a recess, gap or slot in the core of the field winding."

J. R. Prater says, "The 'voice' or 'speech' coil of the dynamic speaker consists of only a few turns of wire firmly attached to the center of the speaker diaphragm by means of cement. The coil has no core, but frequently is mounted so that it fits into a slot or recess provided for it in the core of the field coil. The voice coil is powered by the output of the sound amplifier."

(B) G. E. Doe says, "A 'horn' is required with dynamic speakers in order to provide adequate connection between the small speaker diaphragm and the great volume of air to which the vibrations of the diaphragm must be communicated. As clearly as it can be stated is to say that at the face of the diaphragm and for a considerable distance therefrom there is a small column of confined air. This small column receives the full force of the diaphragm vibration, which is communicated at equal force to the still confined but expanding column of air further out, until by the time it has reached the end or 'mouth' of the horn it is, by reason of its then large diameter or area, able to communicate its vibrations to the auditorium air volume.

"Another reason for the horn is found in the fact that without the 'load' provided by the confined column of air, some if not all diaphragms of this type speaker would be quickly injured by what may be termed overvibration."

(C) H. Bunker replies, "In the dynamic speaker there is no mechanical connection possible that would, so to speak, 'expand' the diaphragm vibration sufficiently to communicate sound waves created to the volume of air in a theatre auditorium in any adequate way.

"In the magnetic speaker the center of the diaphragm is directly with the center of a cone, ordinarily of paper, by means of a very small lever or rod that has negligible weight. This lever serves to communicate the diaphragm vibrations to the paper cone, which in theatre work is of considerable diameter. By this means not only is a sufficient load impressed upon the diaphragm itself, but also the cone has enough area to enable communication of the said vibrations adequately to the volume of air contained in even an auditorium of goodly dimensions; also the sound distribution is considerably more even than is possible of accomplishment by the horn."

I regard these answers as so excellent that further discussion is not required. However, as we have still some space, I shall append a note attached to one of the answers, as follows:

"Dear Dad: The answer of Brothers B. and M. Walker to question No. 84 reminds me of an incident. When one of my answers to a question was printed, I was tickled plenty. Showed it to friend employer, who also was very pleased. In his turn he showed it to another projectionist in his employ, asking why he did not send in answers, too. This was his reply as reported to me: 'Oh, you don't get anything for that!'

"Dad, as I see it, here is the pay-off: That man has had the same job in the same theatre for more than 13 years. Yet when even small, ordinary troubles arise he is compelled to, or at least does, call for help. It does seem such men might 'get something' for the small effort required in attendance to a 'school' the MOTION PICTURE HERALD, through yourself, provides free of all cost."

BLUEBOOK SCHOOL QUESTION NO. 94

(A) Name seven variable factors that require adjustment of volume control as the show runs.

(B) Set forth your own views as to the box office value of really competent volume control.

(C) Name the various duties that require attention of the projectionist after the show has closed for the day.

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

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QUIGLEY BOOKSHOP

Rockefeller Center New York

Northwest Club Elects

Al Rosenberg, vice-president of Hamrick-Evergreen circuit, was elected president of the Northwest Film Club, Seattle, Wash., last week, succeeding L. J. McGinley of Universal. Other officers elected were: Neal East of Paramount and Fred Mercy, Jr., of Mercy Theatre Circuit, vice-presidents; Ed Lamb of RKO Radio reelected secretary-treasurer; B. F. Shearer, Pete Higgins, Herbdon Edmond, Roy Peacock, Neal Walton and Frank Christie, trustees. Joe Cooper will head the entertainment committee, assisted by Frank Christie, Jean Spear and L. J. McGinley.

WHAT THE PICTURE DID FOR ME

Columbia

IT CAN'T LAST FOREVER: Betty Furness, Ralph Bellamy—Nice, pleasing picture. Not big enough for extended runs but gets by nicely. Running time, 68 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

Crescent

BATTLE OF GREED: Tom Keene, Gwynne Shipman—Good, lusty Saturday entertainment. The historical angle lifts it out of the beaten track of the ordinary "horse opery." Only criticism is that it is a bit too talky. Running time, 60 minutes. Played September 24.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

Grand National

BOOTS OF DESTINY: Ken Maynard, Claire Dodd—This is the first Maynard that we have played in several years and his drawing power is not what it was. The worst part of this picture is the recording and editing, as the picture has not continuity. Running time, 55 minutes. Played October 1-2.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GREAT GUY: James Cagney, Mae Clarke—This is our first Grand National picture. Their policy is fair and we enjoyed this picture very much. It has lots of action, put on in real Cagney style. Business extra good. Thank you, Irving Cohen. We thank you. O. K.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HEADIN' FOR THE RIO GRANDE: Tex Ritter, Eleanor Stewart—This cowboy will never be a Buck Jones in our situation. He sings very well and the farm lads tell me he's quick on the draw. Business good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SHADOW STRIKES, THE: Rod La Roque, Lynn Anders—Not strong enough to stand alone, but will fit in on any double feature program. It is pleasing entertainment. Some of our customers are asking for the second in this "Shadow" series. Played September 22.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

SOMETHING TO SING ABOUT: James Cagney, Evelyn Daw—Here is box office spelled in capital letters. The picture that has everything to satisfy the cash customers. An opening scene that is a wow. A fight that is a fight. And above all it's ninety minutes of genuine entertainment. Running time, 90 minutes. Played September 26.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

Metro-Goldwyn-Mayer

BROADWAY MELODY OF 1938: Robert Taylor, Eleanor Powell, Buddy Ebsen, Sophie Tucker, Judy Garland—Top rank anywhere, Buddy Ebsen, George Murphy, who has plenty on the ball, good dancer, passable singing voice and also a lot of personality. Eleanor, of course, good. Taylor? Appearing in too many pictures, and the public seems to be tiring of him; that is the comment that I hear, and also he is too perfect as God's gift to the ladies. All the cast acclaimed but he, and him they did not mention.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

GOOD EARTH, THE: Paul Muni, Luise Rainer—All credit must go to the adapter of "The Good Earth" and the stars, Muni and Rainer. The book was a sordid thing in a lot of the chapters that they left out, and they carried the high spots of it, to the betterment of the picture. It is great in every way, though I hear that it has failed in a lot of the small towns.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MARRIED BEFORE BREAKFAST: Robert Young, Florence Rice—A nice little program picture, only good enough for the top half of a double bill. Running time, 73 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to —

What the Picture Did for Me

MOTION PICTURE HERALD

Rockefeller Center, New York

SONG OF THE CITY: Dean Jeffries, Margaret Lindsay—Very good feature. Nat Pendleton steals the show. Some excellent shots of the ocean and fishing boats with a spectacular fire at sea. Running time, 69 minutes. Played Sept. 29-30.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

PERSONAL PROPERTY: Jean Harlow, Robert Taylor—Very good picture with business better than an average, due in no small part to the fact that this was the last picture Miss Harlow completed. She worked in "Saratoga" after this one but did not live to complete it. Should make money in any spot if properly promoted.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

FAMILY AFFAIR, A: Lionel Barrymore, Cecilia Parker—This was doubled with "Charlie Chan at the Olympics," but for some reason this drew below average for a Sunday and Monday playdate. This picture did not seem to help matters.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

TOPPER: Constance Bennett, Cary Grant, Roland Young—Great picture in any spot. Big enough for extended runs. You never played a picture like it. Bear down and give it all you've got. Running time, 97 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

Paramount

ARTISTS AND MODELS: Jack Benny, Ida Lupino, Richard Arlen, Gail Patrick—A good musical (?) comedy. The director jumped all around with this production and the audience is left hanging on a limb trying to follow the story. They did not seem to care much, as Blue and Canova made the most of their situations and carried the show. Vitagraph should have made this as a big time vaudeville and it would have been a wow. As a picture, it is just so-so. Running time, 97 minutes. Played October 3-5.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

DOUBLE OR NOTHING: Bing Crosby, Martha Raye—Swell picture. Pleased all. Will stand extended run. Running time, 90 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

EASY LIVING: Edward Arnold, Jean Arthur—This program picture could have been a special. We would have liked it. It has star value and lots of comedy. Well satisfied with business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HILLS OF OLD WYOMING: William Boyd, George Hayes—These Hopalong Cassidy series are well patronized and seem to satisfy. We all thought it very good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HOPALONG RIDES AGAIN: William Boyd, George Hayes—If your patrons like Westerns this one will please O. K. Running time, 65 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

HOPALONG CASSIDY RETURNS: William Boyd, Evelyn Brandt—If your people like westerns, this series should be popular. One thing in their favor, they are longer than the average picture of this type, and it doesn't take so many shorts to fill out your program.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

MOUNTAIN MUSIC: Bob Burns, Martha Raye—I note several exhibitors panned this picture, but it pulled more than average business for me. This is the kind of picture my audience wants. Several came in a third time to see it. I believe in giving the people what they want to see. After all, they pay for the pictures. Give us more with this team. They satisfy. Personally, liked it better than any picture I have shown this year.—L. R. Creason, Palace Theatre, Eufaula, Okla. Small town patronage.

RUSTLERS' VALLEY: William Boyd, George Hayes—Hopalong Cassity will pack them in here every time. This one, in my opinion, didn't have enough action to be as good as some of the other Hopalongs, but had no complaint. My patrons were satisfied, so so am I. Running time, 60 minutes. Played September 24-25.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

SHE'S NO LADY: Ann Dvorak, John Trent—If this is a sample of the new product, Heaven help the poor exhibitor, he'll need it. After the first night I think that there were twenty-six paid admissions for an all-time low, which goes to show that you can't kid this smart movie-going public any more.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SOULS AT SEA: Gary Cooper, George Raft—A very fine picture, very interesting and also educational. Starts out with a courtroom scene that put the spectators in a state that makes them follow the following scenes with great interest and attention and keeps them in that state to the very end. I didn't hear of one patron who didn't like this feature and the majority of them thought it one of the best pictures they'd ever seen. As a box office attraction it was a flop. We had two very poor nights and in all didn't do what we should have on this. We followed too close to "Captains Courageous" for our own good on this. Running time, 92 minutes. Played September 26-28.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

Republic

BIG SHOW, THE: Gene Autry, Smiley Burnette—While I did not consider this as good as some other Autry pictures, it did more than average business against a street carnival. Seemed to please almost 100 per cent. This Autry boy is just about tops among the big money getters.—L. R. Creason, Palace Theatre, Eufaula, Okla. Small town patronage.

YODELIN' KID FROM PINE RIDGE: Gene Autry, Betty Bronson, Smiley Burnette—This is the best Gene Autry picture in some time. It gives the customers plenty of pep, action plus a Wild West show, the singing they expect from Gene Autry, also specialties by the Tennessee Ramblers. Smiley Burnette also helps along nicely. Business on this was above average. This was doubled with "50 Roads to Town."—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

RKO Radio

BIG SHOT, THE: Guy Kibbee, Cora Witherspoon—It is nonsensical but hilarious fun. Our mid-week customers seemed to enjoy it thoroughly. Cora Witherspoon as Guy Kibbee's wife with social aspirations is a "scream." A picture that is worth a spot on any theatre's program.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

RIDING ON AIR: Joe E. Brown, Florence Rice—Nice little picture full of laughs and good story. Every one pleased. Running time, 68 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

SUPER SLEUTH: Jack Oakie, Ann Sothern—A fine mystery picture with enough comedy in it to make it enjoyable for all. Can be played any day of the week for nice box office. The best turnout by the company this season. That Sothern girl has a very good drawing power. Running time, 70 minutes. Played September 29-30.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

(Continued on following page)

(Continued from preceding page)

SUPER SLEUTH: Jack Oakie, Ann Sothern—Here is a little picture that will please in any spot, all the way. Good story, lots of laughs. Buy it cheap; push it hard. Running time, 65 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

TOAST OF NEW YORK, THE: Edward Arnold, Cary Grant, Frances Farmer, Jack Oakie—Did not click. Away-back-when picture, that has no appeal for the modern generation, and no business to speak of.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

YOU CAN'T BUY LUCK: Vinton Haworth, Helen Mack—Anyone ever hear of the above star? The only luck that the exhibitor will have is to not play it. —A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Twentieth Century - Fox

ANGEL'S HOLIDAY: Jane Withers, Robert Kent—This picture drew well and pleased for a Sunday and Monday showing. It brought some extra business the second day, which usually means pleased patrons telling others. This was doubled with "Midnight Taxi," Fox, which was a good G-man picture. This one did its share to help make a balanced, pleasing program.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

BIG BUSINESS: Jed Prouty, Spring Byington—Just a programmer. Barely gets by. Running time, 60 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

CHARLIE CHAN AT THE OLYMPICS: Warner Oland, Katherine DeMille—This rates as among the best of this series. Where they like "Chan" this will more than please, but for some reason this drew below average for a Sunday and Monday playdate. This was doubled with "A Family Affair," which did not seem to help matters.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

FIFTY ROADS TO TOWN: Don Ameche, Ann Sothern—This was better than I expected, from reading reviews on this. It is a good, peppy, romantic comedy drama. If you wanted to examine this closely you would find that where logic interfered with the fun, they let logic go its way, but the customers came to be entertained and this seemed to give full satisfaction to our patrons. This was doubled with Gene Autry in "The Yodelin' Kid from Pine Ridge." This bill proved a good drawing card.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

LOVE UNDER FIRE: Loretta Young, Don Ameche, Borrah Minevitch and his Gang—Very mediocre. They seemed hard put to it for a logical scenario; in fact, it is much ado about nothing. The stolen jewels in wartime is thin as dishwater in story.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

LOVE UNDER FIRE: Loretta Young, Don Ameche Pleased but will not stand extended runs. Just a programmer. Running time, 75 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

MIDNIGHT TAXI: Brian Donlevy, Frances Drake —This was doubled with "Angel's Holiday" and was a good G-man picture. This one did its share to help make a balanced, pleasing program.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

ONE IN A MILLION: Sonja Henie, Adolphe Menjou, Don Ameche, Ritz Brothers—Splendid box office attraction. The public will pay plenty for pictures like this one.—M. Bailey, Strand Theatre, Dryden, Ontario, Can. Small town patronage.

THIN ICE: Sonja Henie, Tyrone Power—Great big production. Extends runs in any spots. Makes the box office sing. Running time, 78 minutes—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

WINGS OF THE MORNING: Annabella, Henry Fonda—Good at the B. C. Pleased everybody three days. Exhibitors can't go wrong on this one.—M. Bailey, Strand Theatre, Dryden, Ontario, Can. Small town patronage.

United Artists

HELL'S ANGELS: Jean Harlow, Ben Lyon—This reissue made us some money the first of the week and would recommend it for any situation. It still carries a box office appeal.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

KNIGHT WITHOUT ARMOR: Marlene Dietrich, Robert Donat—This picture is stark drama with little or no comedy relief. The stars are good, but somehow the picture does not seem suited for small town patronage. Drew fairly well the first day, but was a bust the second day. We have had very little success with London-made films.—C. A. Jordan, Operahouse, Cogswell, N. D. Small town patronage.

Universal

AS GOOD AS MARRIED: John Boles, Doris Nolan—Here is an exceptionally fine picture from any angle. It is adult fare and excellent entertainment. Miss Nolan is a newcomer and not known. She gave a good performance, however, and this helps in her later pictures. John Boles is always good. If you can get the cash customers in, they will go away well pleased.—C. A. Jordan, Operahouse, Cogswell, N. D. Small town patronage.

FLYING HOSTESS: William Gargan, Judith Barrett—A nice little program picture. Drew an average business and pleased.—C. A. Jordan, Operahouse, Cogswell, N. D. Small town patronage.

MAGNIFICENT BRUTE, THE: Victor McLaglen, Binnie Barnes—A class B picture that is worth the money. Business just fair, but those who saw the picture were pleased.—C. A. Jordan, Operahouse, Cogswell, N. D. Small town patronage.

MAN I MARRY, THE: Doris Nolan, Michael Whalen—A better than average program picture starring a coming star, Doris Nolan. Supporting cast pretty light, and the picture has no draw. Business below average.—C. A. Jordan, Operahouse, Cogswell, N. D. Small town patronage.

Warner Brothers

ANOTHER DAWN: Kay Francis, Errol Flynn—One of these English-desert things that can't get by. Running time, 73 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

CALL IT A DAY: Olivia de Havilland, Ian Hunter —A few more like this and theatre owners would have to call it a day. To give Olivia de Haviland the part they gave her in this! I hope she is broad minded enough to forgive Warners for the part. Some highbrows may rave about this sort of thing on the stage, but the way this turned out as a movie is another story. Business below average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

CONFESSION: Kay Francis, Ian Hunter, Basil Rathbone—Kay Francis will do well if she will pick her stories. A few like this and she will be through. I have seen worse, but I can't remember when, and that goes for the audience that almost thumbed their noses as they went out.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MELODY FOR TWO: James Melton, Patricia Ellis —Poor, but not quite poor enough to merit the extremely low box office receipts. Marie Wilson walks off with the show. Stars not well enough known to draw. Running time, 60 minutes. Played Oct. 2-3. —Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Weldon

DAMAGED LIVES: My policy has always been to steer clear of this type. I don't like the type myself, but let this one have Saturday night preview. Pulled the biggest preview crowd in history of my show. Now I will take the razzing for the next six months. Advertising misleading. Picture poor in every way. Nothing to it. Lay off if you want to keep the good will of your patrons. This kind of picture only lowers the standards of the business. Never again.—L. R. Creason, Palace Theatre, Eufaula, Okla. Small town patronage.

Short Features

Columbia

LYIN' HUNTER, THE: Krazy Kat Cartoons—These cartoons are the tops. This one is better than ever. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Metro-Goldwyn-Mayer

FOOL PROOF: "Crime Doesn't Pay" Series—Another excellent "Crime Doesn't Pay" short. Pleased. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan.

OLYMPICS SKI CHAMPIONS: Pete Smith Specialty—This short has been previewed as one of the best. Our reaction is that it is the poorest made by Pete Smith this season. Very slow and dragging. The background of the mountain scenery is very beautiful, but should have been in a Travel Talk. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Paramount

FOUR SMART DOGS: Grantland Rice Spotlights—A very fascinating short. Play it. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

I NEVER CHANGE MY ALTITUDE: Popeye the Sailor—A good Popeye. Adults will enjoy this as much as the kids. Running time, seven minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

MORNING, NOON AND NIGHT CLUB: Popeye the Sailor—The best Popeye cartoon of the season. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

NIGHT IN MANHATTAN: Headliners—A song and dance short. Had one girl who could really toe tap. It's interesting. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

Twentieth Century - Fox

MOVIETONE NEWS: Always on top. Real fresh and satisfying.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Vitaphone

HOME RUN ON THE KEYS: Babe Ruth—Novelty single reel featuring Babe Ruth that is very good. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan.

ROMANCE OF ROBERT BURNS: Broadway Brevities—These two reel color pictures are the best of any producer's shorts. Will fit in on any program. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SOUND DEFECTS: Rufe Davis—Started out great, but they dragged in a little too much of everything, so people were glad when it finally finished. Running time, 19 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn.

STREAMLINED GRETA GREEN: Merrie Melodies—This colored cartoon of the taxi is very funny. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lenbanon, Kan. Small town patronage.

Serials

Mascot

WHISPERING SHADOW, THE: Bela Lugosi—On the ninth chapter with a strong following. No regrets in playing it. Many have told me they go to see who the Shadow is. Feel it's doing us extra business. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.



That's how releases speed when you rush them by AIR EXPRESS —2500 miles overnight. Nation-wide. Complete day and night service to theaters in 220 key cities in the United States and Canada. Also direct to 32 Latin-American countries, Honolulu and the Far East. Prompt, receipted pick-up and delivery. Low cost. For service or schedules, phone any office of RAILWAY EXPRESS. Ask for AIR EXPRESS DIVISION.

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MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

What Price Institutional Advertising?

Would it be going too far to say that with the development of modern business practice, showmanship and salesmanship are often synonymous? Hardly, for it is more than an open secret that most of the best-selling brands of merchandise today get that way because of the showmanship put behind them. If so, then it's a cinch that, if an ace salesman is regarded as a smart showman, your able theatreman is also to be accounted a keen salesman.

That the manager's ability to do a top job of selling his theatre to the community is to be listed among the most important of boxoffice activities was pointed out in a talk made before the annual Fox Midwest theatres convention, in Kansas City, by Ed Haas, district manager.

"People in one town will tell you the manager is showing great pictures," said Mr. Haas. "People in a similar town will say the manager is showing poor pictures. As a matter of fact, pictures in both towns are identical. The difference is the manager.

"The successful manager is not only a walking salesman for his theatre and his pictures but has a lot of confidence in the product he is selling. He misses no opportunity to tell his friends and patrons that he is personally responsible for bringing to them the finest the world affords in motion pictures.

"The manager and his staff can do a great deal in helping to make a town movie-conscious by a consistent application of this sort of salesmanship."

Confidence in a product and consistent selling to instill that confidence in the buying public are fundamentals of smart merchandising. And since the modern theatre of today plus the generally high quality of pictures give the manager the necessary encouragement to do a steady job of selling his wares, it is in order here to talk some about selling that confidence every day in the week.

Any discussion of the subject must include the place of institutional advertising in the theatre.

* * *

Leaders in other lines, to be sure, spend the biggest part of their advertising dollars directly to plug high quality of merchandise. But they also lay emphasis, and with profit, upon reputation, service, equipment and other institutional slants to build customer-confidence.

The theatre caters, in general, to the same classes of patronage. Can it be said, then, that a similar advertising approach is indicated in the vending of motion picture entertainment?

Some years back, it will be recalled, leading circuits went in consistently for institutional advertising, stressing every advantage the theatres offered in addition to the screen and stage shows. Today, the best part of institutional advertising is sporadic and occupies itself with plugging seasonal activities, installation of new equipment, opening of new houses and suchlike.

* * *

The quickest reason for the decline of institutional copy is, of course, the cutting down of advertising during the depression. The higher lineage costs today plus the general restriction of budgets can be advanced as a more current cause. And another, favored by the dissenters, is that motion picture entertainment can never be standardized nor "packaged" as other merchandise.

Nevertheless, it may be argued, for the admission charged, the length and quality of the programs, the modern equipment, the atmosphere, the ceaseless attention to customer comfort and pleasure — the motion picture show is one of today's best buys. As such, then, it is pointed out, the theatre has arrived at a high standard of value to be plugged as consistently and profitably as that offered by other well-established merchandising organizations.

Mr. Haas says: "The successful manager is a walking salesman for his theatre." Correct, but how much or how little of that selling should be employed in institutional advertising? It is obvious that replies will depend somewhat upon situations in individual spots and circumstances as apply peculiarly in different communities. However, these do not supply the complete answer.

There are other factors to be considered as well which no doubt will be taken up by interested readers who would like further discussion on the subject.

A. Mike Frazee

Round Table In Pictures



Outstanding display for the engagement of "Emile Zola" at the Warner Boyd, Philadelphia, was a series of plaques erected in the lobby showing principal roles played by Paul Muni. Exhibit called "The Motion Picture Hall of Fame" included plaques and bust of star as he appears in the picture. Sculpturing is credited to Giuseppe Donato, local artist, and display was reported to be one of the most effective used at the theatre.



Honoring the first Massachusetts theatreman to be awarded a Quigley Plaque, Mayor Mansfield of Boston presents the Silver for August to Joseph A. Di Pesa during ceremonies held in the City Hall. Di Pesa, publicity director for Loew's State and Orpheum Theatres in Boston, won on his entry for "Stella Dallas." Campaign was detailed in the Round Table of September 25th.



Smart display in foyer for advance on "One in a Million" at the King's Theatre (Chalerm Krung), Bangkok, Siam, depicted snow scene built around cutout of Sonja Henie in one of her numbers. Theatre is one of the Von Haverbeck United Cinemas circuit with publicity directed by Round Tabler Erb Samphya.



Realistic front at the Texas, San Antonio, Texas, on "San Quentin" was the work of Assistant Manager Leroy Handley. Prison atmosphere was carried out in great detail including display of cells and convicts. Special uniformed policeman was stationed at mike of a loud speaker in lobby, from where he plugged the highlights of the picture to gather attention of passersby.

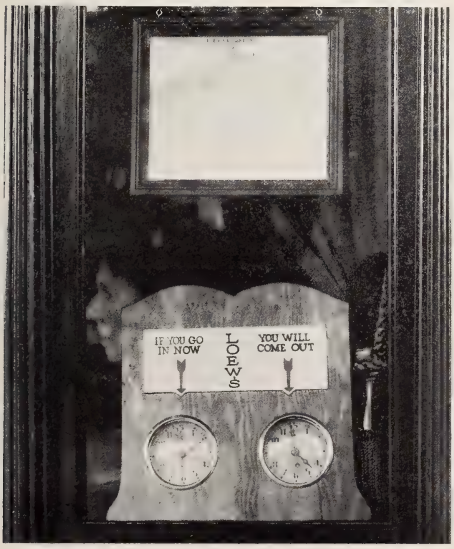




From the jungles of Java comes this interesting bally for date on "Jungle Princess" at the Roxy in Magelang. Native boys carrying lettered shields and spears drew float with native girl and stuffed tiger about the city. . . . Above, right, illustrates gag holdup put on by Manager A. P. Fitzpatrick, for date on "Come and Get It" at the Astoria, London. Campaign is detailed elsewhere in this section.



In conjunction with the advance publicity campaign on his New Movie Season drive, Manager Les Pollock sponsored interesting lobby display in keeping with Yuletide as a means of announcing the calibre of the coming attractions at Loew's Rochester, in Rochester. Each picture was made up as a gift package with star-studded tree and other Christmas stuff used for background.





Tobacco shops in Kenosha, Wisc., carried big displays on "Topper" at the Gateway, on tiein arranged by Bill Exton to build up advance interest in the date. . . . Left, is illustrated Sam Gilman's double-clock in box-office of Loew's Regent, Harrisburg, Pa., timepieces synchronized to inform patrons exact time they will spend inside.

QUICK REPORTS FROM THE FIELD

Gag Stunts

Street ballys were numerous and varied in Wally Caldwell's "Day at the Races" campaign put over at Loew's Valentine, Toledo, Ohio. First street stopper was three impersonators of the Marx Freres, who with back banners and carrying colored balloons cavorted around the busy street intersections. Another stunt was trick horse gag with men in front and hind legs pulling comic lettered peanut cart on which the impersonators were seated. At given intervals the horse would collapse and the boys jumped from the cart to aid him, distributing feathered ticklers, Groucho mustaches and heralds.

Newspaper contest was planted for which tickets were awarded those supplying gag dialogue for balloons run in connection with scene stills. Three dummies dressed in Marxian fashion were suspended from poles 15 feet high at theatre corner, sugar barrels covered with chicken coop wire, copy on sides reading, "Mad men, keep away," were planted about town. Inside the barrels were tacked photos of the "mad men," who of course were the three stars.

Safety Shorts

Featured at the Warner Palace in Jamestown, N. Y., by Walter League for local prominents during the city's annual safety week drive was showing of two sponsored shorts, "We Drivers" and "Laughs and Flashes," both stressing safe driving practices. Since the latter included shots of the local high school driving class in action, booking gave League an opportunity to obtain civic and school endorsements. Walter put on a special screening and promoted the Mayor for a proclamation which mentioned the shorts and theatre. In addition, students of driving age were urged by the Superintendent of Schools to attend the showing.

Shorts furnished gratis to the theatre were produced by Jam Handy for Chevrolet. Producer also furnished trailers, advertising accessories and had two company exploiteers on the job to assist League on the campaign.

WANTED!

Exhibitors to Cash in on These New Popcorn Machines . .



These thoroughly new, up-to-date Popcorn Machines get all the nickels and dimes. They are improved big-capacity models with lights, color and motion that really get the business for you. All-electric, full cabinet size. Capacities: **$8.00 to $18.00 per hour.** Low down payments, easy terms.

Write for Catalog!

ADVANCE MFG. CO.
6332 St. Louis Ave., St. Louis, Mo.

"THIS IS NO BULL"— IT STILL CLICKS

In East Chicago at the Voge Theatre, Manager E. W. Sparr, found the this-is-no-bull gag still good enough for attention on his "Mountain Music" date. Bannered cow that confessed to laughing its clothes off at the picture was aided and abetted by hill-billy duo who gave off mouth-organ music and sichforth.

Fake Holdup

From Paramount's Astoria Theatre, Old Kent Road, London, England, Manager A. P. Fitzpatrick reports highlights of recent activities there, amongst which was a fake holdup for "Come and Get It." Car was hired and driven around streets with captions such as "I'm carrying £1,000, come and get it at, etc., etc." Holdup was staged and photographers rushed along to get in first with the news that someone had taken advantage of the invitation and was helping themselves to the bags of money. Decorating the front of the theatre were large beer casks bearing the words "Come and get it—free beer here tomorrow. (See photo in Round Table picture section.)

For "The Big Broadcast" Fitzpatrick tied up with the Philco Radio Company, whose officials planted display in lobby and offered set to first person correctly giving the names of star artists appearing in the picture. Entry blanks were distributed on which the cast was printed in jumbled lettering. Winner was introduced from stage and presented with set by popular dance band leader who also plugged the picture.

On "Champagne Waltz" Fitzpatrick planted limerick contest through cooperation of local wine merchant who offered cases of his product as main prizes, runners up received monthly pass to the theatre.

Two Ballys

"Convicts" with wrists handcuffed preceded bannered guard in street bally used by John F. Pival, Kramer Theatre, Detroit, Mich., as exploitation on his reissue date for "Big House." Men worked business center during entire engagement of the picture. Second street bally consisted of bannered float on which were dummy convicts and guards with rifles.

Toast, Well Done

What is reported to have been highly effective was the contest worked out with the Cleveland *News* by Ed Miller and Manny Pearlstein for "Toast of New York" at the Warner Hippodrome Theatre. All expense trip to New York was offered to girl submitting best original toast, second prize was complete fall outfit promoted from local department store; and also offered were a number of cash awards and tickets.

Several radio tieups were made, stores featuring a "Toast" sundae, cards were placed in all playgrounds and busses at the Great Lakes Exposition and display panels planted in public libraries.

Soap Box Derby

The Helena *Independent,* which sponsors the annual soap box derby locally cooperated with Ted Kirkmeyer, Rio Theatre, Helena, Mont., permitting special license plates on front and back of each car reading "New Faces of 1937." Day following the Derby, all contestants were guests of the Rio to see the picture. In addition to the stickers being used as plates, they were planted on automobiles, buildings and windows. The plates were printed by the newspaper at no cost to Ted, advertising manager also promoting special pink page for the Derby in the Saturday issue which carried prominent mention of "New Faces" and playdates.

Six Months

Six months before opening of the new Hoyt's Padua Theatre, Melbourne, Australia, publicist P. Anderson launched his newspaper campaign, running architectural drawings and constructional details as the building progressed. Much prominence was given to the new features of the revolving stage and "floating screen." For opening merchants took co-op page, cost of which was paid by the advertisers and souvenirs were distributed to patrons.

Insurance

Circularizing all insurance company offices and branches in Toronto, L. Hansher, Radio City Theatre, for "Small Town Boy" sent letters briefly outlining the insurance angle of the picture and signing off with "and may I say that our policy of real entertainment pays big dividends. Get yours by seeing," etc., etc.

Special Shows and Contests Inaugurate New School Season

Working on the idea suggested by Ronnie Perkins, Interstate Circuit short subjects booker, campaign for a "Back-to-School Jamboree" has just been completed by Louie Charninsky at the Capitol Theatre, Dallas with the aid of his assistant, Francis Barr, and publicist M. O. Wright. Featured were contests, prizes and giveaways and outside activities, the occasion also utilized to inaugurate the local high school football season.

Contest was in form of an essay tiein with the local *Dispatch* with students between the ages of seven and 17 invited to write on "Why I want to go back to school." First and second place winners were awarded unusual distinction of acting as manager and assistant at the theatre for one day. Charninsky reports the two winners selected from over 500 contestants.

Platform with two thrones built in the lobby to seat the "managers for the day" and among the other lobby slants was a broadcast which introduced the winners, captains, coaches and pep squad leaders out of the various schools represented at the matinee. Immediately after the show a football parade was formed starting in front of the theatre and all those attending the special show taking part.

Advertising in newspapers, lobby and trailers emphasized Jamboree, and generous publicity was obtained on the show stressing the contest angle with photos of the winners. Sport pages carried pictures and stories of the football squad and there was also mention of the lobby broadcast in the radio column.

Prizes included school supplies, wearing apparel, pencils, and ice cream in addition to autographed footballs. And added shorts on the program were in keeping with the occasion.

In California, Also

Similar idea to inaugurate the new school season was also put on by various Fox West Coast theatremen, outstanding being the cooperation obtained by Manager Roy Hunt, of the Fox Riverside and Les Solberg, both in Riverside, California. Special matinees sponsored by leading merchants were tied in with what was termed a "Back-to-School Merchandising Event."

Three morning shows were put on, at 8:30 and 11, at the Golden State and at 9:30 at the Riverside. The houses were bought out for the occasion by the cooperating merchants, tickets distributed by individual stores, one to each youngster when applying in person. All performances were reported to have played to complete capacity with further impetus given the celebration by local paper which donated a full page ad with story and art work.

And at York, Pa.

Advertised as their annual "back to school" free kid matinee, leading department store rented theatre from Sydney Poppay, Rialto to put on their show. Plugged by the store two weeks in advance, any child accompanied by an adult was admitted free, and it was not necessary to purchase anything in the store. Stories were run in paper and Fire Chief L. Ellis Wagner and policemen were present to look after the safety of the kids. Sydney reports renting the house from 9:30 to 11:30 at a time when they were ordinarily closed and that they were packed to capacity with Fire Chief permitting standees.

Bell and O'Connell Voted Plaques for September

The month of September is distinguished for being the first in the Quigley Awards when both Plaques were voted to entries on the same picture—"Stella Dallas." To Ray Bell, publicist, Loew's Capital, Washington, D. C., goes the Silver; to Ray O'Connell, manager, Capitol, Lancaster, Pa., the Bronze. Three Firsts and 21 Honorables were awarded, as follows:

First Mentions

V. G. Geisel, Manager, Orpheum, Green Bay, Wis., "Pigskin Champions."

E. Wm. Sparr, Manager, Voge, East Chicago, Ind., "Devil Is Driving."

Leo Young, Manager, Strand, Portland, Me., "Lost Horizon."

Honorable Mentions

H. C. Bishop, Manager, Capitol, Winnipeg, Can., "Good Earth."

Russ Bovim, Manager, Loew's Ohio, Columbus, O., "Stella Dallas."

H. Brown, Manager, Loew's Century, Brooklyn, N. Y., "Courageous."

J. J. Collins, Manager, Embassy, Sydney, Aust., "Lost Horizon."

Al G. Cox, Manager, Capitol, Wilkes-Barre, Pa., "Stella Dallas."

Irving Dashkin, Manager, Savoy, Jamaica, L. I., "Won't Forget."

Bob Fulton, Manager, Paramount, Waterloo, Ia., "Topper."

Charles H. Gibson, Manager, Gibson, Greenville, Mich., "Borneo."

Milt Harris, Publicist, Loew's State Cleveland, Ohio, "Stella Dallas."

Walter Henshel, Manager, Palace Dallas, Tex., "Stella Dallas."

Gus Lampe, City Mgr., Schine's Syracuse, N. Y., "Vogues."

Guy Martin, Manager, Colfax, South Bend, Ind., "100 Men and a Girl."

Ed Miller, Manager, Manny Pearlstein, Publicist, Warner's Hipp, Cleveland, Ohio, "That Certain Woman."

Frank Murphy, Manager, Loew's, Wilmington, Del., "Vogues."

Ed Pentecost, Manager, Loew's Grand, Atlanta, Ga., "Stella Dallas."

Matt Saunders, Manager, Loew's Poli, Bridgeport, Conn., "Stella Dallas."

Jack Simons, Manager, Loew's Poli, Hartford, Conn., "Dead End."

Charles Schlaifer, Publicist, United Artists, San Francisco, Cal., "Stella Dallas."

Frank Shaffer, Manager, Virginia, Harrisonburg, Va., "Artists and Models."

Leonard S. Sowar, City Mgr., Rivoli, Muncie, Ind., "Big City."

E. E. Whitaker, City Mgr., Fox, Atlanta, Ga., "Toast of N. Y."

The October deadline set for November 9th leaves just three months in the 1937 Quigley Awards. Preparations are now going forward for the Grand Awards Judging and the presentation of the Silver and Bronze Grand Awards in Hollywood.



Believes Too Much System Ruins Good Showmanship

Head of Over 200 British Theatres Gives Views on Circuit Management

by BRUCE ALLAN
in London

"The theatre manager who doesn't get into a groove doesn't exist. A man strong enough to keep out of a groove is clever enough to be running his own theatre, or alternatively, if he isn't, he is in a good job at the circuit head office."

Thus summarily did Freddie Bernhard, managing director of Union Cinemas, Ltd., one of the three major British circuits, dispose of the vexed question of managerial responsibliity. He just doesn't believe in it, in the wider sense. And he speaks from the experience of conducting a self-created chain of theatres 228 strong, with 30 in the course of construction and plans approved for 52 more. The chain has pioneered in the use of variety and in other ways.

"Personal management is an excellent thing; individual management is quite another thing," he expanded. "The one is based on ownership, the other depends on a professional enthusiasm which, in my experience, lasts for three months. After that, the groove."

"And the answer is supervision?"

"The answer certainly isn't supervisors. All that can be said against the individual manager can be said about the supervisor. His groove is longer, but it's deeper also. He is proud and prominent at all the successful shows, giving his valuable aid to a manager already quite willing to boost a super-film which doesn't need it. Every Friday, somehow, he is an easy jump from London, home and beauty. No, if a man is good enough to be what a supervisor ought to be he is good enough for me in London.

"Then you concentrate all the brains of your organization in London. Your system is one of super-centralization?"

"I don't, and it isn't. The brains in the circuit tend to concentrate themselves in London. If I didn't make the exceptional men head office executives they would leave me, or buy theatres of their own. They wouldn't leave their brains at my disposal in a manager's job. So I have to bring them to London. Doing so, I avoid the real evil of centralization, which is that it may create a rigid system, to be worked by second-class brains."

"You avoid that?"

"My one aim is to avoid it. Of all the businesses in the world theatre management is the one most damaged by rigid rules. The best system of circuit management is to have as little of the schedule as possible. Therefore I have built a head office organization, almost exclusively from managers, and that organization is flexible enough to deal with our problems, not as a problem of schedules and time-tables, but as one of showmanship, of the box-office."

OCTOBER DEADLINE IS NOVEMBER NINTH

Entrants in the Quigley October Awards will take notice that the deadline for the month is midnight of Tuesday, November ninth. Campaigns to be eligible for consideration must be received at Award Headquarters no later than that time.

"For example?"

"For example, I have frequently been criticized for changing, as late as Friday, a film announced for the following Monday. That simply horrifies the dyed-in-the-wool circuit man, and the supervisor of regular habits. It jolts them out of their grooves. But it's just because it's out of the groove I do it. I don't mean I stunt a change of program, but if one seems necessary, I make it, and in fact welcome it. Isn't it a fact that one of the prime elements of showmanship is surprise?"

Aims to Defeat Routine

"What in fact have been the business results of such a change?"

"The first result has been to make the theatre, and the theatre's new film, news. As soon as the manager makes his announcement, people talk about it, pass it on. There are two objections. Some patrons may not hear of the change. Some may be disappointed by it. I admit both objections, but in practice I find the news goes round the town like lightning. In figures, I find a changed program inevitably has meant an unusually good opening day. Remember, the change is always made for good program reasons. My point is that they are also good showmanship reasons. A schedule would defeat them. So would a system of individual responsible management. Of course, minor points must be left to managers, but less than six constructive ideas come from managers in a year. When you ask them a question they give intelligible and often very helpful answers, but you have to ask them the question. The brains of Union are in London, to ask the questions and apply the answers."

"That implies a highly developed intelligence and statistical department at Head Office?"

"It does; and it provides a tremendous lot of important facts and figures. It has taught me that the first rule of this business is to defeat routine; the sort of routine which fills the same space in the same newspapers with substantially the same advertising copy every week. Fifty per cent of theatre advertising and publicity is valueless because it has no news value, no surprise value."

"Positively, it has presumably also supplied very informative data about the tastes of your varying publics?"

"Yes, and most surprisingly, it has provided singularly definite proof that the public doesn't vary in one district as compared with another nearly as much as is generally believed."

"I have here the takings in all our theatres over the last six months. The most unexpected thing they prove is that the percentage success of any film, throughout the circuit is uniform. That is to say a film which is an 80 per cent success in the university town of Oxford is also an 80 per cent success in the industrial town of Barrow, and that is true irrespective of the subject. Another curious thing I have noticed is this: in one of our theatres we frequently give a pre-run to a picture from one of the neighboring studios. The show is not announced, but the news gets about. Now, sometimes the theatre is packed and sometimes it is half empty. Invariably, the film that packs the pre-view plays profitably on the circuit, and just as inevitably the other flops."

"Which suggests that marquee values are still one of the biggest of box-office factors?"

"To some extent, though that explanation does not cover all cases. It suggests to me that certain films have a universal curiosity appeal, and that others have not and that if we could have a scientific analysis of the two classes, and of their titles, we might get data valuable both to producers and to exhibitors. Incidentally, I have just recently found that an indefinitely identified factor, but which I believe to be the influence of fan paper criticism and publicity, has slightly affected the uniformity of the theatre percentage returns on certain pictures. I am trying to trace it down."

"Such an investigation as you suggest would have to be applied to the film output, to be conclusive?"

Tries All Boxoffice Ideas

"Of course, but we are in the fortunate position of controlling all the theatres in certain towns, with the result that we play practically every film produced and are in a position to make due allowances for outside influences on the particular week when we are endeavoring to make an analysis. This monopoly in various towns enables us to try out every audience attraction device in this country. We are in a position to test exactly its particular drawing power. The average exhibitor who owns one theatre here and there, is never quite sure to what extent his additional bookings have been affected by strong programs in opposition.

"By having the figures available for all the theatres, outside influences can automatically be checked by percentage, decrease or increase, in any given theatre with a film of know drawing power."

personalities

RALPH BOOTH
has been transferred from Warner's Babcock, Wellsville, to the New Family and Lafayette Theatres, Batavia, N. Y. Other shifts include WALLACE FOLKINS from the Strand, Elmira, promoted to manage the Diana, Medina, N. Y., with ALLEN B. NEWHALL, former manager of the Diana, going to the Majestic in Hornell. RAYMOND C. FAHRENHOLZ fills the assistant manager's position at the Palace, Jamestown, and WILLIAM KAMAS, doorman promoted to assistant at the Keeney, Elmira. DEAN EMLEY, doorman, Palace, Jamestown, promoted to assistant at the Majestic, Hornell.

▽

CECIL LYNCH
is managing the Gem, Colorado and Tivoli Theatres, Denver.

▽

HARRY ROSE
of Schine's Oneonta, N. Y., is the new district manager of territory embracing the State and Temple, Cortland, N. Y.; Palace and Oneonta, Oneonta; Colonial, Norwich, N. Y., and the State, Hamilton, N. Y.

▽

PAT McSWAIN
formerly manager of the Criterion Theatre, Spartanburg, S. C., has joined the commercial department of Radio Station WSPA there.

▽

WILLIAM YAEKLE
manager of the Gordon Theatre, Middletown, Ohio, has been named city manager for Southio, Danville, Ky., in charge of the Kentucky and State. JAMES STEMPER has been moved from the Sorg to the Gordon to replace Yaekle. He has also been given charge of the Strand.

▽

TOM WARD
assistant at the Ogden, Denver, Colo., has been promoted to manager of the Hiawatha following the resignation of WILLIAM HUGHES and ROBERT DANE of the Ogden staff succeeds Ward.

▽

JOSEPH SCHLEE
has been made manager and JAMES AIRY assistant at the Northway Theatre, Baltimore; WILLIAM LIEBIG has gone from the Fulton to the Gwynn; GEORGE ELDERS from doorman at the Ambassador to assistant at the Fulton and DEAN THURMAN from assistant at the Paterson to manager of the Gwynn.

▽

FRANK M. MURPHY
of Loew's Orpheum, Boston, is the new manager of Loew's Parkway, Wilmington, Del., succeeding ROSCOE DRISSEL, who has been transferred to Loew's State, Norfolk.

▽

HAROLD FRIEDMAN
has been named manager of Warner's Ritz, Pittsburgh, Pa., succeeding CRESSON SMITH, JR., resigned.

ADS ON NEXT PAGE AND THEIR AUTHORS

Two-column "Hoosier Schoolboy," Stanley Robbins, Fox Egyptian, Ogden, Utah; two-column birthday ad, Ray Bell, Loew's Capitol, Washington, D. C.; two-column "Broadway Melody," John McManus, Loew's Midland, Kansas City, Mo.; one-column Screen Reporter, "Easy Living," Fox Mid-West Palace, Wichita, Kan.; two-column Paramount Week, Albert Livermore, Cameo Theatre, Sydney, Australia; two-column "Kay Francis," Frank Steffy, Century, Minneapolis, Minn.; four-column tiein, Grand Island, Neb., Tri-States houses, by Ted Emerson, zone ad head—Lou Kosal, artist; six-column original "Life Begins in College," Kroger Babb, State Theatre, Springfield, Ohio.

WALDO IVES
has taken over the new Wigwam Theatre, Toppenish, Wash.

▽

SPENCER V. BALSER
manager of Basil's Broadway, Buffalo, has taken over management of their new Roxy there.

▽

LEONARD GREENBERGER
will manage the new Moreland Theatre, Cleveland.

▽

CHARLES SIMPSON
former assistant at the Colonial, Akron, Ohio, has been transferred in the same capacity to the Bexley with DWIGHT KIRK replacing him in Akron.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Rockefeller Center, N. Y.

Name .....
(PRINT)

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees!

ARCHIE McARTHUR
manager of the Liberty Theatre, Toppenish, Wash., has been placed in charge of the Wigwam Theatre there.

▽

DAVID BROTMAN
former manager of the New Home and Avalon Theatres, Chicago, is chief physician at the La Salle Hotel there.

▽

H. K. ALLEN
has been named manager of the New and Old Victory Theatres, Denver, Colo., succeeding DALE KLINE, resigned.

▽

ARTHUR OFE
has been promoted from chief of service at the Omaha, Omaha, Neb., to assistant of the Sioux City Capitol.

▽

WADE MORTON
has joined the Wilder Circuit, Norfolk, Va as promotion manager.

▽

CHARLES WHITAKER
former assistant at the Olympia, Miami, Fla., has been made assistant to Jonas Perlberg, director of publicity for Paramount Enterprises there.

▽

PEARCE PARKHURST
formerly at the New Star, Dover-Foxcroft, Maine, has been promoted to manage the Brandon Theatre, Brandon, Vermont.

▽

FRANK TEMPLIN
has reopened the Princess Theatre, Kendallville, Ind.

▽

MONTE HANCE
has resigned as manager of the Saenger Theatre, Pensacola, Fla.

▽

JOHN M. BALL
is assistant manager of the Monarch Penn Theatre, Newcastle, Penna.

▽

JERRY SAGER
former usher at the Kings, is now assistant at the Warwick, Brooklyn, N. Y.

▽

MARTIN WALDMAN
replaces ROBERT ROSEN as manager of Loew's Canal, Brooklyn, N. Y., and GEORGE DANIELS, assistant at the State, New York, has been promoted to manager at the Dyckman.

▽

BOB SUITS
manager at Reading for Loew's, has been promoted to city manager in charge of the two Evansville houses. GEORGE PETERS, assistant at the Capitol, Wash., has been promoted to manager at Reading.

▽

HORACE JONES
has been named manager of the Aftoj, Craddock, Va.

REPRESENTATIVE NEWSPAPER ADS

















THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are produtcion numbers. Dagger symbol indicates picture is of the 1937-38 season.

ADVANCE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Squadron "B"	Margaret Morris-Bill Edwards	Sept.	15,'37†	

Coming

Dawn to Dusk	Margaret Morris-Bill Edwards	Nov.	1,'37†	

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything for a Thrill	Frankie Darro-Kane Richmond	June	15,'37	
Devil Diamond, The	Kane Richmond-Frankie Darro	Jan.	15,'37	
Fighting Texan, The	Kermit Maynard-Elaine Shepard	June	22,'37	
Galloping Dynamite	Kermit Maynard-Ariane Allen	Dec.	30,'36	
Headline Crasher	Frankie Darro-Kane Richmond	Dec.	25,'36	
Sing While You're Able	Pinky Tomlin	Mar.	20,'37	66
Thanks for Listening	Pinky Tomlin	July	12,'37	
Tough to Handle	Frankie Darro-Kane Richmond	Mar.	24,'37	
Valley of Terror	Kermit Maynard-Harlene Wood	Jan.	20,'37	
Whistling Bullets	Kermit Maynard-Harlene Wood	May	3,'37	
With Love and Kisses	Pinky Tomlin-Toby Wing	Dec.	20,'36	

Coming

Fighting Cadet	Frankie Darro			
Roaring Six Guns	Kermit Maynard-Mary Hayes			
Rough Riding Rhythm	Kermit Maynard-Beryl Wallace			
Swing, Brother, Swing	Pinky Tomlin-Paula Stone			
Young Dynamite	Frankie Darro			

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

For Love of You	F. Foresta-Riscoe and Wayne		60	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Red Lights Ahead	Andy Clyde-Lucille Gleason	Dec.	29,'36	

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Come Closer, Folks	James Dunn-Marian Marsh	Nov.	7,'36	61
Counsel for Crime	Otto Kruger-Jacqueline Wells	Sept.	14,'37†	62
(See "The Man Behind the Law," "In the Cutting Room," June 12,'37.)				
Counterfeit Lady (G)	Ralph Bellamy-Joan Perry	Dec.	31,'36	60. Jan. 23,'37
Cowboy Star, The	Charles Starrett-Iris Shunn	Nov.	20,'36	58
(See "In the Cutting Room," Oct. 10,'36.)				
Criminals of the Air	Rosalind Keith-Chas. Quigley	Apr.	30,'37	61
(See "Honeymoon Pilot," "In the Cutting Room," Mar. 27,'37.)				
Dangerous Adventure, A	Don Terry-Rosalind Keith	Aug.	1,'37	59
Devil Is Driving, The (G)	Richard Dix-Joan Perry	June	25,'37	68. July 24,'37
(Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84.)				
Devil's Playground (A)	Dolores Del Rio-Richard Dix	Jan.	24,'37	74. Feb. 27,'37
Fight to the Finish, A	Don Terry-Rosalind Keith	June	30,'37	59
(See "Taxi War," "In the Cutting Room," May 1,'37.)				
Find the Witness (G)	Rosalind Keith-Chas. Quigley	Jan.	8,'37	57. Mar. 6,'37
Frame Up, The	Paul Kelly-Jacqueline Wells	May	1,'37	59
(See "Right Guy," "In the Cutting Room," May 1,'37.)				
Game That Kills, The	Chas. Quigley-Rita Hayworth	Sept.	21,'37†	56
Girls Can Play	Chas. Quigley-Jacqueline Wells	June	21,'37	60
I Promise to Pay (G)	Leo Carrillo-Chester Morris	Apr.	21,'37	65. Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 64.)				
It Can't Last Forever (G)	Betty Furness-Ralph Bellamy	July	15,'37	68. Aug. 14,'37
It Happened in Hollywood	Richard Dix-Fay Wray	Sept.	7,'37†	67
(See "Once a Hero," "In the Cutting Room," Apr. 17,'37.)				
It's All Yours (G)	Francis Lederer-M. Carroll	Sept.	1,'37†	80. Aug. 7,'37
Law of the Ranger	Bob Allen-Elaine Shepard	Feb.	26,'37	57
League of Frightened Men (G)	Walter Connolly-Irene Hervey	May	25,'37	65. July 24,'37
Let's Get Married (G)	Ralph Bellamy-Ida Lupino	Mar.	25,'37	69. May 29,'37
Life Begins with Love (G)	Jean Parker-D. Montgomery	Oct.	14,'37†	*58. Oct. 9,'37
Lost Horizon (A)	Ronald Colman-Jane Wyatt	Sept.	1,'37†	118. Feb. 27,'37
(Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92; July 31,'37, p. 80; Aug. 28,'37, pp. 96, 100.)				
More Than a Secretary (G)	Jean Arthur-George Brent	Dec.	24,'36	77. Dec. 28,'36
Motor Madness	Rosalind Keith-Allen Brook	Apr.	5,'37	62
(See "Speed Mad," "In the Cutting Room," Feb. 20,'37.)				
One Man Justice	Chas. Starrett-Barbara Weeks	July	1,'37	59
Outlaws of the Orient	Jack Holt-Mae Clarke	Aug.	20,'37†	61
Parole Racket (G)	Paul Kelly-Rosalind Keith	Mar.	4,'37	62. Apr. 10,'37
Racketeers in Exile (G)	George Bancroft-Evelyn Venable	Mar.	31,'37	67. Apr. 3,'37
Rangers Step In, The	Bob Allen-Eleanor Stewart	Aug.	8,'37†	58
Reckless Ranger	Bob Allen-Louise Small	May	30,'37	56
Rio Grande Ranger	Bob Allen-Iris Meredith	Dec.	11,'36	54
(See "In the Cuting Room," Nov. 7,'36.)				
Roaring Timber (G)	Jack Holt-Grace Bradley	July	4,'37	65. Aug. 28,'37
Speed to Spare	Dorothy Wilson-Chas. Quigley	May	4,'37	60
(See "Racing Luck," "In the Cutting Room," Feb. 13,'37.)				
Thunder in the City (G)	Edw. G. Robinson-Luli Deste	Apr.	25,'37	76. Feb. 13,'37
Trapped	Charles Starrett-Peggy Stratford	Mar.	5,'37	55
Trouble in Morocco (G)	Jack Holt-Mae Clarke	Mar.	22,'37	62. Mar. 20,'37
Two Fisted Sheriff	Chas. Starrett-Barbara Weeks	June	15,'37	59
Two Gun Law	Chas. Starrett-Peggy Stratford	Apr.	7,'37	56
Venus Makes Trouble	James Dunn-Patricia Ellis	May	14,'37	58
(See "In the Cutting Room," Apr. 3,'37.)				
Westbound Mail	Chas. Starrett-Rosalind Keith	Jan.	22,'37	54
When You're in Love (G)	Grace Moore-Cary Grant	Feb.	27,'37	104. Feb. 20,'37
Woman in Distress (G)	May Robson-Irene Hervey	Jan.	17,'37	68. Feb. 13,'37
Women of Glamour (G)	Melvyn Douglas-Virginia Bruce	Jan.	28,'37	72. Mar. 20,'37
(Exploitation: Feb. 27,'37, p. 81.)				

Coming

Absent Without Leave	Dolly Haas			
All American Sweetheart	Scott Colton-Patricia Farr			
(See "In the Cutting Room," Sept. 18,'37.)				
American Legion, The	Don Terry-Mary Russell			
Awful Truth, The (G)	Irene Dunne-Cary Grant	Oct.	21,'37†	*89. Oct. 9,'37
Carnival Lady	Chas. Quigley-Rita Hayworth			
Forgotten Women	Wyn Cahoon-Scott Colton			
Hollywood Round-up	Buck Jones	Nov.	8,'37†	
I'll Take Romance	Grace Moore-M. Douglas	Nov.	11,'37†	
(See "In the Cutting Room," July 24,'37.)				
Murder in Greenwich Village	Fay Wray-Richard Arlen	Oct.	16,'37†	
(See "In the Cutting Room," Oct. 9,'37.)				
Night Before, The	Mary Astor-Richard Arlen			
Old Wyoming Trail, The	Chas. Starrett-Barbara Weeks	Nov.	16,'37†	
Paid to Dance	Don Terry-Jacqueline Wells	Nov.	4,'37†	
She Married an Artist	John Boles-Luli Deste	Nov.	25,'37†	
(See "In the Cutting Room," Oct. 9,'37.)				
Start Cheering	Jimmy Durante-Joan Perry	Nov.	30,'37†	
(See "College Follies of 1938," "In the Cutting Room," Oct. 9,'37.)				
Trapped by G-Men	Jack Holt-Wynne Gibson	Oct.	27,'37†	65
There's Always a Woman	Loretta Young-Randolph Scott			

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battle of Greed (G)	Tom Keene-Gwynne Shipman	Jan.	18,'37	65. Jan. 9,'37
Drums of Destiny (G)	Tom Keene-Edna Lawrence	June	12,'37	*60. June 19,'37
Law Commands, The	Tom Keene-Lorraine Hayes	May	12,'37	60
Old Louisiana (G)	Tom Keene-Rita Cansino	Mar.	1,'37	64. Mar. 20,'37
Raw Timber	Tom Keene-Peggy Keys	July	6,'37	63
Under Strange Flags	Tom Keene-Luana Walters	Apr.	12,'37	64

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blame It on Love	Szeleczky-Basthy	Sept.	6,'37†	78
Blue Danube Romance	Zita Perezel	Jan.	20,'37	85
Dreams of Love	Frank Tarsy	Jan.	3,'37	103
(English titles)				
Friendly Expression	Radey-Szoke	Nov.	1,'36	65
Hungarian Village	Travelogue	Dec.	25,'36	20
(English titles)				
I Married for Love	Kabos-Radai	Sept.	15,'37†	84
Man of Gold	Maria Egri-F. Kiss	Apr.	12,'37	92
Once a Week	Kabos-Perezel	Sept.	10,'37†	74
Salary $200 Monthly	Javor-Felop	Dec.	31,'36	82
Scotchman in Hungary	Radey-Oresi	Apr.	12,'37	95
Sister Mary	Szorenyi-Sved	Mar.	28,'37	91
Sons of the Steppes	Kiss-Komcar	Dec.	26,'36	85
Storm on the Pusta	Kiss-Komcar	Apr.	5,'37	78
Three Spinsters	Emile Markus-Rajnay	Dec.	1,'36	84
Tomi	Pecsi-Adam	Sept.	11,'37†	81
Vicki (Country Ball)	Javor-Rose Barsony	Sept.	25,'37†	87

Coming

My Daughter Is Different	Turay-Kabos	Oct.	20,'37†	88
Tempest in a Charda	Javor-Lazar	Oct.	20,'37†	90
Texas Mammy	Fedak	Oct.	25,'37†	89
Yellow Roses	Kabos	Oct.	30,'37†	90

(THE RELEASE CHART--CONT'D)

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back In Circulation (A) 266	Jean Blondell-Pat O'Brien	Sept. 25,'37†	82.	Aug. 7,'37
Case of the Stuttering Bishop, The, 176	Donald Woods-Ann Dvorak	June	5,'37 70.	
Cherokee Strip 178	Dick Foran-Jane Bryan	May	15,'37 55.	
Confession (A) 159	Kay Francis-Ian Hunter	Aug.	28,'37 *85.	July 24,'37
Dance, Charlie, Dance (G) 165	Stuart Erwin-Jean Muir	Aug.	14,'37 64.	May 1,'37
Dragerman Courage (G) 168	Jean Muir-Barton MacLane	May	15,'37 58.	Aug. 29,'36
Empty Holsters 179	Dick Foran-Patricia Walthall	July	10,'37	
Ever Since Eve (G) 162	Marion Davies-R. Montgomery	July	17,'37 79.	June 26,'37
Gold Diggers of 1937 (G) 151	Dick Powell-Joan Blondell	Dec.	26,'36 101.	Dec. 12,'36
(Exploitation: Jan. 2,'37, p. 100; Jan. 9,'37, p. 71; Feb. 13,'37, p. 86; Mar. 6,'37, p. 90.)				
Green Light (G) 154	Errol Flynn-Anita Louise	Feb.	20,'37 85.	Jan. 9,'37
(Exploitation: Mar. 27,'37, pp. 78, 81; Apr. 3,'37, p. 69; May 1,'37, p. 79; May 22,'37, p. 90; May 29,'37, p. 67; June 12,'37, p. 94; July 3,'37, p. 68.)				
Guns of Pecos 960	Dick Foran-Anne Nagel	Jan.	2,'37 65.	
Her Husband's Secretary (A) 173	Jean Muir-Warren Hull	Mar.	20,'37 61.	Mar. 6,'37
Love Is on the Air 269	Ronald Reagan-June Travis	Oct.	2,'37† 61.	
Marked Woman (A) 156	Bette Davis-H. Bogart	Apr.	10,'37 96.	Mar. 6,'37
Men In Exile 174	Richard Purcell-June Travis	Apr.	4,'37	
(See "In the Cutting Room," Nov. 21,'36.)				
Mountain Justice (A) 161	Josephine Hutchinson-G. Brent	Apr.	24,'37 82.	May 22,'37
Mr. Dodd Takes the Air (G) 150	Kenny Baker-Jane Wyman	Aug.	21,'37 *80.	July 31,'37
Once a Doctor (G) 171	Donald Woods-Jean Muir	Jan.	23,'37 65.	Mar. 6,'37
Over the Goal (G) 272	William Hopper-June Travis	Oct.	16,'37† 63.	Oct. 9,'37
Penrod and Sam (G) 172	Billy Mauch-Henry Watson	Feb.	28,'37 64.	Jan. 16,'37
Prairie Thunder 180	Dick Foran-Ellen Clancy	Sept.	11,'37	
Prince and the Pauper, The (G) 152	Mauch Twins-Errol Flynn	May	8,'37 120.	Apr. 17,'37
(Exploitation: May 29,'37, p. 66; June 26,'37, p. 121; July 3,'37, p. 68.)				
San Quentin (G) 163	Pat O'Brien-Humphrey Bogart	Aug.	7,'37 70.	Apr. 3,'37
Sing Me a Love Song (G) 160	James Melton-Patricia Ellis	Jan.	9,'37 79.	Oct. 17,'36
(Exploitation: Dec. 26,'36, p. 70.)				
Stolen Holiday (G) 157	Kay Francis-Ian Hunter	Feb.	6,'37 80.	Dec. 26,'36
Talent Scout (G) 166	Donald Woods-Jeanne Madden	July	24,'37 62.	June 12,'37
That Certain Woman (A) 254	Bette Davis-Henry Fonda	Sept.	18,'37 *94.	Aug. 7,'37
(Exploitation: Sept. 25,'37, p. 69.)				
That Man's Here Again (G) 175	Mary Maguire-Tom Brown	Apr.	17,'37 58.	Mar. 27,'37
They Won't Forget (A) 265	Gloria Dickson-Claude Rains	Oct.	9,'37† 95.	June 19,'37
(See production article, "The Deep South," May 8,'37, p. 16.)				
Three Men on a Horse (G) 151	Frank McHugh-Joan Blondell	Nov.	21,'36 85.	Dec. 5,'36
(Exploitation: Dec. 12,'36, p. 81; Dec. 19,'36, p. 89; Dec. 26,'36, p. 70; Jan. 2,'37, p. 106; Jan. 9,'37, p. 71; Mar. 13,'37, p. 80; May 1,'37, p. 83.)				

Coming

Accidents Will Happen ..... Ronald Reagan-Gloria Blondell
Adventurous Blonde, The (G) .. Glenda Farrell-Barton MacLane . Nov. 13,'37† 61. Sept. 11,'37
Alcatraz Island 264 ..... John Litel-Ann Sheridan ..... Nov. 6,'37†
Gold Is Where You Find It .. George Brent-O. de Havilland
Hollywood Hotel ..... Dick Powell-Frances Langford
Larger Than Life ..... Frank McHugh-Ann Sheridan
Perfect Specimen, The (G) 257 ..... Errol Flynn-Joan Blondell ..... Oct. 23,'37† 97. Oct. 2,'37
Sergeant Murphy ..... Ronald Reagan-Mary Maguire
Shi the Octopus ..... Hugh Herbert-Marcia Ralston ..... Dec. 11,'37†
She Loved a Fireman ..... Dick Foran-Ann Sheridan ..... Dec. 18,'37†
Submarine D-1 258 ..... Pat O'Brien-George Brent ..... Nov. 27,'37†
This Woman Is Dangerous ..... Kay Francis-Pat O'Brien
West of Shanghai (G) 104 ..... Boris Karloff-Beverly Roberts ..... Oct. 30,'37 *65. July 17,'37
(Reviewed under the title, "War Lord.")

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Astero	Miss Kyvell	Feb.	21,'37 90.	
Far from the Crowd	Mary Tsagonis	Apr.	7,'37 82.	
Ftohea Tey Mpoam	Vasoula Manoilidey	Sept.	5,'37† 90.	

Coming

Kaimourgea Zoe ..... Rita Karmen ..... Nov. 7,'37† 115.
Rebera ..... Elene Papadake ..... Dec. 5,'37† 80.
True Love ..... Sophea Damogley ..... Oct. 3,'37† 85.

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Backstage 3814	Anna Neagle-Arthur Tracy	Mar.	15,'37 65.	
Dr. Syn (G)	Geo. Arliss-Margaret Lockwood	Oct.	15,'37† 81.	Sept. 18, 37
Everybody Dance (G) 3613	Ernest Truex-C. Courtneidge	Feb.	15,'37 70.	Sept. 12,'36
Gangway (G)	Jessie Matthews-Nat Pendleton	Sept.	1,'37† 88.	Aug. 28,'37
Head Over Heels In Love (G) 3604	Jessie Matthews-Louis Borrell	Feb.	20,'37 81.	Feb. 13,'37
(Exploitation: Feb. 27,'37, p. 84; Mar. 13,'37, p. 78.)				
King Solomon's Mines (G) 3618	Cedric Hardwicke-Roland Young	Aug.	26,'37 76.	July 3,'37
(See production article, May 22,'37, p. 16.)				
Love In Exile (A) 3623	Clive Brook-Helen Vinson	Nov.	15,'36 63.	May 30,'36
Man of Affairs (G) 3606	George Arliss-Rene Ray	Jan.	20,'37 71.	Nov. 28,'36
(Reviewed under the title, "His Lordship.") (Exploitation: Mar. 6,'37, p. 88.)				
River of Unrest (G) 3621	John Lodge-John Loder	Jan.	15,'37 69.	May 18,'36
(Reviewed under the title, "Ourselves Alone.")				
Silent Barriers (G) 3608	Richard Arlen-Lilli Palmer	Apr.	29,'37 83.	Feb. 27,'37
(See "The Great Barrier," production article, Feb. 6,'37, p. 10; exploitation: Apr. 3,'37, p. 65; May 1,'37 p. 81; June 26,'37, p. 121; July 17,'37, p. 90; July 24,'37, pp. 79, 81; Aug. 7,'37, p. 94; Sept. 4,'37, p. 96.)				
Strangers On a Honeymoon (G) 3615	C. Cummings-Noah Berry	Dec.	15,'36 67.	Jan. 9,'37
Talk of the Devil (G) 3607	Ricardo Cortez-Sally Eilers	June	1,'37 78.	May 22,'37
Tenth Man, The (G) 3622	John Ledge-Antoinette Cellier	May	15,'37 65.	Aug. 29,'36
Twe of Us 3619	Jack Hulbert-Gina Malo	July	10,'37 84.	
Where There's a Will 3624	Will Hay	July	26,'37 74.	
Woman Alone, The (G) 3601	Sylvia Sidney-John Loder	Jan.	12,'37 76.	Jan. 2,'37
(Reviewed under the title, "Sabotage.")				
You're In the Army Now (G) 3620	Wallace Ford-Anna Lee	Mar.	1,'37 73.	Feb. 20,'37
(Reviewed under the title, "O. H. M. S.")				

Coming

Bank Holiday ..... John Ledge-Margaret Lockwood
Girl Was Young, The ..... Nova Pilbeam
Look Out for Love ..... Anna Neagle-T. Carminati
Non Stop New York (G) ..... Anna Lee-Desmond Tester ..... Nov. 1,'37† 72. Oct. 2,'37
Sailing Along ..... Jessie Matthews-Jack Whiting
Show Goes On, The ..... Anna Neagle-T. Carminati

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Days (G) 147	Tex Ritter-Eleanor Stewart	Jan.	30,'37 52.	Feb. 13,'37
Bank Alarm 139	Conrad Nagel-Eleanor Hunt	June	25,'37 63.	
Boots of Destiny 204	Ken Maynard-Claire Dodd	Sept.	3,'37† 58.	
Captain Calamity 128	George Houston-Movita	Nov.	29,'36 66.	
Damaged Goods 175	Pedro de Cordoba	Aug.	21,'37 60.	July 10,'37
Forever Yours (G) 155	Benjamine Gigli	May	15,'37 70½.	June 12,'37
Girl Loves Boy 124	Eric Linden-Cecilia Parker	Mar.	27,'37 77.	
Girl Said No, The (G) 201	Robt. Armstrong-Irene Hervey	Sept.	3,'37† 70½.	May 29,'37
Gold Racket, The (G) 138	Conrad Nagel-Eleanor Hunt	Apr.	10,'37 65½.	May 1,'37
Great Guy (G) 101	James Cagney-Mae Clarke	Jan.	2,'37 73.	Dec. 19,'36
(Exploitation: Jan. 16,'37, p. 74; Jan. 23,'37, p. 78; Feb. 6,'37, pp. 74, 77; Feb. 20,'37, p. 85; Feb. 27,'37, p. 81; May 22,'37, p. 88.)				
Hats Off (G) 108	Mae Clarke-John Payne	Dec.	6,'37 68½.	Jan. 2,'37
Headin' for the Rio Grande (G) 148	Tex Ritter-Eleanor Stewart	Dec.	20,'36 61.	Dec. 12,'36
Hideout in the Alps 199	Jane Baxter-Anthony Bushell	July	23,'37 75.	Oct. 16,'36
(Reviewed under the title, "Dusty Ermine.")				
Hittin' the Trail 149	Tex Ritter-Jerry Bergh	Apr.	3,'37 58.	
Juggernaut (A) 154	Boris Karloff-Joan Wyndham	Apr.	30,'37 64.	Oct. 17,'36
Killers of the Sea (G) 135	Capt. Wallace Casewell	May	8,'37 49.	May 16,'37
Love Takes Flight (G) 206	Bruce Cabot-Beatrice Roberts	Sept.	17,'37† 71.	Aug. 7,'37
Man in the Mirror, The (A) 112	E. E. Horton-Genevieve Tobin	Apr.	24,'37 71½.	Jan. 16,'37
Mystery of the Hooded Horsemen 151	Tex Ritter-Iris Meredith	Aug.	6,'37 60.	
Navy Spy 137	Conrad Nagel-Eleanor Hunt	Mar.	13,'37 58.	
Renfrew of the Royal Mounted 212	Jimmy Newell-Carol Hughes	Oct.	8,'37†	
Riders of the Rockies 150	Tex Ritter-Louise Stanley	July	2,'37 60.	
Romance and Riches (G) 153	Cary Grant-Mary Brian	Feb.	27,'37 58½.	Aug. 28,'36
(Reviewed under the title, "The Amazing Quest.")				
Scotland Yard Commands (G) 152	Clive Brook-V. Hopper	Jan.	23,'37 61.	Feb. 20,'37
Shadow Strikes, The (G) 202	Rod La Rocque-Lynn Anders	Sept.	10,'37† 61.	July 17,'37
Sing, Cowboy, Sing (G) 145	Tex Ritter-Louise Stanley	May	22,'37 59.	June 5,'37
Small Town Boy, The 205	Stuart Erwin-Joyce Compton	Sept.	24,'37† 61.	
Something to Sing About (G) 210	James Cagney-E. Daw	Sept.	30,'37† *80.	Sept. 4,'37
Sweetheart of the Navy 123	Eric Linden-Cecilia Parker	June	18,'37 61.	
Trailing Trouble 208	Ken Maynard	Sept.	24,'37†	
Trouble In Texas (G) 148	Tex Ritter	Mar.	6,'37 63.	Mar. 13,'37
Two Who Dared (A) 113	Anna Sten-Henry Wilcoxon	May	8,'37 73.	June 6,'36
(Reviewed under the title, "A Woman Alone.")				
23½ Hours Leave (G) 103	James Ellison-Terry Walker	Mar.	20,'37 72½.	Mar. 6,'37
Wallaby Jim of the Islands 213	Geo. Houston-Ruth Coleman	Oct.	15,'37†	
We're In the Legion Now (G) 129	Reginald Denny-Esther Ralston	Jan.	16,'37 55½.	Feb. 15,'36
(Reviewed under the title, "Rest Cure.")				

Coming

Death Takes a Cruise
Don't Lead with Your Heart .. Anna Sten
Gorgeous ..... Anna Sten
Here's Flash Casey (G) 211 .. Eric Linden-Boots Mallery ..... Oct. 22,'37† .. *63. Oct. 9,'37
Honolulu Honeymoon
King of the Sierras 207 ..... Rex-Shiek ..... Nov. 26,'37†
Law of the Golden West ..... Tex Ritter
Love Runs Into Money
Mr. Boggs Buys a Barrel .... Stuart Erwin-Helen Chandler .. Nov. 12,'37†
(See "In the Cutting Room," Sept. 25,'37.)
Murder at the Rancho ..... Ken Maynard
Orchid Girl ..... Anna Sten
Painter in the Sky
Photo Finish ..... Conrad Nagel-Eleanor Hunt
Rollin' Plains ..... Tex Ritter ..... Nov. 19,'37†
Snow Covered Wagons
Spy of Napoleon (G) ..... R. Barthelmess-D. Haas ..... 98. Oct. 16,'36
Stars and Stripes
Swing It Sailor ..... Wallace Ford-Isabel Jewell ..... Nov. 5,'37†
(See "He Wanted to Marry," "In the Cutting Room," Sept. 25,'37.)
Tex Rides with the Boy Scouts 214 ..... Tex Ritter ..... Oct. 29,'37†

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker-Geneva Mitchell	Mar.	4,'37 63.	
Oil Raider, The	Buster Crabbe	Nov.	1,'36	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
White Ivory	Jack Mulhall	Dec.	1,'38	69

Coming

Early Bird, The	Richard Hayward			
Irish and Proud of It	Richard Hayward			

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Calling All Cars	Jack LaRue-Lillian Miles	Feb.	10,'37	62. Jan. 28,'35
Fire Trap, The	Norman Foster-Evalyn Knapp	Jan.	10,'37	58. Dec. 7,'35
Inyanh	Borneo Expedition	Nov.	15,'36†	70
Phantom of Santa Fe	Nina Quartaro-Norman Kerry	Aug.	1,'37†	75
Rescue Squad	Ralph Forbes-Sheila Terry	Feb.	10,'37	82
Uncle from America	Czech Film	Dec.	15,'36	90
Voice of India	Heefler Expedition	Oct.	1,'37†	70
Wedding of Pale, The (G)	Rasmussen's Eskimo Drama	Mar.	1,'37	85. Mar. 20,'37

Coming

Ada Don't Do That	Polish Film			
Business in Distress	Czech Film			
I Give My Heart (A)	Gitta Alpar		85. Nov.	16,'35
Invitation to the Waltz (G)	Lilian Harvey		80. Nov.	16,'35
Kathleen Mavourneen	Sally O'Neil-Irish Cast			
Maid of the Mountains, The (G)	Harry Welchman		80. Apr.	22,'33
Song of the Lark	Czech Film			
Student's Romance, The (G)	Patric Knowles		78. Aug.	10,'35

HUNGARIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Honor	Gy Kabos	Sept.	11,'37†	9 rls
Bride from Terceke	Paul Javor	Oct.	1,'37†	10 rls
Exception Granted	Imre Raday-Kiarl Teinay	June	11,'37	9 rls
Extra, Extra!	Gy Kabos	Feb.	20,'37	8 Rls
Honeymoon On Cut-Rate	Paul Javor-I. Agai	Feb.	6,'37	8 rls
It Happened in Budapest	Gy Kabos-Zita Perezel	Sept.	21,'37†	9 rls
Pay, Madame	Paul Javor	May	30,'37	8 rls
Two Prisoners	Paul Javor	Oct.	12,'37†	10 rls

Coming

All Men Are Wild	Paul Javor	Oct.	21,'37†	9 rls
Anniversary	Imre Raday-Ida Turay	Dec.	10,'37†	10 rls
Eighty Miles an Hour	Gy Kabos-M. Erdely	Nov.	19,'37†	8 rls
Hotel Springtime	Gy Kabos-Anna Tekes	Nov.	30,'37†	10 rls
I Picked You for My Husband	Paul Javor	Nov.	4,'37†	9 rls
Sport of Love, The	Gy Kabos-Ida Turray	Dec.	24,'37†	8 rls

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Dec.	1,'36	80. June 6,'36
Dead March, The (A)	Boake Carter	Sept.	15,'37†	73. Sept. 11,'37
High Hat	Frank Luther-Dorothy Dare	Jan.	1,'37	90
Rich Relations	Ralph Forbes-Frances Grant	Feb.	1,'37	90
She Shall Have Music	Jack Hylton-June Clyde	Nov.	1,'36	90. Dec. 1,'35
With Pleasure, Madame	Conrad Nagel-Marta Labarr	Apr.	15,'37	90

Coming

Back from Reno				
Beauty Racket				
Deerslayer				
Honor Among Women				
I Demand Payment	Betty Burgess-Jack LaRue			
Night of Crime				
Sky Girl				

INVINCIBLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ellis Island	Donald Cook-Peggy Shannon	Nov.	8,'36	96

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Thin Man (G) 713 (Exploitation: Jan. 9,'37, p. 71; Feb. 6,'37, p. 72; Feb. 13,'37, p. 80; May 1,'37, p. 80; June 5,'37, p. 64.)	William Powell-Myrna Loy	Dec.	25,'36	112. Dec. 12,'36
April Romance (G) 706	Richard Tauber	Nov.	20,'36	82. Feb. 13,'37
Bad Guy (G) 743	Bruce Cabot-Virginia Grey	Aug.	27,'37	69. Aug. 28,'37
Between Two Women (G) 737	Virginia Bruce-Franchot Tone	July	9,'37	89. July 3,'37
Big City (A) 801	Spencer Tracy-Luise Rainer	Sept.	3,'37†	80. Sept. 4,'37
Born to Dance (G) 709 (Exploitation: Jan. 2,'37, p. 108; Jan. 23,'37, p. 80; Mar. 20,'37, p. 77.)	Eleanor Powell-James Stewart	Nov.	27,'36	108. Nov. 21,'36
Bride Wore Red, The (G) 804	Joan Crawford-Franchot Tone	Oct.	8,'37†	103. Oct. 2,'37
Broadway Melody of 1938 (G) 739	Eleanor Powell-Robt. Taylor	Aug.	20,'37	110. Aug. 21,'37
Camille (A) 639 (See production article, Dec. 24,'36, p. 16; exploitation: Jan. 8,'37, p. 107; Mar. 13,'37, p. 76; Mar. 27,'37, p. 78.)	Greta Garbo-Robert Taylor	Jan.	1,'37	108. Dec. 19,'36
Captains Courageous (G) 717 (See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 31,'37, p. 82; Aug. 7,'37, pp. 91, 92; Aug. 21,'37, pp. 76, 78; Aug. 28,'37, p. 97; Sept. 4,'37, pp. 95, 97; Oct. 2,'37, p. 77.)	F. Bartholomew-Spencer Tracy	June	25,'37	116. Apr. 3,'37
Dangerous Number (G) 718 (See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 10,'37, p. 86; July 17,'37, p. 89; Apr. 7,'37, p. 91.)	Robert Young-Ann Sothern	Jan.	22,'37	71. Feb. 6,'37
Day at the Races, A (G) 730 (See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 10,'37, p. 86; July 17,'37, p. 89; Apr. 7,'37, p. 91.)	Marx Brothers-Allan Jones	June	11,'37	111. June 19,'37
Double Wedding (G) 807	William Powell-Myrna Loy	Oct.	15,'37†	87. Sept. 25,'37
Emperor's Candlesticks, The (G) 733	William Powell-Luise Rainer	July	2,'37	89. July 3,'37
Espionage (G) 723	Edmund Lowe-Madge Evans	Feb.	26,'37	67. Mar. 6,'37
Family Affair, A (G) 632	Lionel Barrymore-Cecilia Parker	Mar.	12,'37	69. Mar. 20,'37
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec.	11,'36	72. Oct. 31,'36
Good Earth, The (A) 741 (See production article, July 11,'36, p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83; May 15,'37, pp. 96, 99; June 12,'37, p. 94; July 10,'37, p. 87; Aug. 7,'37, pp. 90, 92; Sept. 18,'37, pp. 82, 85; Oct. 2,'37, p. 76; Oct. 9,'37, p. 67.)	Paul Muni-Luise Rainer	Aug.	6,'37	139. Feb. 6,'37
Good Old Soak (G) 728 (Exploitation: May 29,'37, p. 67; June 26,'37, p. 121.)	Wallace Beery-Betty Furness	Apr.	23,'37	76. Apr. 24,'37
Hell Divers (re-issue) (G)	Clark Gable-Wallace Beery	June	4,'37	109. Dec. 28,'31
Last of Mrs. Cheyney, The 719 (See production article, July 11,'36, p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83; May 15,'37, pp. 96, 99; June 12,'37, p. 94; July 10,'37, p. 87; Aug. 7,'37, pp. 90, 92; Sept. 18,'37, pp. 82, 85; Oct. 2,'37, p. 76; Oct. 9,'37, p. 67.)	Joan Crawford-William Powell	Feb.	19,'37	98. Feb. 27,'37
London By Night (G) 740	George Murphy-Rita Johnson	July	30,'37	69. July 24,'37
Madame X (A) 806	Gladys George-Warren William	Oct.	1,'37†	72. Oct. 2,'37
Mad Holiday (G) 706	Elissa Landi-Edmund Lowe	Nov.	13,'36	71. Nov. 14,'36
Mama Steps Out (G) 721	Guy Kibbee-Alice Brady	Feb.	5,'37	65. Feb. 8,'37
Manhattan Melodrama (re-issue) (G)	C. Gable-M. Loy-W. Powell	July	2,'37	90. Apr. 28,'34
Man of the People (G) 716	Joseph Calleia-Florence Rice	Jan.	29,'37	81. Jan. 30,'37
Married Before Breakfast (G) 736	Robt. Young-Florence Rice	June	18,'37	70. June 26,'37
Maytime (G) 720 (Musical analysis: Mar. 27,'37, p. 15; exploitation: Feb. 27,'37, p. 85; Apr. 3,'37, p. 64; Apr. 17,'37, p. 78; May 22,'37, p. 89; June 5,'37, pp. 68, 69; July 24,'37, p. 80.)	J. MacDonald-Nelson Eddy	Mar.	26,'37	132. Mar. 13,'37
My Dear Miss Aldrich (G) 803	Edna May Oliver-W. Pidgeon	Sept.	17,'37†	73. Sept. 11,'37
Naughty Marietta (re-issue) (G)	Jeanette MacDonald-N. Eddy	Aug.	6,'37	105. Mar. 2,'35
Night Must Fall (A) 727 (See production article, Mar. 28,'36, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 30,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70; June 26,'37, pp. 118, 119, 123; July 3,'37, pp. 69, 70; July 17,'37, p. 91; July 24,'37, p. 80; July 31,'37, p. 80.)	Robt. Montgomery-R. Russell	Apr.	30,'37	117. Apr. 10,'37
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr.	23,'37	67. Feb. 6,'37
Parnell (G) 722 (See production article, Feb. 13,'37, p. 16.)	Clark Gable-Myrna Loy	June	4,'37	119. June 12,'37
Personal Property (G) 725 (Exploitation: May 1,'37, p. 79; June 12,'37, p. 93.)	Jean Harlow-Robert Taylor	Mar.	19,'37	84. Mar. 20,'37
Pick a Star (G) 735	Jack Haley-Patsy Kelly	May	21,'37	70. Apr. 24,'37
Romeo and Juliet (G) 1100 (See production article, Mar. 28,'36, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 30,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70; June 26,'37, pp. 118, 119, 123; July 3,'37, pp. 69, 70; July 17,'37, p. 91; July 24,'37, p. 80; July 31,'37, p. 80.)	Norma Shearer-Leslie Howard	Apr.	16,'37	127. July 18,'36
Saratoga (G) 742 (Exploitation: Aug. 28,'37, p. 98.)	Clark Gable-Jean Harlow	July	23,'37	94. July 24,'37
Sinner Take All (A) 712	Bruce Cabot-Margaret Lindsay	Dec.	18,'36	74. Dec. 18,'36
Song of the City (G) 724	Dean Jeffries-Margaret Lindsay	Apr.	2,'37	69. Mar. 27,'37
Tarzan Escapes (G) 711 (Exploitation: Nov. 28,'36, p. 96; Dec. 26,'36, p. 75; Feb. 6,'37, p. 72; Feb. 20,'37, p. 85.)	J. Weissmuller-M. O'Sullivan	Nov.	8,'36	89. Nov. 7,'36
They Gave Him a Gun (A) 731	S. Tracy-G. George-F. Tone	May	14,'37	94. May 15,'37
Thirteenth Chair, The (G) 732	Madge Evans-Henry Daniell	May	7,'37	66. May 8,'37
Topper (G) 738 (Exploitation: Aug. 21,'37, p. 75; Sept. 4,'37, pp. 95, 97; Oct. 2,'37, pp. 76, 77.)	Constance Bennett-Cary Grant	July	16,'37	97. July 17,'37
Trader Horn (re-issue) (G)	Harry Carey-Edwina Booth	May	reissue	120. Jan. 24,'31
Under Cover of Night (G) 715	Edmund Lowe-Florence Rice	Jan.	8,'37	72. Jan. 9,'37
Way Out West (G) 734 (Exploitation: July 17,'37, p. 92.)	Laurel and Hardy	Apr.	16,'37	64. Jan. 2,'37
Women Men Marry, The (A) 802	J. Hutchinson-George Murphy	Sept.	10,'37†	61. Sept. 11,'37

Coming

Bad Man of Brimstone	Wallace Beery-V. Bruce	Nov.	19,'37†	
Conquest 805 (See "In the Cutting Room," Sept. 11,'37.)	Greta Garbo-Charles Boyer	Oct.	22,'37†	
Firefly, The (G)	Jeanette MacDonald-Allan Jones	Nov.	5,'37†	138. July 24,'37
Four Marys, The	Myrna Loy-Franchot Tone			
Last Gangster, The	E. G. Robinson-Rose Stradner	Nov.	12,'37†	
Live, Love and Learn 808 (See "In the Cutting Room," Sept. 25,'37.)	Robt. Montgomery-R. Russell	Oct.	29,'37†	
Mannequin	Joan Crawford-Spencer Tracy	Dec.	17,'37†	
Navy, Blue and Gold	Lionel Barrymore-Robt. Young	Dec.	3,'37†	
Rosalie	Eleanor Powell-Nelson Eddy	Dec.	31,'37†	
Thoroughbreds Don't Cry	Mickey Rooney-Sophie Tucker	Nov.	26,'37†	
Ugly Duckling	Allan Jones-Judy Garland			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Atlantic Flight (G)	Dick Merrill-Paula Stone	Aug.	25,'37†	*60. Sept. 25,'37
Blazing Barriers	Edw. Arnold. Jr.-F. McKinney	July	4,'37†	65
Bride for Henry, A (G)	Anne Nagel-Neil Hamilton	Sept.	29,'37†	58. Oct. 2,'37
God's Country and the Man	Tom Keene	Sept.	2,'37†	56
Hoosier Schoolboy (G)	Mickey Rooney-Anne Nagel	July	7,'37†	62. July 3,'37
Legion of Missing Men	Ralph Forbes	July	28,'37†	62
Outer Gate	Ralph Morgan-Kay Linaker	Aug.	4,'37†	62
Paradise Isle (G) (Exploitation: Sept. 18,'37, p. 83.)	Warren Hull-Movita	July	21,'37†	73. Aug. 14,'37
Riders of the Dawn (G)	Jack Randall-Peggy Keys	July	14,'37†	55. Aug. 21,'37
Shadows of the Orient (G)	Regis Toomey-Esther Ralston	Aug.	18,'37†	
Stars Over Arizona (G)	Jack Randall-Kathleen Eliot	Sept.	22,'37†	*65. Sept. 25,'37
Thirteenth Man	Weldon Heyburn-I. Courtney	June	30,'37†	70
Where Trails Divide	Tom Keene	Oct.	13,'37†	

Coming

Boy of the Streets	Jackie Cooper	Nov.	10,'37†	
Code of the Range	Tim McCoy			
County Fair, The				
Danger Valley	Jack Randall	Nov.	3,'37†	
Federal Bullets	Terry Walker-Milburn Stone			
Land of the Sky Blue Water	Movita			
Luck of Roaring Camp	Owen Davis, Jr.-Joan Woodbury	Nov.	17,'37†	
Marines Are Here, The				
Numbered Woman		Oct.	20,'37†	
Romance of the Limberlost	Milburn Stone			
Telephone Operator				

(THE RELEASE CHART--CONT'D)

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along Came Love (G) 3616	Irene Hervey-Chas. Starrett	Nov.	6,36	66 Feb. 20,'37
Artists and Models (G) 3702 (Exploitation: Sept. 18,'37, p. 83.)	Jack Benny-Gail Patrick	Aug.	13,'37†	97 Aug. 7,'37
Blonde Trouble 3701	Johnny Downs-E. Whitney	Aug.	6,'37†	67 Aug. 7,'37
Borderland (G) 3668	William Boyd-Jimmy Ellison	Feb.	26,'37	82 Feb. 13,'37
Bulldog Drummond Comes Back (G)	J. Barrymore-Louise Campbell	Sept.	24,'37†	*58 Sept. 11,'37
Bulldog Drummond Escapes (G) 3626	Ray Milland-Heather Angel	Jan.	22,'37	65 Mar. 13,'37
Champagne Waltz (G) 3628 (Exploitation: Jan. 16,'37, pp. 79, 80; July 3,'37, p. 70; July 10,'37, p. 87.)	Gladys Swarthout-F. MacMurray	Jan.	29,'37	85 Dec. 12,'36
Clarence 3632 (See "In the Cutting Room," Dec. 26,'36.)	Roscoe Karns-Charlotte Wynters	Feb.	12,'37	
Crime Nobody Saw, The (G) 3635	Lew Ayres-Ruth Coleman	Mar.	12,'37	60 Apr. 17,'37
Doctor's Diary, A (G) 3627	John Trent-Helen Burgess	Jan.	15,'37	77 Jan. 30,'37
Double Or Nothing (G) 3707	Bing Crosby-Martha Raye	Sept.	17,'37†	95 Aug. 21,'37
Easy Living (G) 3652	Jean Arthur-Edw. Arnold	July	30,'37	88 July 10,'37
Easy to Take 3617 (See "In the Cutting Room," Oct. 3,'36.)	Marsha Hunt-John Howard	Nov.	6,'36	67
Exclusive (G) 3653	F. MacMurray-Frances Farmer	July	30,'37	85 July 31,'37
Forlorn River (G) 3650	June Martel-Larry Crabbe	July	2,'37	56 July 3,'37
Girl from Scotland Yard 3638	Karen Morley-Robert Baldwin	Apr.	2,'37	61
Go West, Young Man (A) 3618 (Exploitation: Dec. 26,'36, p. 72; Jan. 2,'37, p. 106; Jan. 30,'37, p. 84.)	Mae West, Randolph Scott	Nov.	13, 36	80 Nov. 14,'36
Great Gambini, The (G) 3648	Akim Tamiroff-Marian Marsh	June	25,'37	70 July 24,'37
Her Husband Lies (A) 3636	Ricardo Cortez-Gail Patrick	Mar.	19,'37	76 Mar. 20,'37
Hideaway Girl (G) 3619	Martha Raye-Robt. Cummings	Nov.	20,'36	72 Nov. 14,'36
High, Wide and Handsome (G) 3710	Irene Dunne-Randolph Scott	Oct.	1,'37†	142 July 24,'37
Hills of Old Wyoming (G) 3669	William Boyd-George Hayes	Apr.	16,'37	79 Apr. 17,'37
Hopalong Cassidy Returns (G) 3666	William Boyd-Evelyn Brent	Oct.	23,'36	75 Aug. 22,'36
Hopaleng Rides Again (G) 3753	William Boyd-George Hayes	Sept.	3,'37†	65 Aug. 21,'37
Hotel Haywire (G) 3645	Lee Carrillo-Mary Carlisle	June	4,'37	66 May 22,'37
I Met Him in Paris (G) 3644 (Exploitation: Oct. 9,'37, p. 67.)	Claudette Colbert-M. Douglas	May	28,'37	86 May 29,'37
Internes Can't Take Money (A) 3639 (Exploitation: Aug. 28,'37, p. 98.)	Barbara Stanwyck-Joel McCrea	Apr.	9,'37	79 Apr. 17,'37
John Meade's Woman (A) 3630	Edw. Arnold-Francine Larrimore	Feb.	26,'37	87 Feb. 27,'37
Jungle Princess, The (G) 3620	Ray Milland-Dorothy Lamour	Nov.	27,'36	84 Nov. 28,'36
King of Gamblers (A) 3640	Lloyw Nolan-Claire Trevor	Apr.	23,'37	78 Apr. 24,'37
Last Train from Madrid (G) 3646	Lew Ayres-Dorothy Lamour	June	11,'37	77 June 12,'37
Let's Make a Million (G) 3622	Edward Everett Horton	Dec.	18,'36	80 Feb. 27,'37
Maid of Salem (G) 3634 (Exploitation: Mar. 20,'37, p. 76; Apr. 24,'37, p. 92; May 22,'37, p. 89.)	C. Colbert-Fred MacMurray	Feb.	19,'37	86 Jan. 30,'37
Make Way for Tomorrow (G) 3641 (Exploitation: July 24,'37, p. 80; July 31,'37, p. 82; Sept. 11,'37, p. 84; Sept. 25,'37, pp. 69, 70.)	Beulah Bondi-Victor Moore	Apr.	30,'37	92 May 1,'37
Midnight Madonna (G) 3649	Warren William-Mady Correll	July	2,'37	65 June 12,'37
Mind Your Own Business (G) 3625	Charles Ruggles-Alice Brady	Jan.	8,'37	75 Dec. 19,'36
Mountain Music (G) 3647 (Exploitation: July 17,'37, p. 89; July 24,'37, pp. 79, 81; Aug. 7,'37, pp. 90, 92; Sept. 4,'37, p. 95; Sept. 18,'37, p. 86.)	Bob Burns-Martha Raye	June	18,'37	77 June 19,'37
Murder Goes to College (G) 3633	Roscoe Karns-Marsha Hunt	Mar.	5,'37	71 Mar. 6,'37
Night of Mystery, A (A) 3643	Roscoe Karns-Ruth Coleman	May	21,'37	75 May 22,'37
North of the Rio Grande (G) 3670	William Boyd-George Hayes	June	25,'37	70 June 26,'37
On Such a Night (A)	Karen Morley-Grant Richards	Aug.	20,'37†	73 Aug. 21,'37
Outcast (G) 3629	Warren William-Karen Morley	Feb.	5,'37	79 Feb. 6,'37
Partners in Crime 3711	Lynne Overman-Roscoe Karns	Oct.	8,'37†	62
Plainsman, The (G) 3624 (Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 66; Apr. 24,'37, p. 93; May 29,'37, p. 68; Aug. 21,'37, p. 75.)	Gary Cooper-Jean Arthur	Jan.	1,'37	113 Nov. 28,'36
Rustlers' Valley (G) 3671	William Boyd-George Hayes	July	23,'37	60 July 10,'37
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec.	27,'36	73 Dec. 21,'35
She Asked for It (G)	Wm. Gargan-Orien Heyward	Sept.	17,'37†	68 Sept. 4,'37
She's No Lady (G)	Ann Dvorak-John Trent	Aug.	20,'37†	62 Aug. 7,'37
Sophie Lang Goes West (G) 3706	Gert. Michael-Larry Crabbe	Sept.	10,'37†	*60 Sept. 4,'37
Souls at Sea (G) (See production article, Jan. 30,'37, p. 16.)	Gary Cooper-George Raft	Sept.	3,'37†	92 Aug. 14,'37
Swing High, Swing Low (G) 3634	Carole Lombard-F. MacMurray	Mar.	12,'37	97 Mar. 20,'37
This Way, Please (G) (Exploitation: May 29,'37, p. 67.)	C. (Buddy) Rogers-Betty Grable	Oct.	15,'37†	63 Sept. 18,'37
Trail Dust (G) 3667	William Boyd-Jimmy Ellison	Dec.	11,'36	77 Jan. 2,'37
urn Off the Moon (G) 3642	Chas. Ruggles-Eleanore Whitney	May	14,'37	80 May 29,'37
Valiant is the Word for Carrie (A) 3611 (Exploitation: Jan. 16,'37, p. 76; Feb. 13,'37, p. 86.)	Gladys George-Arline Judge	Oct.	2,'36	109 Sept. 26,'36
Walkiki Wedding (G) 3637 (Exploitation: May 1,'37, p. 81; May 15,'37, p. 89; June 5,'37, p. 67; June 12,'37, pp. 92, 93; July 3,'37, p. 70; July 10,'37, p. 80; July 17,'37, p. 91; July 31,'37, p. 83; Aug. 28,'37, p. 98; Sept. 11,'37, p. 83; Sept. 18,'37, p. 86.)	Bing Crosby-Shirley Ross	Mar.	26,'37	89 Apr. 3,'37
Wedding Present (G) 3613 (Exploitation: Dec. 5,'36, p. 78.)	Joan Bennett-Cary Grant	Oct.	16,'36	81 Oct. 8,'36
Wild Money 3651	Edward Everett Horton	July	9,'37	69

Coming

Title	Star
Angel (A)	Marlene Dietrich-H. Marshall
Barrier, The (See production article, Sept. 18,'37, p. 14.)	Jimmy Ellison-Jean Parker
Big Broadcast of 1938	W. C. Fields-Martha Raye
Blossoms of Broadway (See production article Sept. 25,'37, p. 16.)	Edward Arnold-Shirley Ross
Born to the West	John Wayne-Marsha Hunt
Buccaneer, The	Fredric March-Franciska Gaal
City Hall Scandal	Lynne Overman-J. Barrymore
Daughter of Shanghai	Anna May Wong-Chas. Bickford
Ebb Tide (A)	Oscar Homolka-Frances Farmer
Every Day's A Holiday	Mae West-Edmund Lowe
Hold 'Em Navy	Lew Ayres-Mary Carlisle
Love on Toast	Stella Ardler-John Payne
Texas Trail (G)	William Boyd-George Hayes
Thrill of a Lifetime (See "In the Cutting Room," Sept. 18,'37.)	Eleanore Whitney-Johnny Downs
Thunder Trail (G)	Gilbert Roland-Marsha Hunt
True Confession	C. Lombard-Fred MacMurray
Wells Fargo	Joel McCrea-Frances Dee
Yellow Nightingale	Gladys Swarthout-John Boles
You and Me	Sylvia Sidney-George Raft

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Rogue	Bobby Nelson-Donald Reed	Jan.	3,'37†	
El Justiciero	Ernesto Guillen	Jan.	3,'37†	
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb.	19,'37†	
Masked Devil, The	Bobby Nelson-Donald Reed	Apr.	4,'37†	

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush Valley	Bob Custer	Nov.	1,'36	56
Santa Fe Rides	Bob Custer	Feb.	25,'37	58
Silver Trail	Rin-Tin-Tin, Jr.-Rex Lease	Feb.	28,'37	56
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov.	6,'36	56

Coming

Title	Star
Apache Trail	Bob Custer
Frontier Fury	Bob Custer
Outlaw River	Rin-Tin-Tin, Jr.
Prairie Terror	Bob Custer
Thundering Stampede	Bob Custer

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cappy Ricks, The (G) 6027	Walter Brennan-Mary Brian	May	24,'37	56 June 5,'37
All Over Town (G) 6020	Olsen and Johnson	Sept.	8,'37	*60 Aug. 28,'37
Arizona Gunfighter 7121	Bob Steele-Jean Carmen	Sept.	20,'37†	
Bar Z Bad Men 6323	Johnny Mack Brown-L. January	Jan.	20,'37	51
Beware of Ladies (G) 6011	Donald Cook-Judith Allen	Dec.	21,'36	61 Feb. 13,'37
Big Show, The 6301 (See "In the Cutting Room," Oct. 24,'36.)	Gene Autry-Smiley Burnette	Nov.	16,'36	70
Bill Cracks Down (G) 6028	Grant Withers-Beatrice Roberts	Mar.	22,'37	59 Mar. 27,'37
Boothill Brigade 6328	Johnny Mack Brown-C. Rochelle	Aug.	2,'37	53
Boots and Saddles 7106	Gene Autry-Judith Allen	Oct.	4,'37†	
Border Phantom 6333	Bob Steele-Harley Wood	Dec.	28,'36	58
Bulldog Drummond at Bay (G) 6025	John Lodge-Dorothy Mackaill	July	31,'37	62 July 31,'37
Circus Girl 6014 (See "In the Cutting Room," Feb. 13,'37.)	June Travis-Bob Livingston	Mar.	1,'37	62
Come On, Cowboys (G) 6317	Bob Livingston-Ray Corrigan	May	24,'37	57 May 29,'37
Dangerous Holiday (G) 6026	Ra Hould-Hedda Hopper	June	7,'37	57 July 31,'37
Doomed at Sundown 6337	Bob Steele-Lorraine Hayes	June	7,'37	53
Escape by Night (G) 7015	Wm. Hall-Anne Nagel	Sept.	20,'37†	64 Sept. 4,'37
Gambling Terror, The 6324	Johnny Mack Brown-I. Meredith	Feb.	15,'37	53
Ghost Town Gold 6312	Johnny Mack Brown-Ray Corrigan	Oct.	25,'36	55
Git Along Little Dogies (G) 6302	Gene Autry-Judith Allen	Mar.	22,'37	62 Apr. 8,'37
Gun Lords of Stirrup Basin 6336	Bob Steele-Louise Stanley	May	10,'37	53
Gun Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov.	19,'36	49
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	May	5,'37	56
Guns in the Dark 6326	Johnny Mack Brown-C. Rochelle	Apr.	14,'37	56
Happy-Go-Lucky (G) 6013	Phil Regan-Evelyn Venable	Dec.	14,'36	68 Dec. 12,'36
Heart of the Rockies 7111	Bob Livingston-Ray Corrigan	Sept.	6,'37†	56
Hit Parade, The (G) 6002 (Exploitation: July 10,'37, p. 86.)	Frances Langford-Phil Regan	Apr.	26,'37	83 Apr. 10,'37
Hit the Saddle 6315	Bob Livingston-Ray Corrigan	Mar.	3,'37	57
It Could Happen to You 6016 (See "In the Cutting Room," May 15,'37.)	Alan Baxter-Andrea Leeds	June	28,'37	64
Jim Hanvey, Detective 6005	Guy Kibbee-Tom Brown	Apr.	5,'37	67 Mar. 27,'37
Join the Marines (G) 6003	June Travis-Paul Kelly	Jan.	25,'37	67 Feb. 6,'37
Larceny on the Air (G) 6030	Grace Bradley-Bob Livingston	Jan.	11,'37	60 Jan. 18,'37
Lawless Land 6322	Johnny Mack Brown-L. Stanley	Nov.	23,'36	55
Law Man Is Born, A 6327	Johnny Mack Brown-I. Meredith	June	21,'37	61
Lightnin' Crandall 6335	Bob Steele-Lois January	Mar.	24,'37	60
Man Betrayed, A (G) 6012	Eddie Nugent-Kay Hughes	Dec.	28,'36	56 Jan. 16,'37
Meet the Boy Friend (G) 6018	Carol Hughes-David Carlyle	July	12,'37	63 July 31,'37
Michael O'Halloran (Spec.) (See "In the Cutting Room," Apr. 10,'37.)	Wynne Gibson-Warren Hull	May	15,'37	67
Navy Blues (G) 6015	Mary Brian-Dick Purcell	Apr.	19,'37	63 May 1,'37
Old Corral, The 6305 (See "In the Cutting Room," Nov. 7,'36.)	Gene Autry-Smiley Burnette	Dec.	21,'36	56
Paradise Express (G) 6029	Grant Withers-Dorothy Appleby	Feb.	22,'37	58 Mar. 13,'37
Public Cowboy No. 1 (G) 7105	Gene Autry-Ann Rutherford	Aug.	23,'37†	59 Oct. 9,'37

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Range Defenders (G) 6318	Bob Livingston-Ray Corrigan	June	30,'37	56 July 24,'37
Red Rope, The 6338	Bob Steele-Lois January	July	19,'37	60
Rhythm in the Clouds (G) 6017	Warren Hull-Patricia Ellis	June	21,'37	62 July 3,'37
Riders of the Whistling Skull 6314	Bob Livingston-Ray Corrigan	Jan.	4,'37	55
Rearin' Lead 6313 (See "In the Cutting Room," Nov. 7,'36.)	Bob Livingston-Ray Corrigan	Dec.	9,'36	53
Rootin' Tootin Rhythm (G) 6307	Gene Autry-Armida	May	12,'37	60 May 8,'37
Round-up Time in Texas 6306	Gene Autry-Smiley Burnette	Feb.	28,'37	58
Sea Racketeers (G) 6019	Weldon Heyburn-Jeanne Madden	Aug.	16,'37	64 Aug. 14,'37
Sheik Steps Out, The (G) 6006	Ramon Novarro-Lola Lane	Sept.	6,'37	*66 July 31,'37
Trail of Vengeance 6325	Johnny Mack Brown-I. Meredith	Mar.	29,'37	54
Trigger Trio 7112	Ray Corrigan-Max Terhune	Oct.	18,'37†	
Trusted Outlaw, The 6534	Bob Steele-Lois January	Feb.	1,'37	52
Two Wise Maids (G) 6004	Alison Skipworth-Polly Moran	Feb.	15,'37	68 Feb. 6,'37
Wrong Road, The (G) 7016	Richard Cromwell-Helen Mack	Oct.	11,'37†	*60 Sept. 25,'37
Yodelin' Kid from Pine Ridge (G) 6308	Gene Autry-Betty Bronson	June	14,'37	60 June 26,'37
Youth on Parole 6022 (See "In the Cutting Room," Sept. 11,'37.)	Gordon Oliver-Marian Marsh	Oct.	4,'37	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Colorado Kid 7123	Bob Steele-Marian Weldon	Dec.	13,'37†	
Duke Comes Back, The	Allan Lane-Heather Angel			
Lady Misbehaves, The	Sally Eilers-Neil Hamilton			
Manhattan Merry-Go-Round	Phil Regan-Ann Dvorak			
Portia on Trial 6001 (See "In the Cutting Room," Sept. 25,'37.)	Frieda Inescort-Walter Abel	Oct.	29,'37†	
Ridin' the Lone Arail 7122	Bob Steele-Claire Rochelle	Nov.	1,'37†	
Springtime In the Rockies	Gene Autry-Polly Rowles	Nov.	15,'37†	

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annapolis Salute (G) 802	James Ellison-Marsha Hunt	Sept.	10,'37†	*60 Aug. 21,'37
Behind the Headlines (G) 727	Lee Tracy-Diana Gibson	May	14,'37	58 June 12,'37
Big Shot, The (G) 735	Guy Kibbee-Cora Witherspoon	July	23,'37	60 July 31,'37
Border Cafe (G) 730	John Beal-Armida	June	4,'37	67 May 29,'37
China Passage (G) 718	Constance Worth-V. Haworth	Mar.	12,'37	65 Apr. 24,'37
Criminal Lawyer (G) 713 (Exploitation: Feb. 27,'37, p. 81.)	Lee Tracy-Margot Grahame	Jan.	29,'37	72 Apr. 10,'37
Don't Tell the Wife (G) 720	Guy Kibbee-Una Merkel	Mar.	5,'37	62 Feb. 27,'37
Fit for a King (G)	Joe E. Brown-Helen Mack	Oct.	15,'37†	73 Sept. 4,'37
Flight from Glory (G)	Chester Morris-Whitney Bourne	Aug.	20,'37	*60 Aug. 14,'37
Forty Naughty Girls (G) 803	James Gleason-Zasu Pitts	Sept.	24,'37†	*63 Sept. 4,'37
Hideaway (G)	Fred Stone-Marjorie Lord	Aug.	13,'37	*60 July 31,'37
Hollywood Cowboy (G) 733	George O'Brien-Cecilia Parker	May	28,'37	64 July 31,'37
Life of the Party, The (G) 801	Gene Raymond-Harriet Hilliard	Sept.	3,'37†	*79 Aug. 28,'37
Make a Wish (G) 745	Bobby Breen-Basil Rathbone	Aug.	27,'37	*70 Sept. 4,'37
Man Who Found Himself, The (G) 722	John Beal-Joan Fontaine	Apr.	2,'37	67 Mar. 13,'37
Meet the Missus (G) 729	Victor Moore-Helen Broderick	June	4,'37	60 May 29,'37
Music for Madame (G) 804	Nino Martini-Joan Fontaine	Oct.	8,'37†	*75 Sept. 18,'37
New Faces of 1937 (G) 732 (Exploitation: Oct. 9,'37, p. 70.)	Joe Penner-Harriet Hilliard	July	2,'37	100 July 10,'37
Night Waitress (G) 711	Margot Grahame-Gordon Jones	Dec.	18,'36	57 Jan. 2,'37
On Again—Off Again (G) 725	Wheeler and Woolsey	July	9,'37	68 July 17,'37
Outcasts of Poker Flat, The (G) 710	Preston Foster-Jean Muir	Apr.	16,'37	68 Mar. 20,'37
Park Avenue Logger (G) 787	George O'Brien-Beatrice Roberts	Feb.	26,'37	65 Jan. 30,'37
Plot Thickens, The (G) 641	James Gleason-Zasu Pitts	Dec.	11,'36	69 Nov. 21,'36
Plough and the Stars, The (G) 640 (See production article, Aug. 22,'36, p. 16.)	Barbara Stanwyck-P. Foster	Jan.	15,'37	67 Jan. 2,'37
Quality Street (G) 709	Kath. Hepburn-Franchot Tone	Mar.	26,'37	84 Mar. 30,'37
Racing Lady (G) 707	Ann Dvorak-Smith Ballew	Jan.	29,'37	59 Dec. 12,'36
Riding On Air (G) 771	Joe E. Brown-Florence Rice	June	18,'37	71 June 12,'37
Saturday's Heroes (G) 805	Van Heflin-Marian Marsh	Oct.	8,'37†	*59 Sept. 18,'37
Sea Devils (G) 714	Victor McLaglen-Preston Foster	Feb.	19,'37	88 Feb. 20,'37
Shall We Dance (G) 724 (Exploitation: June 19,'37, p. 85; July 31,'37, p. 80.)	Fred Astaire-Ginger Rogers	May	7,'37	116 May 8,'37
Soldier and the Lady, The (A) 717 (Reviewed under the title, "Michael Strogoff.") (Exploitation: Mar. 13,'37, p. 79.)	Anton Walbrook-Eliz. Allan	Apr.	9,'37	85 Feb. 27,'37
Stage Door (G) 806 (See production article, Aug. 14,'37, p. 16.)	Kath. Hepburn-Ginger Rogers	Oct.	8,'37†	*90 Sept. 18,'37
Super Sleuth (G) 734	Jack Oakie-Ann Sothern	July	16,'37	70 July 17,'37
That Girl from Paris (G) 712 (Exploitation: Feb. 27,'37, p. 84; Apr. 24,'37, p. 90.)	Lily Pons-Gene Raymond	Jan.	22,'37	105 Dec. 19,'36
There Goes My Girl (G) 728	Ann Sothern-Gene Raymond	May	21,'37	74 June 5,'37
They Wanted to Marry (G) 715	Gordon Jones-Betty Furness	Feb.	5,'37	60 Dec. 26,'36
Toast of New York (G) 719 (Exploitation: Aug. 28,'37, p. 86; Sept. 4,'37, p. 96; Sept. 25,'37, p. 68.)	Edward Arnold-Frances Farmer	July	30,'37	109 July 17,'37
Too Many Wives (G) 723	Anne Shirley-John Morley	Apr.	9,'37	61 Apr. 17,'37
Wanted: Jane Turner 643 (See "General Delivery," "In the Cutting Room," Oct. 3,'36.)	Gloria Stuart-Lee Tracy	Dec.	4,'36	67
We're on the Jury (G) 716	Helen Broderick-Victor Moore	Feb.	12,'37	71 Jan. 23,'37
We Who Are About to Die (G) 639	Preston Foster-Ann Dvorak	Jan.	6,'37	82 Oct. 17,'36
When's Your Birthday? (G) 770 (See "In the Cutting Room," May 29,'37.)	Joe E. Brown-Marian Marsh	Feb.	19,'37	77 Feb. 20,'37
Windjammer 783 (See "In the Cutting Room," May 29,'37.)	George O'Brien-Constance Worth	Aug.	6,'37	58
Woman I Love, The (G) 721	Paul Muni-Miriam Hopkins	Apr.	23,'37	88 Apr. 24,'37
Woman Rebels, A (A) 642	Kath. Hepburn-H. Marshall	Nov.	8,'36	88 Oct. 31,'36
You Can't Beat Love (G) 731	Preston Foster-Joan Fontaine	June	25,'37	62 June 5,'37
You Can't Buy Luck (G) 726	Vinton Haworth-Helen Mack	Apr.	30,'37	61 May 1,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Breakfast for Two (G) 737	Barbara Stanwyck-H. Marshall	Oct.	22,'37†	*65 Oct. 9,'37
Bringing Up Baby	Kath. Hepburn-Cary Grant			
Damsel in Distress, A (See "In the Cutting Room," Oct. 9,'37.)	Fred Astaire-Joan Fontaine			
Danger Patrol	John Beal-Sally Eilers			
Fight for Your Lady (G) (See "In the Cutting Room," Oct. 9,'37.)	John Boles-Ida Lupino			*67 Oct. 2,'37
Having Wonderful Time	Ginger Rogers-D. Fairbanks, Jr.			
High Flyers (See "In the Cutting Room," Oct. 9,'37.)	Wheeler and Woolsey			
Hitting a New High	Lily Pons-John Howard			
Living on Love	James Dunn-Whitney Bourne			
She's Got That Swing	Gene Raymond-Ann Sothern			
Taking the Town	Fred Stone-Dorothy Vaughan			
There Goes the Groom (G) 807	Burgess Meredith-Ann Sothern	Oct.	29,'37†	*60 Oct. 2,'37
Victoria the Great (G) 861	Anna Neagle-Anton Walbrook	Oct.	22,'37†	113 Sept. 25,'37
Women Have a Way	Miriam Hopkins-Ray Milland			

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Heroes of the Alamo (G)	Earl Hodgins	Sunset	Aug.	19,'37	*75 Aug. 7,'37
Melody of the Plains (G)	Fred Scott	Spectrum	Apr.	15,'37	*55 Apr. 10,'37
Singing Buckaroo, The (See "In the Cutting Room," Nov. 21,'36.)	Fred Scott	Spectrum	Jan.	15,'37	
Three Legionnaires (G)	Robt. Armstrong	General	June	15,'37	*60 Mar. 27,'37
What Price Vengeance? (G)	Lyle Talbot	Rialto	June	1,'37	57 June 12,'37
Zamboanga (G)	Native Cast				*65 July 17,'37

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel's Holiday (G) 754	Jane Withers-Robert Kent	June	4,'37	71 May 8,'37
As You Like It (G) 711 (See production article, June 13,'36, p. 16; exploitation: Jan. 23,'37, p. 79.)	Elis. Bergner-Laurence Olivier	Jan.	8,'37	96 Sept. 19,'36
Big Business (G) 759	Jed Prouty-Spring Byington	June	18,'37	61 Apr. 17,'37
Borneo	Mr. & Mrs. Martin Johnson	Sept.	10,'37†	75½
Born Reckless (G) 758	Rochelle Hudson-Brian Donlevy	July	9,'37	58 June 26,'37
Cafe Metropole (G) 750 (Exploitation: June 19,'37, p. 84.)	Loretta Young-Tyrone Power	May	7,'37	83 May 8,'37
Californian, The (G) 753	Ricardo Cortez-Marjorie Weaver	July	16,'37	58 July 10,'37
Charlie Chan at the Olympics 752 (See "In the Cutting Room," Mar. 6,'37.)	Warner Oland-Kath. DeMille	May	21,'37	71
Charlie Chan at the Opera (G) 730	Warner Oland-Boris Karloff	Jan.	8,'37	68 Nov. 29,'36
Crack-Up (G) 727	Peter Lorre-Brian Donlevy	Jan.	15,'37	70 Jan. 16,'37
David Harum (G) 769 (re-issue)	Will Rogers-Evelyn Venable	May	14,'37	85 Mar. 3,'34
Doctor Bull (G) 768 (re-issue)	Will Rogers-Marian Nixon	Feb.	5,'37	79 Oct. 14,'36
Fair Warning (G) 740	Betty Furness-John Payne	Mar.	5,'37	68 Jan. 23,'37
Fifty Roads to Town (G) 748 (Exploitation: May 8,'37, p. 70.)	Don Ameche-Ann Sothern	Apr.	16,'37	81 Apr. 3,'37
Great Hospital Mystery, The 751 (Reviewed under the title, "Dead Yesterday.")	Sally Blane-Thomas Beck	May	14,'37	59 Mar. 6,'37
Handy Andy (G) 871 (re-issue)	Will Rogers	Aug.	13,'37†	81 May 5,'34
Heidi 816 (See "In the Cutting Room," July 24,'37.)	Shirley Temple-Jean Hersholt	Oct.	15,'37†	88
Holy Terror, The (G) 734	Jane Withers-Anthony Martin	Feb.	5,'37	67 Jan. 9,'37
Hot Water (G)	Jed Prouty-Spring Byington	Sept.	24,'37†	58 July 17,'37
It Happened Out West 745	Paul Kelly-Judith Allen	May	7,'37	50
King George VI Coronation 870	Technicolor Special	July	15,'37†	28
Lady Escapes, The (G) 747	Gloria Stuart-Michael Whalen	July	23,'37	63 June 5,'37
Lancer Spy (G) 809	George Sanders-Dolores Del Rio	Oct.	8,'37†	84 Oct. 9,'37
Laughing at Trouble 724 (See "Glory," "In the Cutting Room," Oct. 17,'36.)	Jane Darwell-Lois Wilson	Dec.	11,'36	67
Life Begins in College (G) 810	Ritz Bros.-Gloria Stuart	Oct.	1,'37†	94 Oct. 2,'37
Lloyds of London (G) 735 (Exploitation: Nov. 21,'36, p. 108; Mar. 6,'37, p. 89; Mar. 27,'37, pp. 65, 71; May 8,'37, p. 74; July 31,'37, p. 80.)	F. Bartholomew-M. Carroll	Jan.	29,'37	117 Nov. 28,'36
Love Is News (G) 729	Loretta Young-Tyrone Power	Feb.	26,'37	78 Feb. 27,'37
Love Under Fire (G) 803	Loretta Young-Don Ameche	Aug.	20,'37†	75 Aug. 14,'37
Midnight Taxi (G) 744	Brian Donlevy-Frances Drake	Apr.	2,'37	73 Mar. 27,'37
Nancy Steele Is Missing (G) 738	Victor McLaglen-Peter Lorre	Mar.	12,'37	84 Mar. 20,'37
Off to the Races (G) 736	Jed Prouty-Shirley Deane	Feb.	19,'37	57 Jan. 16,'37
On the Avenue (G) 732 (Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82; June 19,'37, p. 84.)	Dick Powell-Madeleine Carroll	Feb.	12,'37	89 Feb. 13,'37
One in a Million (G) 722 (Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82.)	Sonja Henie-Adolphe Menjou	Jan.	1,'37	94 Dec. 26,'36
One Mile from Heaven (G) 802	Claire Trevor-Sally Blane	Aug.	13,'37†	68 July 24,'37
Roll Along Cowboy 812	Smith Bellew-Cecilia Parker	Oct.	8,'37†	75
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan.	15,'37	57 Feb. 13,'37
Seventh Heaven (G) 742 (Exploitation: June 5,'37, p. 64.)	Simone Simon-James Stewart	Mar.	26,'37	102 Mar. 27,'37
She Had to Eat (G) 757	Rochelle Hudson-Jack Haley	June	11,'37	74 Aug. 7,'37
Sing and Be Happy 756	Anthony Martin-Dixie Dunbar	June	25,'37	64
Slave Ship (G) 748 (See production article, Mar. 13,'37, p. 16.)	Wallace Beery-Warner Baxter	July	2,'37	92 June 19,'37
Step Lively, Jeeves (G) 739	Arthur Treacher-Patricia Ellis	Apr.	9,'37	69 Jan. 30,'37
That I May Live (G) 755	Rochelle Hudson-Robert Kent	Apr.	30,'37	70 Mar. 6,'37
Thin Ice (G) 805 (Exploitation: Oct. 9,'37, p. 66.)	Sonja Henie-Tyrone Power	Sept.	3,'37†	78 Aug. 28,'37

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Think Fast, Mr. Moto (G) 804	Peter Lorre-Virginia Field	Aug. 27,'37†	66.	Apr. 17,'37
This Is My Affair (G) 721	Barbara Stanwyck-Robt. Taylor	May 28,'37	99.	
Time Out for Romance (G) 741	Claire Trevor-Michael Whalen	Mar. 19,'37	72.	Feb. 20,'37
Under the Red Robe (G) 743	Conrad Veidt-Annabella	May 21,'37	82.	June 12,'37
Under Your Spell (G) 720	Lawrence Tibbett-Wendy Barrie	Nov. 6,'36	63.	Nov. 14,'36
Wake Up and Live (G) 749	Walter Winchell-Ben Bernie	Apr. 23,'37	91.	Apr. 17,'37
(Exploitation: July 3,'37, p. 69; July 10,'37, pp. 85, 86.)				
Woo Willie Winkle (G) 760	Shirley Temple-V. McLaglen	July 30,'37	99.	July 3,'37
(Exploitation: July 10,'37, p. 88; Aug. 7,'37, p. 92; Sept. 4,'37, pp. 94, 97; Oct. 9,'37, p. 68.)				
Western Gold (G) 761	Smith Bellew-Heather Angel	Aug. 27,'37	*56.	Sept. 11,'37
White Hunter (G) 719	Warner Baxter-June Lang	Nov. 27,'36	65.	Dec. 5,'36
(Exploitation: Feb. 27,'37, p. 81.)				
Wife, Doctor and Nurse (G)	Loretta Young-Warner Baxter	Sept. 17,'37†	85.	Sept. 11,'37
Wild and Wooly (G)	Jane Withers-Walter Brennan	Sept. 10,'37†	64.	July 24,'37
Wings of the Morning (G) 737	Annabella-Henry Fonda	Feb. 19,'37	87.	Mar. 20,'37
Woman-Wise (G) 733	Rochelle Hudson-Michael Whalen	Jan. 22,'37	70.	Feb. 13,'37
You Can't Have Everything (G) 801	Alice Faye-Don Ameche	Aug. 3,'37†	99.	July 31,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ali Baba Goes to Town 815 (See "In the Cutting Room," Aug. 14,'37.)	Eddie Cantor-June Lang	Oct. 29,'37†		
Big Town Girl	Claire Trevor-Donald Woods	Dec. 17,'37†		
Borrowing Trouble	Jed Prouty-Spring Byington			
Charlie Chan at Monte Carlo	Warner Oland-Keye Luke			
Charlie Chan on Broadway (G) 811	Warner Oland-Joan Marsh	Oct. 22,'37†	68.	Aug. 7,'37
Danger—Love at Work (G) 808	Ann Sothern-Jack Haley	Nov. 5,'37†	81.	Oct. 2,'37
Dangerously Yours (G) 817	Cesar Romero-Phyllis Brooks	Nov. 12,'37†	62.	Sept. 25,'37
45 Fathers (See "In the Cutting Room," Sept. 11,'37.)	Jane Withers-Thomas Beek	Dec. 10,'37†		
In Old Chicago (See production article, Sept. 4,'37, p. 48.)	Tyrone Power-Alice Faye	Jan. 15,'38†		
Judge Priest (reissue) 872	Will Rogers-Anita Louise	Nov. 12,'37†	79.	Sept. 28,'34
Look Out, Mr. Moto 819 (See "In the Cutting Room," Sept. 11,'37.)	Peter Lorre-Rochelle Hudson	Nov. 26,'37†		
Love and Hisses	Walter Winchell-Ben Bernie	Dec. 31,'37†		
Rebecca of Sunnybrook Farm	Shirley Temple-Gloria Stuart			
Second Honeymoon 818	Loretta Young-Tyrone Power	Nov. 19,'37†		
Shanghai Deadline	Cesar Romero-June Lang	Dec. 3,'37†		
Tarzan's Revenge	Glenn Morris-Eleanor Holm	Dec. 3,'37†		
Women With Wings	Rochelle Hudson-Jean Marsh	Dec. 24,'37†		

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Come and Get It (A) (Exploitation: Nov. 14,'36, p. 90; Nov. 21,'36, p. 109; Nov. 28,'36, p. 99; Dec. 5,'36, pp. 83, 84; Dec. 19,'36, p. 94; Jan. 30,'37, p. 82; Feb. 13,'37, p. 89; May 1,'37, p. 82.)	Edward Arnold-Frances Farmer	Nov. 6,'36	99.	Nov. 7,'36
Dark Journey (G)	Vivien Leigh-Conrad Veidt	July 2,'37†	82.	Mar. 6,'37
Dead End (G) (Exploitation: Sept. 18,'37, p. 86; Sept. 25,'37, p. 71.)	Sylvia Sidney-Joel McCrea	Aug. 27,'37†	93.	Aug. 7,'37
Divorce of Lady X, The	Merle Oberon-Laurence Olivier	Oct. 15,'37†		
Dreaming Lips (A)	Elis. Bergner-Raymond Massey	May 28,'37	78.	Mar. 6,'37
Elephant Boy (G) (Exploitation: June 12,'37, p. 96; July 31,'37, p. 82; Aug. 21,'37, p. 75; Oct. 2,'37, p. 77.)	Native Cast	Apr. 23,'37	80.	Mar. 13,'37
Farewell Again (G)	Leslie Banks-Flora Robson	Oct. 8,'37†	83.	May 22,'37
52nd Street (G)	Ian Hunter-Pat Paterson	Oct. 1,'37†	*80.	Oct. 9,'37
Fire Over England (G) (Exploitation: Mar. 27,'37, p. 79.)	Laurence Olivier-Flora Robson	Mar. 5,'37	89.	Jan. 16,'37
Garden of Allah, The (A) (See production article, June 6,'36, p. 14; exploitation: Nov. 21,'36, p. 109; Jan. 30,'37, p. 85; Feb. 6,'37, pp. 76, 77; Feb. 20,'37, p. 80; Mar. 13,'37, p. 83; Apr. 3,'37, pp. 67, 68, 69.)	Marlene Dietrich-Charles Boyer	Nov. 20,'36	78.	Nov. 7,'36
History Is Made at Night (G) (Exploitation: Mar. 27,'37, p. 84; Apr. 3,'37, pp. 64, 71; Apr. 10,'37, pp. 91, 92; Apr. 17,'37, p. 82; Apr. 24,'37, pp. 91, 92; May 1,'37, p. 83; May 8,'37, p. 72; May 22,'37, pp. 89, 90; June 12,'37, p. 93.)	Charles Boyer-Jean Arthur	Apr. 2,'37	97.	Mar. 13,'37
Knight Without Armor (G) (Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84.)	Marlene Dietrich-Robt. Donat	July 23,'37†	107.	June 19,'37
Love from a Stranger (A)	Ann Harding-Basil Rathbone	May 14,'37	87.	Feb. 13,'37
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner	Feb. 19,'37	82.	Aug. 22,'36
Men Are Not Gods (A)	Miriam Hopkins-Gert. Lawrence	Jan. 22,'37	82.	Jan. 2,'37
Prisoner of Zenda (G)	Ronald Colman-M. Carroll	Sept. 3,'37†	101.	Sept. 4,'37
Star Is Born, A (G) (See production article, Feb. 27,'37, p. 16; exploitation: May 22,'37, p. 86; May 29,'37, pp. 67, 69; June 5,'37, pp. 64, 67, 70; June 19,'37, p. 84; June 26,'37, pp. 120, 121, 122; July 10,'37, p. 87; July 17,'37, p. 91; July 31,'37, p. 80; Aug. 28,'37, p. 97; Sept. 4,'37, p. 96.)	Janet Gaynor-Fredric March	Apr. 30,'37	111.	May 1,'37
Stella Dallas (A) (Exploitation: July 31,'37, p. 81; Sept. 25,'37, pp. 69, 70; Oct. 2,'37, p. 74; Oct. 9,'37, pp. 67, 69.)	Barbara Stanwyck-John Boles	Aug. 6,'37†	111.	July 31,'37
Walt Disney's Academy Award Revue	Five Award Winners	June 18,'37†	44.	
Walter Wanger's Vogues of 1938 (G) (Exploitation: Aug. 21,'37, p. 74; Sept. 11,'37, p. 82.)	Warner Baxter-Joan Bennett	Sept. 17,'37†	108.	Aug. 7,'37
When Thief Meets Thief (A) (Reviewed under the title, "Jump for Glory.")	D. Fairbanks, Jr.-V. Hobson	June 4,'37	87.	May 8,'37
Woman Chases Man (G) (See production article, Apr. 17,'37, p. 12; exploitation: June 12,'37, p. 92; July 3,'37, p. 88; Sept. 11,'37, p. 83.)	Miriam Hopkins-Joel McCrea	May 7,'37	71.	May 1,'37
You Only Live Once (A) (Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71; June 26,'37, p. 123; July 10,'37, p. 87; Aug. 21,'37, p. 74.)	Sylvia Sidney-Henry Fonda	Jan. 29,'37	86.	Jan. 30,'37

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Action for Slander (A)	Clive Brook-Ann Todd	Dec. 10,'37†	80.	Aug. 14,'37
Adventures of Marco Polo	Gary Cooper-Sigrid Gurie	Nov. 12,'37†		
Adventures of Tom Sawyer (See production article, Oct. 9,'37, p. 16.)	Tommy Kelly-Walter Brennan	Oct. 29,'37†		
Goldwyn Follies, The	Phil Baker-Ritz Bros.	Dec. 25,'37†		
Hurricane, The (See production article, Aug. 7,'37, p. 16.)	Dorothy Lamour-Jon Hall	Nov. 10,'37†		
I Met My Love Again (See "In the Cutting Room," Sept. 18,'37.)	Joan Bennett-Henry Fonda	Oct. 29,'37†		
Mutiny in the Mountains	Vivien Leigh-Paul Lucas	Nov. 5,'37†		
Nothing Sacred (See production article, Aug. 21,'37, p. 16.)	Carole Lombard-Fredric March	Nov. 19,'37†		
Stand-In (A)	Leslie Howard-Joan Blondell	Oct. 15,'37†	*88.	Oct. 9,'37
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison	Nov. 12,'37†	66.	June 12,'37
Untitled (Reviewed under the title, "The Squeaker.")	Edmund Lowe-Ann Todd	Jan. 14,'38†	77.	Sept. 11,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure's End	John Wayne-Diana Gibson	Dec. 12,'37†		
Boss of Lonely Valley	Buck Jones	Nov. 14,'37†	59.	
Courage of the West (See "In the Cutting Room," Sept. 11,'37.)	Bob Baker-Lois January			
Girl with Ideas, A	Wendy Barrie-Walter Pidgeon	Nov. 7,'37†		
Merry-Go-Round of 1938 (See "In the Cutting Room," Aug. 14,'37.)	Bert Lahr-Alice Brady	Nov. 14,'37†		
Prescription for Romance (See "In the Cutting Room," Oct. 9,'37.)	Wendy Barry-Kent Taylor	Dec. 5,'37†		
Renegade Rangers	Bob Baker-Joan Barclay			
Some Blondes Are Dangerous	Noah Beery, Jr.-Dorothea Kent	Nov. 28,'37†		
Sudden Bill Dorn	Buck Jones-Evelyn Brent	Dec. 19,'37†	59.	
That's My Story (See "In the Cutting Room." July 3.'37.	Claudia Morgan-Wm. Lundigan	Oct. 31,'37†	62.	
Westland Case, The (G)	Preston Foster-Carol Hughes	Oct. 31,'37†	63.	Oct. 2,'37
You're a Sweetheart (See "A Young Man's Fancy," "In the Cutting Room," Sept. 25,'37.)	Alice Faye-George Murphy	Dec. 26,'37†		

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Armored Car (G) 1004	Robert Wilcox-Judith Barrett	June 20,'37	64.	Aug. 14,'37
As Good as Married (G) 1012	John Boles-Doris Nolan	May 9,'37	81.	May 1,'37
Behind the Mike	Wm. Gargan-Judith Barrett	Sept. 26,'37†	68.	
Black Aces 2050	Buck Jones-Kay Linaker	Sept. 5,'37†	58.	
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov. 1,'36	64.	
Breezing Home (G) 1033	Binnie Barnes-Wm. Gargan	Jan. 31,'37	64.	Mar. 27,'37
California Straight Ahead (G) 1030	John Wayne-Louise Latimer	May 2,'37	67.	Apr. 3,'37
Carnival Queen	Dorothea Kent-Robert Wilcox	Oct. 3,'37†	68.	
Conflict (G) 1036	John Wayne-Jean Rogers	Nov. 29,'36	61.	Dec. 5,'36
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20,'36	62.	Oct. 24,'36
Four Days' Wonder (G) 1019	Jeanne Dante-Kenneth Howell	Jan. 3,'37	60.	Jan. 23,'37
Girl Overboard (G) 1021	Gloria Stuart-Walter Pidgeon	Feb. 28,'37	58.	May 29,'37
I Cover the War (G) 1016	John Wayne-Gwen Doze	July 4,'37	68.	July 10,'37
Idol of the Crowds (G) 2037	John Wayne-Sheila Bromley	Oct. 10,'37†	62½.	Oct. 2,'37
Lady Fights Back, The 2025	Irene Hervey-Kent Taylor	Sept. 19,'37†	63.	
Law for Tombstone 2051	Buck Jones-Muriel Evans	Oct. 10,'37†	59.	
Left Handed Law (G) 1045	Buck Jones	Apr. 18,'37	63.	May 1,'37
Let Them Live (G) 1035	Nan Grey-John Howard	Apr. 25,'37	73.	Apr. 24,'37
Love in a Bungalow (G) 1009	Kent Taylor-Nan Grey	June 27,'37	66.	July 10,'37
Love Letters of a Star (A) 1028	Henry Hunter-Polly Rowles	Nov. 8,'36	66.	Nov. 14,'36
Man in Blue, The (G) 1020	Robert Wilcox-Nan Grey	May 30,'37	67.	May 22,'37
Man Who Cried Wolf, The (G) 2023	Tom Brown-Barbara Read	Aug. 29,'37†	66.	Sept. 4,'37
Mighty Treve, The (G) 1034	Noah Beery, Jr.-Barbara Read	Jan. 17,'37	69.	Apr. 10,'37
Mysterious Crossing (G) 1025	James Dunn-Jean Rogers	Dec. 27,'36	56.	Feb. 13,'37
Night Key (G) 1024 (Exploitation: May 22,'37, p. 87.)	Boris Karloff-Jean Rogers	May 2,'37	67.	Apr. 24,'37
Oh, Doctor! (G) 1013 (Exploitation: May 22,'37, p. 87.)	Edward Everett Horton	May 16,'37	67.	Apr. 24,'37
100 Men and a Girl (G) 2001 (See Musical Analysis, Sept. 18,'37, p. 29; exploitation: Sept. 25,'37, p. 68; Oct. 2,'37, p. 76; Oct. 9,'37, p. 69.)	Deanna Durbin-Adolphe Menjou	Sept. 12,'37†	84.	Sept. 11,'37
Reported Missing (G)	Wm. Gargan-Jean Rogers	Aug. 15,'37	63.	Aug. 7,'37
Road Back, The (G) 1005 (See production article, Apr. 24,'37, p. 16; exploitation: July 31,'37, p. 80; Sept. 18,'37, p. 83; Oct. 9,'37, pp. 66, 68.)	Richard Cromwell-John King	Aug. 1,'37	103	June 26,'37
Sandflow (G) 1044	Buck Jones-Lita Chevret	Feb. 1,'37	58.	Feb. 6,'37
She's Dangerous 1031	Cesar Romero-Tala Birell	Jan. 24,'37	68.	
Smoke Tree Range 1046	Buck Jones-Muriel Evans	June 6,'37	59.	
Three Smart Girls (G) 1029 (Exploitation: Feb. 6,'37, pp. 73, 74; Mar. 13,'37, pp. 78, 82; Mar. 20,'37, pp. 78, 82; Apr. 3,'37, pp. 66, 67; Apr. 10,'37, p. 94; Apr. 17,'37, pp. 78, 80, 82; Apr. 24,'37, p. 94. May 1,'37, p. 82; May 15,'37, pp. 96, 99.)	Deanna Durbin-Ray Milland	Dec. 20,'36	84.	Jan. 30,'37
Top of the Town (G) 1007 (See production article, Jan. 23,'37, p. 16; exploitation: Apr. 24,'37, p. 91; May 1,'37, p. 79; May 22,'37, pp. 86, 87; June 5,'37, p. 70; June 12,'37, p. 92; June 19,'37, pp. 82, 85.)	George Murphy-Doris Nolan	Apr. 18,'37	86.	Apr. 3,'37
Trouble at Midnight	N. Beery, Jr.-Catharine Hughes	Oct. 17,'37†	68.	
We Have Our Moments (G) 1017	Sally Eilers-James Dunn	Mar. 28,'37	67.	Apr. 3,'37
West Bound Limited 1008	Lyle Talbot-Polly Rowles	July 11,'37	66.	
When Love Is Young (G) 1018	Virginia Bruce-Kent Taylor	Apr. 4,'37	76.	Apr. 24,'37
Wildcatter, The 1015	Scott Colton-Jean Rogers	June 6,'37	58.	
Wings Over Honolulu (G) 1011	Wendy Barrie-Ray Milland	May 23,'37	78.	May 15,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure's End	John Wayne-Diana Gibson	Dec. 12,'37†		
Boss of Lonely Valley	Buck Jones	Nov. 14,'37†	59.	
Courage of the West (See "In the Cutting Room," Sept. 11,'37.)	Bob Baker-Lois January			
Girl with Ideas, A	Wendy Barrie-Walter Pidgeon	Nov. 7,'37†		
Merry-Go-Round of 1938 (See "In the Cutting Room," Aug. 14,'37.)	Bert Lahr-Alice Brady	Nov. 14,'37†		
Prescription for Romance (See "In the Cutting Room," Oct. 9,'37.)	Wendy Barry-Kent Taylor	Dec. 5,'37†		
Renegade Rangers	Bob Baker-Joan Barclay			
Some Blondes Are Dangerous	Noah Beery, Jr.-Dorothea Kent	Nov. 28,'37†		
Sudden Bill Dorn	Buck Jones-Evelyn Brent	Dec. 19,'37†	59.	
That's My Story (See "In the Cutting Room." July 3.'37.	Claudia Morgan-Wm. Lundigan	Oct. 31,'37†	62.	
Westland Case, The (G)	Preston Foster-Carol Hughes	Oct. 31,'37†	63.	Oct. 2,'37
You're a Sweetheart (See "A Young Man's Fancy," "In the Cutting Room," Sept. 25,'37.)	Alice Faye-George Murphy	Dec. 26,'37†		

(THE RELEASE CHART--CONT'D)

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brothers of the West	Tom Tyler-Lois Wilde	Sept.	30,'37†	55
Cheyenne Rides Again	Tom Tyler-Lucille Browne	Jan.	7,'37	56
Feud of the Trail	Tom Tyler-Harlene Wood	May	1,'37	56
Flying Fists	Herman Brix-Jeanne Martel	July	1,'37	62
Million Dollar Racket	Herman Brix-Joan Barclay	Oct.	1,'37†	63
Mystery Range	Tom Tyler-Jerry Bergh	May	1,'37	55
Phantom of the Range	Tom Tyler-Beth Marion	Nov.	28,'36	55
Silks and Saddles	Herman Brix-Toby Wing	Dec.	14,'36	61
Sky Racket	Herman Brix-Joan Barclay	Sept.	1,'37†	63
Two Minutes to Play	Herman Brix-Jeanne Martel	Nov.	2,'36	61

Coming

Amateur Crook	Herman Brix	Nov.	30,'37†	
Lost Ranch	Tom Tyler	Nov.	15,'37†	
Orphans of the Pecos	Tom Tyler	Dec.	1,'37†	

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn (A) 106	Kay Francis-Errol Flynn	June	26,'37	73 Apr. 10,'37
(See production article, Mar. 6,'37, p. 16.)				
Black Legion (A) 108	H. Bogart-E. O'Brien-Moore	Jan.	30,'37	83 Jan. 9,'37
(Exploitation: Jan. 16,'37, p. 76; Mar. 13,'37, pp. 80, 83; Mar. 20,'37, p. 82; Mar. 27,'37, p. 79; Apr. 3,'37, p. 66; Apr. 10,'37, p. 95; July 17,'37, p. 89.)				
Blazing Sixes 129	Dick Foran-Helen Valkis	June	12,'37	55
California Mail 930	Dick Foran-Linda Perry	Nov.	14,'36	56
Call It a Day (G) 113	Olivia de Havilland-I. Hunter	Apr.	17,'37	89 Mar. 13,'37
Charge of the Light Brigade (G) 901	Errol Flynn-O. de Havilland	Nov.	7,'36	115 Oct. 24,'36
(See production article, July 25,'36, p. 16; exploitation: Nov. 14,'36, p. 90; Nov. 21,'36, p. 111; Jan. 15,'37, p. 78; Jan. 23,'37, p. 76; Feb. 6,'37, p. 74; Apr. 3,'37, p. 65; Apr. 10,'37, p. 92.)				
Devil's Saddle Legion, The 136	Dick Foran-Anne Nagel	Aug.	14,'37	
Fly-Away Baby (G) 125	Glenda Farrell-Barton MacLane	June	19,'37	60 June 12,'37
Footloose Heiress 123	Craig Reynolds-Ann Sheridan	Aug.	21,'37	
(See "In the Cutting Room," Apr. 10,'37.)				
Fugitive in the Sky (G) 120	Jean Muir-Warren Hull	Nov.	28,'36	58 Oct. 31,'36
God's Country and the Woman (G) 105	George Brent-Beverly Roberts	Jan.	16,'37	85 Dec. 26,'36
(Exploitation: Feb. 13,'37, pp. 84, 85; Feb. 27,'37, p. 80.)				
Go Getter, The (G) 115	George Brent-Anita Louise	May	22,'37	92 June 19,'37
(Exploitation: Sept. 4,'37, pp. 94, 97.)				
Great O'Malley, The (G) 110	Pat O'Brien-Sybil Jason	Feb.	13,'37	71 Dec. 12,'36
(Exploitation: Apr. 10,'37, p. 91.)				
Kid Galahad (G) 102	Edw. G. Robinson-Bette Davis	May	29,'37	101 May 8,'37
(Exploitation: June 5,'37, p. 64; Sept. 4,'37, p. 90.)				
King and the Chorus Girl (G) 104	Fernand Gravet-Joan Blondell	Mar.	27,'37	95 Mar. 6,'37
(Exploitation: Mar. 20,'37, p. 76; Mar. 27,'37, p. 79; June 26,'37, p. 118.)				
King of Hockey (G) 121	Anne Nagel-Richard Purcell	Dec.	19,'36	55 Nov. 14,'36
Land Beyond the Law 128	Dick Foran-Linda Perry	Mar.	13,'37	54
Life of Emile Zola, The (G) 203	Paul Muni-Gale Sondergaard	Oct.	2,'37†	116 July 10,'37
(Exploitation: Oct. 2,'37, p. 76; Oct. 9,'37, p. 68.)				
Marry the Girl (G) 118	Hugh Herbert-Mary Boland	July	1,'37	68 Aug. 14,'37
Melody for Two (G) 117	James Melton-Patricia Ellis	May	1,'37	60 Jan. 16,'37
Midnight Court (G) 124	Ann Dvorak-John Litel	Mar.	6,'37	60 Mar. 13,'37
Public Wedding 126	Jane Wyman-William Hopper	July	10,'37	58
Ready, Willing and Able (G)	Lee Dixon-Ruby Keeler	Mar.	6,'37	93 Feb. 6,'37
(Exploitation: May 1,'37, p. 78.)				
Singing Marine, The (G) 101	Dick Powell-Doris Weston	July	3,'37	105 July 10,'37
(Exploitation: July 24,'37, p. 80; Sept. 25,'37, pp. 68, 71.)				
Slim (G) 114	Pat O'Brien-Henry Fonda	June	12,'37	80 July 3,'37
Smart Blonde (G) 122	Glenda Farrell-Barton MacLane	Jan.	2,'37	59 Dec. 5,'36
Varsity Show (G)	Dick Powell-Fred Waring	Sept.	4,'37†	*120 Aug. 21,'37
(See production article, July 24,'37, p. 16.)				
White Bondage (G) 125	Jean Muir-Gordon Oliver	June	19,'37	60 Mar. 13,'37
Wine, Women and Horses (G)	Barton MacLane-Ann Sheridan	Sept.	11,'37†	64 July 24,'37

Coming

Adventures of Robin Hood	Errol Flynn-O. de Havilland			
Blondes at Work	Glenda Farrell-Barton MacLane			
Boy Meets Girl	Marie Wilson-Allyn Joslyn			
Evidence	Dick Foran-June Travis			
Expensive Husbands (G) 223	Beverly Roberts-Patric Knowles	Nov.	27,'37†	62 Sept. 11,'37
First Lady (G)	Kay Francis-Preston Foster	Dec.	4,'37†	*82 Sept. 11,'37
Great Garrick, The (G) 209	Brian Aherne-O. de Havilland	Oct.	30,'37	*95 Oct. 2,'37
Highway Pirates	Dick Purcell-Beverly Roberts			
It's Love I'm After (G) 207	Leslie Howard-Bette Davis	Nov.	20,'37†	90 July 31,'37
Kid Comes Back, The (G) 123	Wayne Morris-June Travis			*60 Jan. 30,'37
(Reviewed under the title, "Don't Pull Your Punches.")				
Missing Witnesses	Dick Powell-Jean Dale			
Patient in Room 18, The	Ann Sheridan-Patric Knowles			
Penrod and His Twin Brother	Billy and Bobby Mauch			
Swing Your Lady	Humphrey Bogart-Dorothy McNulty			
Too Much of Everything	Bonita Granville-Dolores Costello			
Tovarich	Claudette Colbert-Charles Boyer	Dec.	25,'37†	
Without Warning 218	Boris Karloff-Marie Wilson			

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine	Ruth Roland-Roland Drew	Dec.	21,'36	6 rls.

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crimson Circle	Noah Beery	Jan.	1,'37	74

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Don Quixote (G)	Chaliapin	Sept.	'37†	78 July 8,'37
Masquerade in Vienna (A)	Paula Wessely	Jan.	28,'37	95 Feb. 13,'37
My Song of Love	Tite Schipa	Mar.	31,'37	79
Slalom (G)	Skiing Film	Dec.	15,'36	66 Jan. 23,'37
Treno Popolare	Italian Feature	Dec.	25,'36	62

Coming

Annie Laurie	Will Fyffe			
Aurora Sul Mare	Italian Feature			67
Chanson D'Amour	Tite Schipa			
Itto	Simone Berriau			
Life and Loves of Beethoven	Harry Baur			
Love on Skiis	Walter Rimil			
Monks, The				
Ninety Degrees South	Antarctic Film			
Second Bureau	Jean Murat-Diana Koreno			
Secrets of Stamboul	Valerie Hobson			79
Ski Chase	Hannes Schneider	Dec.	1,'37†	84
Street Without a Name	Constant Remy-Pola Illery			
Song of Ceylon	Basil Wright			39
Tendre Enemmie	Simone Berriau			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Angel's Pit, The (A)	Amedo Nazzari		June		26,'37
Amphytrion (A)	Henri Garat	Globe	Mar.	23,'37	103 Apr. 3,'37
Beethoven Concerte (G)	V. Gardin	Amkino	Mar.	23,'37	80 Apr. 10,'37
Big Fella (G)	Paul Robeson	British Lion			73 July 10,'37
Bronze Sentries (G)	Fosco Giacchetti	Fonoroma			Oct. 2,'37.
Carnival in Flanders (A) (Reviewed under the title, "La Kermesse Heroique.")	Francoise Rosay	American Tobis	Sept.	22,'36	98 Oct. 8,'36
Dominant Sex, The (A)	Phillips Holmes	Assoc. British			82 Feb. 20,'37
Edge of the World, The (A)	Finlay Currie	British I. E. Co.			80 Aug. 14,'37
Emil Und Die Detektive	Fritz Rasp	International			77
Episode (A)	Paula Wessely	Metropolis	May	15,'37	90 June 5,'37
Eternal Mask, The (A)	Mathias Wieman	Mayer-Burstyn	Jan.	12,'37	70 Jan. 23,'37
Flying Doctor, The (G)	Charles Farrell	20th Century-Fox			92 Dec. 19,'36
Fury Over Spain (G)		Modern Film			55 Aug. 14,'37
Gang Show, The (G)	Ralph Reader	General			May 1,'37
Glamorous Night (G)	Mary Ellis	Assoc. British			80 May 15,'37
Gobsek (A)	Leonid Leonidov	Amkino			74 Aug. 14,'37
Golem, The (A)	Harry Baur	Metropolis	Mar.	20,'37	88 Mar. 27,'37
Gypsy (A)	Roland Young	Warner			Feb. 13,'37
It Isn't Done (G)	Cecil Kellaway	British Empire			90 Mar. 27,'37
Jericho (G)	Paul Robeson	General			77 Sept. 4,'37
Kimiko (A)	Sachiko Chiba	International	Apr.	12,'37	73 Apr. 24,'37
King's People, The (G)	John Drinkwater	Mindlin	May	11,'37	70 May 22,'37
La Damigella di Bard (G)	E. Gammatica	Artisti			85 Jan. 9,'37
La Grande Illusion (A)	Jean Gabin	Realization d'Art Cinematographique			120 July 3,'37
Last Night, The (G)	I. R. Peltser	Amkino	Apr.	27,'37	90 May 8,'37
Late Mattia Pascal, The (A)	Pierre Blanchar				Apr. 10,'37
Les Petits (G)	Alice Tisset	Franco-American	Dec.	29,'36	90 Jan. 23,'37
Let's Make a Night of It	Buddy Rogers	Assoc. British			80 July 10,'37
Lower Depths, The (A)	Jean Gabin	Mayer-Burstyn	Oct.	15,'37	95 Sept. 25,'37
Mademoiselle Docteur (A)	Dita Parlo	United Artists			105 May 1,'37
Make Up (G)	N. Asther-J. Clyde	Asso. British			70 July 10,'37
Mayerling (A)	Charles Boyer	Pax Films	Sept.	13,'37	91 Sept. 25,'37
Merry Comes to Town (G)	Zasu Pitts	Sound City			77 June 5,'37
Mill on the Floss, The (G)	Frank Lawton	National			90 Feb. 13,'37
Moonlight Sonata (G)	Paderewski	United Artists			90 Mar. 13,'37
Mutiny of the Elsinore, The (G)	Paul Lukas	Assoc. British			77 Sept. 18,'37
Ora Ponciano (G)	Chucho Solorzano	Prod. Soria			105 May 15,'37
Orphan Boy of Vienna (G)	Hans Olden	General			77 Sept. 18,'37
Orphan of the Wilderness	Gwen Munro	British Empire	Jan.	20,'37	85 Mar. 6,'37
Our Fighting Navy (G)	H. B. Warner	General			75 May 8,'37
Pagliacci (G) (See production article, Jan. 9,'37, p. 16.)	Richard Tauber	United Artists			90 Feb. 6,'37
Pearls of the Crown (A)	Sascha Guitry	Tobis			115 June 5,'37
Pepe Le Moko (A)	Jean Gabin	Paris Film			100 Mar. 20,'37
Prisoners (G)	A. I. Chaban	Amkino	Feb.	16,'37	93 Feb. 27,'37
Pygmalion (G)	Lily Bouwmeester	Filmex Cinetone			Apr. 17,'37
Razumov (G)	Pierre Fresnay	Garrison	Mar.	8,'37	95 Mar. 27,'37
Revolutionists (G)	V. V. Schukin	Amkino	Dec.	'36	100 Feb. 6,'37
"Said O'Reilly to McNab" (G)	Will Mahoney	Gainsborough-GB			84 July 17,'37
Sensation (A)	John Lodge	Wardour			75 Jan. 23,'37
Silver Blaze (G)	Arthur Wontner	Assoc. British			70 July 17,'37
Sol Over Danmark (G)	Henrik Malberg		Apr.	13,'37	73 Apr. 24,'37
Southern Mail (A)	Richard-Wilm	Solar			100 Feb. 20,'37
Spain in Flames (A)		Amkino	Jan.	28,'37	63 Feb. 13,'37
Spanish Earth, The (A)		Prometheus	Aug.	20,'37	58 Sept. 4,'37
Thank You, Madam (G)	Jan Kiepura	American Tobis	Apr.	26,'37	85 May 1,'37
Thirteen, The (A)	Ivan Novoseltsev	Amkino			85 July 17,'37
30 Seconds of Love (G)	Elsa Merlini	E. J. A.			80 Jan. 2,'37
This'll Make You Whistle (A)	Jack Buchanan	Wilcox			78 Jan. 9,'37
Tsar to Lenin (A)		Lenauer Intern'l.	Mar.	6,'37	68 Mar. 27,'37
Wave, The (G)	Native Cast	Garrison	Apr.	20,'37	60 May 1,'37
White Squadron (G)	Antonio Centa	E. N. I. C.			85 Dec. 26,'36
World's in Love, The (A)	Marta Eggerth	Viennese	May	18,'37	90 May 29,'37
Yiddle with His Fiddle	Molly Picon	Sphinx	Dec.	31,'36	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-36) August 1, 1936.]

CELEBRITY

Title — Rel. Date — Min.

COMICOLOR CARTOONS

Happy Days ..... Sept.30,'36.....

COLUMBIA

Title — Rel. Date — Min.

BROADWAY COMEDIES

Ay Tank Ay Go (1-23-37) . Dec. 4,'36. 16½..
(All Star)
Back to the Woods..... May 14,'37. 19½..
(3 Stooges)
Big Squirt, The (10-2-37) .. Sept. 17,'37†18....
Charlie Chase
Bury the Hatchet (8-21-37) . Aug. 6,'37. 19....
Calling All Doctors..... July 22,'37. 19½..
Cash and Carry (9-11-37) .. Sept. 3,'37†18½..
(3 Stooges)
Dizzy Doctors (4-17-37) .... Mar. 19,'37. 17½..
(3 Stooges)
Free Rent (1-30-37) ..... Dec. 20,'36. 18....
(All Star)
From Bad to Worse..... June 4,'37. 17....
Charlie Chase
Goofs and Saddles..... July 2,'37. 17½..
Grand Hooter (6-5-37) .... May 7,'37. 19½..
Charlie Chase
Grips, Grunts and Greans... Jan. 15,'37. 19....
(3 Stooges) (3-27-37) ..
Knee Action (2-27-37) ..... Jan. 9,'37. 17....
Andy Clyde
Ledge Night ..... June 11,'37. 18....
Andy Clyde
Love Comes to Mooneyville. Nov. 14,'36. 18....
(1-2-37)
My Little Feller..... May 21,'37. 18....
Andy Clyde
New News (4-17-37) ..... Apr. 1,'37. 17½..
(Collins-Kennedy)
Sailor Maid ..... Feb. 12,'37. 19....
Polly Moran
Slippery Silks (2-20-37) ... Dec. 27,'36. 17½..
(3 Stooges)
Stuck in the Sticks..... Mar. 26,'37. 18....
Andy Clyde
Super Snooper, The..... Feb. 25,'37. 19½..
El Brendel
Three Dumb Clucks..... Apr. 17,'37. 17....
(3 Stooges)
Wrong Miss Wright, The.. June 18,'37. 17....
Charlie Chase

BROADWAY FOLLIES

Drug Store Follies
(9-11-37) ..... Sept. 3,'37†. 9½..

COLOR RHAPSODIES

Boy and His Dog, A
(1-9-37) ..... Dec. 23,'36. 7....
Foxy Pup, The (8-5-37) .... May 21,'37. 6½..
Gifts from the Air..... Jan. 1,'37. 7½..
Indian Serenade ..... July 16,'37. 8....
Let's Go (4-17-37) ..... Apr. 10,'37. 7½..
Merry Mannequins..... Mar. 19,'37. 6½..
Mother Hen's Holiday..... May 7,'37. 7....
Scary Crows (9-11-37) ..... Aug. 20,'37. 8....
Skeleton Frolic (2-20-37) .. Jan. 29,'37. 7½..
Spring Festival (8-21-37) .. Aug. 6,'37. 8....
Stork Takes a Holiday, The. June 11,'37. 8....
Swing, Monkey, Swing
(10-2-37) ..... Sept. 10,'37. 7½..
Two Lazy Crows (11-28-36) . Nov. 26,'36. 7....

COLUMBIA TOONS

Gold Quest of the Ages
(2-27-37) ..... Jan. 28,'37. 10....
Fifty Years of Barter..... May 28,'37. 9½..
Haiti's Black Napoleon
(8-21-37) ..... Aug. 6,'37. 9....
Pirate Parts of the Caribbean ..... July 2,'37. 9....
When the West Was Young
(3-20-37) ..... Mar. 12,'37. 9....

COMMUNITY SING
(2nd Series)

No. 1 (9-11-37) ..... Aug.20,'37†10....
No. 2 ..... Sept.17,'37†10....

COURT OF HUMAN RELATIONS

Runaway Marriage, The...
(1-16-37) ..... Dec. 18,'36. 11....
Wedding Deal, The..... Feb. 26,'37. 11½..

FEATURETTES

Title — Rel. Date — Min.

Community Sing (No. 1)
(2-27-37) ..... Jan. 17,'37. 10....
Community Sing (No. 2) ... Feb. 19,'37. 11....
Community Sing No. 3)
(6-5-37) ..... May 20,'37. 10....
Community Sing (No. 4) ... June 18,'37. 10½..
Community Sing (No. 5)
(9-11-37) ..... July 24,'37. 10½..
Herald of the Skies..... Apr. 2,'37. 9½..
Story of Norton I, Emperor
of the United States
(2-6-37) ..... Dec. 18,'36. 9....

HAPPY HOUR

Goose Girl, The..... May 30,'37. 3 rls.
Old Woman in the Woods,
The ..... Apr. 23,'37. 3 rls.

KRAZY KAT CARTOONS

16. Merry Cafe (1-23-37) .. Dec. 26,'36. 7....
17. Lyin' Hunter, The
(3-27-37) ..... Feb. 12,'37. 7....
18. Krazy's Race of Time
(6-26-37) ..... May 6,'37. 7....
19. Masque Raid, The..... June 25,'37. 7....

NEW WORLD OF SPORT SERIES

Fishing Thrills (2-13-37) .. Jan. 22,'37. 9....
Fit to Win (8-12-37) ..... May 7,'37. 9½..
Fleet Hoofs (4-17-37) ..... Mar. 5,'37. 10....
Fun in the Water
(4-17-37) ..... Apr. 10,'37. 10....
Future Stars ..... Aug. 30,'37. ....
Golf Magic (9-11-37) ..... Aug. 16,'37. 9....
Plane Devils (1-9-37) ..... Nov. 28,'36. 8½..
Riding the Waves..... June 4,'37. 10....
Scrambled Legs (3-27-37) .. Feb. 22,'37. 8....
Sport of the Seasons..... June 25,'37. 9....
Sport's Greatest Thrills
(8-21-37) ..... Aug. 3,'37. 9....

SCRAPPY CARTOONS

Canine Capers ..... Sept.16,'37†. 6½..
Dizzy Ducks (12-19-36) .... July 18,'37. 6½..
Puttin' Out the Kitten..... Mar.26,'37. 7....
Scrappy's Band Concert.... Apr. 29,'37. 7....
Scrappy's Music Lesson.... June 4,'37. 7....

SCREEN SNAPSHOTS

No. 4—(2-6-37) ..... Dec. 18,'36. 10....
No. 5—(2-27-37) ..... Jan. 22,'37. 10....
No. 6— ..... Feb. 19,'37. 10....
No. 7— ..... Mar.23,'37. 6½..
No. 8—(5-29-37) ..... Apr. 30,'37. 9½..
No. 9— ..... May. 22,'37. 10....
No. 10— ..... June 4,'37. 9....
No. 11— ..... June 25,'37. 10½..
No. 12— ..... Aug. 13,'37. 10....
No. 13— ..... Sept. 10,'37. 10....
(New Series)
No. 1— ..... Sept.17,'37†. 1 rl..

SPECIAL

Belgium (3-6-37) ..... Dec. 25,'36. 8½..
Old Paris and Berne
(2-20-37) ..... Dec. 18,'36. 8½..

STRANGE AS IT MAY SEEM

Little Jack Horner
(10-2-37) ..... Sept. 16,'37†10....

WORLD IN COLOR

Beautiful Bermuda ..... Sept.10,'37†.....

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title — Rel. Date — Min.

SONG AND COMEDY HITS

Ask Uncle Sol ..... Oct. 8,'37†11....
Big Apple, The (10-2-37) .. Sept. 17,'37†. 9....
Dental Follies (4-10-37) ... Feb. 26,'37. 11....
Gifts in Rhythm..... Oct. 23,'36. 10....
Miss Lonely Hearts..... Sept. 24,'37†10½..
Play! Girls..... Nov. 6,'36. 11....
Pot Luck (8-14-37) ..... Aug. 6,'37†11....
See Uncle Sol (2-6-37) .... Jan. 29,'37. 11....
Strike! You're Out (1-9-37) . Dec. 11,'36. 11....

TERRY-TOONS

Big Game Hunt, The..... Feb. 19,'37. 7....
Book Shop, The (1-30-37) .. Feb. 5,'37. 6....
Bug Carnival (4-17-37) .... Apr. 16,'37. 7....
Close Shave, A..... Oct. 1,'37†. 7....
Dancing Bear, The..... Oct. 15,'37†. 6½..
Farmer Al Falfa in Trailer
Life ..... Aug.20,'37†. 6....
Farmer Al Falfa's Twentieth Anniversary ..... Nov. 27,'36. 7....
Flying South ..... Mar. 19,'37. 7....
Hay Ride, The..... Apr. 2,'37. 6....

Title — Rel. Date — Min.

Homeless Pup, The..... July 23,'37. 7....
Kike the Kangaroo in
Skunked Again ..... Dec. 29,'36. 7....
Kiko's Cleaning Day
(10-2-37) ..... Sept. 17,'37†. 6½..
Mechanical Cow, The..... June 25,'37. 7....
Ozzie Ostrich Comes to
Town ..... May 28,'37. 7....
Paper Hangers, The
(8-14-37) ..... July 30,'37. 7....
Pink Elephants ..... July 9,'37. 7....
Play Ball ..... June 11,'37. 6....
Puddy the Pup in Cats
In a Bag (12-26-36) ..... Dec. 11,'36. 7....
Puddy's Coronation ..... May 14,'37. 7....
Puddy the Pup in Sunken
Treasures ..... Oct. 16,'36. 6....
Red Hot Music..... Mar. 5,'37. 6....
Robin Hood In an Arrow
Escape (11-21-36) ..... Nov. 13,'36. 7. .
Salty McGuire ..... Jan. 6,'37. 7....
Saw Mill Mystery, The.... Oct. 29,'37†. 1 rl..
School Birds ..... Apr. 30,'37. 7....
Tin Can Tourist, The.....
(2-6-37) ..... Jan. 22,'37. 7....
Villain Still Pursued Her,
The ..... Sept. 3,'37†. 6½ .

TREASURE CHEST

Crystal Ballet ..... May 28,'37. 11....
Feminine Form (8-29-36) .. Aug. 7,'36. 10....
How to Ski..... Aug. 20,'37†11....
Legend of the Lei (1-2-37) . Dec. 4,'36. 11....
Ornamental Swimming .... June 4,'37. 10....
Private Life of the Gannets
(9-25-37) ..... Sept. 10,'37†11....
Songs of the Danube..... May 7,'37. 9....
Symphony in Snow.....
(11-7-36) ..... Oct. 16,'36. 9....

TWO-REEL COMEDIES

Affairs of Pierre, The
(7-31-37) ..... Aug. 6,'37†19....
Amuse Yourself ..... Nov. 27,'36. 20....
Any Old Port (1-2-37) .... Nov. 6,'36. 18....
Bashful Ballerina
(10-2-37) ..... Sept. 17,'37†20....
Big Courtship, The..... Feb. 19,'37. 17....
Chemist, The (9-24-36) .... Oct. 9,'36. 19....
Comic Artist's Home Life
(4-3-37) ..... Apr. 9,'37. 18....
Ditte ..... Feb. 12,'37. 17....
Freshies ..... May 7,'37. 17....
Fun's Fun (2-6-37) ..... Feb. 5,'37. 19....
Girls Ahoy! ..... June 11,'37. 17....
Going, Going, Gone..... Oct. 8,'37†18....
Hamlet and Eggs..... June 18,'37. 16....
Her Accidental Hero..... May 21,'37. 17....
High-C Honeymoon..... Jan. 1,'37. 21....
His Pest Girl ..... Apr. 30,'37. 18....
Hi-ya Doc? ..... Apr. 23,'37. 20....
Holding the Bag..... May 14,'37. 19....
Held It ..... Jan. 29,'37. 17....
Jail Bait ..... Jan. 8,'37. 19....
Just the Type..... Dec. 4,'36. 20....
Love in Arms..... May 28,'37. 18....
Love Nest on Wheels..... Mar. 26,'37. 18....
Man to Man..... Feb. 26,'37. 17....
Meet the Bride..... Oct. 29,'37. 2 rls.
Melody Girl ..... Apr. 16,'37. 17....
Mixed Magic (12-9-36) .... Nov. 20.'36. 17....
Modern Home (11-28-36) .. Nov. 13,'36. 19....
Montague the Magnificent
(8-14-37) ..... Aug. 27,'37†17....
Off the Horses (4-10-37) .. Mar. 5,'37. 19....
Pixilated ..... Mar. 19,'37. 18....
Practically Perfect (1-30-37) . Jan. 15,'37. 21....
Ready to Serve (4-10-37) . Mar. 12,'37. 15....
Screen Test, The (12-19-36) Dec. 13,'36. 19....
Silly Night..... Oct. 1,'37†19....
Slacks Appeal ..... Aug. 13,'37†19....
Smart Way, The..... Oct. 15,'37†18....
Sweeties ..... Sept. 3,'37†15....
That's the Spirit..... June 25,'37. 17....
Timid Ghost, The..... Sept.24,'37†16....
Transatlantic Love ..... Dec. 25,'36. 20....
Uncle Sol Solves It.....
Who's Crazy? ..... Aug. 20,'37†19....
Will You Stop! (10-2-37) .. Sept.10,'37†17....

HOFFBERG

Title — Rel. Date — Min.

Baltimore, Home of Wally
Simpson .....
Bamboo (5-29-37) ..... July 16,'37. 10....
Broadway Dance Parade.... June 15,'37. 10....
Busy Spots in Florida..... Jan. 20,'37. 12....
Floridian Curiosities
(5-29-37) ..... Jan. 10,'37. 11....
Hollywood Magic (5-29-37) ..... 10....
In Shanghai (6-5-37) ..... July 16,'37. 12....
Isle of Paradise..... July 30,'37. 20....

Title — Rel. Date — Min.

Spanish Interlude, A..... June 15,'37.....

MAGNACOLOR

Catalina Island .....
Personalities on Parade.....
Yellowstone Park .....

IMPERIAL

Title — Rel. Date — Min.

EDGAR GUEST POETIC GEMS

Boyhood ..... 8....
Old Prospector, The..... 8....

NOVELTIES

Nero ..... 8....
Hobo Hero ..... 9....

PORT O' CALL

City of the Sun..... 9....
Seventh Wonder ..... 8....

WORLD IN COLOR

Dream Harbor ..... 8....
Under the Southern Cross..... 8....

MGM

Title — Rel. Date — Min.

CRIME DOESN'T PAY

No. 9—Torture Money
(2-27-37) ..... Jan. 2,'37. 20....
No. 10—It May Happen to
You (8-14-37) ..... June 5,'37. 21....
No. 11—Smack the Poor
(10-2-37) ..... Aug. 21,'37. 16....
No. 12—Give Till It Hurts Sept. 18,'37. 20....

FITZPATRICK TRAVEL TALKS

Chile, Land of Charm..... Oct. 30,'37†. 9....
Colorful Bombay (5-8-37) ..... 8....
Copenhagen ..... Nov. 27,'37†. 9....
Floral Japan ..... July 24,'37. 8....
Glimpses of Java and
Ceylon (4-10-37) ..... Mar. 6,'37. 9....
Glimpses of Peru
(10-2-37) ..... Sept. 4,'37†. 8....
Hong Kong, Hub of China
(6-26-37) ..... May 1,'37. 8....
India on Parade..... Feb. 6,'37. 9....
Picturesque South Africa
(2-20-37) ..... Jan. 9,'37. 9....
Rocky Mountain Grandeur
(7-24-37) ..... June 26,'37. 8....
Serene Siam (6-26-37) .... May 29,'37. 9....
Stockholm, Pride of Sweden. Oct. 2,'37†. 9....

HARMAN-ISING
(Happy Harmonies)

27—Circus Daze ..... Jan. 16,'37. 9....
28—Swing Wedding ..... Feb. 13,'37. 8....
29—Bosko's Easter Eggs
(4-3-37) ..... Mar. 20,'37. 8....
30—Bosko and the Pirates
(5-8-37) ..... May 1,'37. 8....
31—Hound and the Rabbit,
The (6-26-37) ..... May 29,'37. 8....
32—Wayward Pups
(8-14-37) ..... July 18,'37. 9....
33—Bosko and the
Cannibals ..... Aug.28,'37. 10....

HISTORICAL MYSTERIES

King Without a Crown, The. Oct. 9,'37†.....

M-G-M MINIATURES

Boss Didn't Say Good
Morning, The (10-2-37) .. Oct. 1,'37.....
Have Courage (7-24-37) ... June 12,'37. 10....
Hollywood: Second Step
(2-20-37) ..... Dec. 5,'36'10....
Pacific Paradise ..... Aug.28,'37.....
Rainbow Pass ..... Oct. 9,'37.....
Romance of Digestion..... Mar.13,'37. 11....
What Do You Think?.... Jan. 23,'37. 10....

MUSICAL COMEDIES

Carnival in Paris (6-26-37) . May 29,'37. 21....
Girl's Best Years, A
(2-20-37) ..... Dec. 25,'37. 19....
Hollywood Party (5-8-37) .. Apr. 3,'37. 21....
Some Time Soon (4-10-37) .. Mar. 6,'37. 20....
Sunday Night at Trocadero. Oct. 2,'37†20....

OUR GANG

Fishy Tales ..... Aug.28,'37. 11....
Framing Youth (10-2-37) ... Sept.11,'37†11....
Glove Taps (4-10-37) ..... Feb. 20,'37. 11....
Hearts Are Thumps..... Apr. 3,'37. 11....
Night 'n' Gales..... July 24,'37. 11....
Reunion in Rhythm..... Jad. 9,'37. 11....
Roamin' Holiday (7-31-37) . June 12,'37. 11....
Rushin' Ballet (6-26-37) .. Apr. 24,'37. 11....
Three Smart Boys (5-8-37) . Mar. 13,'37. 11....

PETE SMITH SPECIALITIES

Bar-Rac's Night Out..... Feb. 27,'37. 10....
Decathlon Champion ..... Dec. 11,'37†.....
Dexterity (2-27-37) ..... Jan. 16,'37. 9....
Equestrian Acrobatics .... Aug.14,'37. 8....
Gliding the Lily..... Feb. 6,'37. 8....
Golf Mistakes (6-26-37) ... June 12,'37. 10....
Grand Bounce, The
(6-26-37) ..... May 22,'37. 11....
Jungle Juveniles..... Oct. 2,'37†. 9....
Minimaniacs ..... Nov. 20,'37†.....
Olympics Ski Champions
(11-7-36) ..... July 3,'37. 10....
Penny Wisdom (5-8-37) .... Apr. 10,'37. 10....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Pigskin Champions		
(9-25-37)	Aug. 14,'37	11....
Romance of Radium		10....
Ski Skill (4-19-37)	Oct. 23,'37	10....
(Reviewed under the title, "Ski Thrill")		
Sports on Ice	July 24,'37	10....
Tennis Tactics (6-5-37)	May 1,'37	10....
RE-ISSUES (1937-8)		
Beau Hunks	Sept.18,'37	†37....
Blotto	Oct. 30,'37	†26....
Perfect Day, The	Dec. 11,'37	†20....
ROBERT BENCHLEY		
How to Start the Day	Sept.11,'37	†.....
SPECIAL		
Servant of the People		
(3-20-37)	Apr. 9,'37	21....
(Expleitation: Feb. 27,'37, p. 87.)		
TABLOID MUSICALS		
Bars and Stripes (5-8-37)	Feb. 20,'37	11....
Dancing on the Ceiling	Jan. 2,'37	9....
Little Maestro (4-17-37)	Mar.27,'37	11....
Song of Revolt (7-24-37)	May 29,'37	11....

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Candid Candidate, The		
(9-25-37)	Aug. 27,'37	†.7....
Ding Dong Doggie	July 23,'37	†.7....
Foxy Hunter, The	Nov. 26,'37	†.1 rl..
House Cleaning Blues	Jan. 15,'37	..7....
Hot Air Salesman, The		
(3-20-37)	Mar.12,'37	..7....
Impractical Joker, The		
(7-3-37)	June 18,'37	..7....
New Deal Show	Oct. 22,'37	†.....
Pudgy Takes a Bow-Wow	Apr. 9,'37	..7....
Pudgy Picks a Fight		
(5-22-37)	May 14,'37	..8....
Service With a Smile	Sept.24,'37	†.7....
Whoops! I'm a Cowboy	Feb. 12,'37	..7....
COLOR CLASSICS		
Bunny-Mooning (3-13-37)	Feb. 12,'37	..7....
Car-Tune Portrait, A		
(7-3-37)	June 25,'37	..7....
Chicken a la King	Apr. 16,'37	..8....
Christmas Comes But Once a Year	Dec. 4,'36	..8....
Educated Fish	Oct. 29,'37	†.....
Peeping Penguins (9-18-37)	Aug. 27,'37	†.7....
HEADLINERS		
Blue Velvet Music	Apr. 9,'37	10....
Mark Warnow and Orch.		
Frimi Favorites (7-3-37)	June 4,'37	11....
Rudolf Friml, Jr. and Orch.		
Hollywood Star Reporter,		
No. 2	Oct. 29,'37	†.1 rl..
Hula Heaven	Oct. 1,'37	†11....
Eddie Peabody		
Installment Collector, The	July 24,'37	10....
Fred Allen		
Let's Go Latin (9-25-37)	Sept.10,'37	†11....
Xavier Cugat and Orch.		
Listen to Lucas	Nov.19,'37	†.1 rl..
Clyde Lucas and Orch.		
Music by Morgan	Feb. 12,'37	11....
Russ Morgan and Orch.		
Night in Manhattan	July 30,'37	11....
Queens of Harmony	Aug. 20,'37	†11....
Phil Spitalny and Girl Orch.		
Song Hits on Parade	Jan. 15,'37	10....
Freddie Rich & Orch.		
Star Reporter, The, No. 2		
(3-27-37)	Mar. 12,'37	11....
Vincent Lopez and Orch.		
Boswell Sisters		
Swing, Hutten, Swing	May 7,'37	11....
Ina Ray Hutten and Orch.		
MUSICAL ROMANCE		
(Technicolor)		
In Old Wyoming (2-27-37)	Jan. 15,'37	..9....
Schubert's Serenade	July 23,'37	..9....
Song of the Islands		
(5-22-37)	May 21,'37	10....
Trees (3-20-37)	Mar. 19,'37	..9....
PARAGRAPHICS		
Aviator Sherty	July 23,'37	10....
Circus Comes to Town, The		
(7-3-37)	June 25,'37	10....
Cowboy Sherty	Oct. 8,'37	†.1 rl..
Game Trails	Apr. 30,'37	10....
Inventor, The	Nov. 5,'37	†.1 rl..
It's a Good Stunt		
(9-25-37)	Sept. 10,'37	†10....
It's a Living	Mar. 5,'37	11....
Killer of the Tonto	Aug. 13,'37	†10....
Nobody Home	Apr. 2,'37	10....
Rhythm of the River	Oct. 9,'36	10....

Title	Rel. Date	Min.
Safety in the Air		
(5-22-37)	May 28,'37	10....
Sailor Shorty	Oct. 23,'36	10....
Where Champions Meet		
(2-20-37)	Jan. 8,'37	..9....
Where Snow Is King	Feb. 5,'37	..9....
PARAMOUNT PICTORIAL		
No. 7 — Magic Caverns — Albert Payson Terhune— Swing Fashions	Feb. 12,'37	..9....
No. 8 — Tides of Fundy — Home of the Rainbow— Meet the Lorlas	Mar. 12,'37	10....
No. 9 — Moonlight and Shadows — Rooftops of Manhattan — Blackie and Brownie	Apr. 9,'37	10....
No. 10 — Sailboat Time — Twilight on the Trail— Magnetic Music (5-22-37)	May 7,'37	10....
No. 11—Fishing Highlights	June 4,'37	11....
No. 12—(7-3-37)	July 2,'37	10....
NEW SERIES		
No. 1	Aug. 6,'37	†.1 rl..
No. 2 (9-18-37)	Sept. 3,'37	†10....
No. 3—Let's Count Horses —Novia Scotia Faces the Sea—Record Making	Oct. 1,'37	†10....
No. 4	Nov. 5,'37	†.1 rl..
POPEYE THE SAILOR		
Football Toucher Downer	Oct. 15,'37	†.....
Hespitaliky	Apr. 16,'37	†.7....
I Like Babies and Infints		
(10-2-37)	Sept.17,'37	†.7....
I'm in the Army Now	Dec. 25,'36	..7....
I Never Change My Attitude	Aug. 20,'37	†.7....
Lost and Foundry	July 16,'37	..7....
Morning, Noon and Night Club (6-26-37)	June 18,'37	..7....
My Artistical Temperature	Mar. 19,'37	..7....
Organ Grinder's Swing		
(3-6-37)	Feb. 19,'37	..7....
Paneless Window Washer, The (2-27-37)	Jan. 22,'37	..7....
Popeye the Sailor Meets Ali Baba and the Forty Thieves (Color Special)	Nov. 26,'37	†.2 rls.
Popeye the Sailor Meets Sinbad the Sailor		
(11-14-36) (Color Special)	Nov. 27,'36	..7....
Protex the Weakerist	Nov. 19,'37	†.1 rl..
Spinach Roadster, The	Nov. 27,'36	..7....
Twisker Pitcher, The	May 21,'37	..7....
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
(Cinecolor)		
No. 2 (11-28-36)	Oct. 30,'36	10....
No. 3	Dec. 25,'36	11....
No. 4 (3-27-37)	Feb. 26,'37	11....
No. 5	Apr. 30,'37	11....
No. 6	July 2,'37	11....
NEW SERIES		
No. 1 (9-18-37)	Sept. 3,'37	†10....
No. 2	Nov. 12,'37	†.....
SCREEN SONGS		
Magic on Broadway	Nov. 26,'37	†.1 rl..
Jay Freeman and Orch.		
Never Should Have Told You (3-6-37)	Jan. 29,'37	..8....
Nat Brandwynne and Orch.		
Please Keep Me in Your Dreams (5-22-37)	May 28,'37	..8....
Henry King and Orch.		
Talking Through My Heart	Nov. 27,'36	..7....
Dick Stabile and Orch.		
Twilight on the Trail	Mar. 26,'37	..7....
The Westerners		
Whispers in the Dark		
(10-9-37)	Sept.24,'37	†.7....
You Came to My Rescue	July 30,'37	..8....
Shep Fields and Orch.		
GRANTLAND RICE SPORTLIGHTS		
(NEW SERIES)		
No. 30—Sporting Quiz, The		
(11-21-36)	Nov. 6,'36	10....
No. 31—Chimp Champs	Dec. 4,'36	10....
No. 32—Sporting Pals	Jan. 1,'37	10....
No. 33—Underwater Romance, An (3-6-37)	Jan. 29,'37	10....
No. 34—On the Nose		
(3-13-37)	Feb. 26,'37	10....
No. 35—King Soccer	Mar. 26,'37	10....
No. 36—Wrestling (It's a Laugh)	Apr. 23,'37	10....
No. 37—Swing Stars		
(5-22-37)	May 14,'37	10....

Title	Rel. Date	Min.
No. 38—Pan-American Champions (7-3-37)	June 11,'37	10....
No. 39—Rhythm of the Game (7-10-37)	July 9,'37	10....
No. 40—Aquabats	Aug. 13,'37	†10....
No. 41—Picking Pets		
(10-2-37)	Sept.10,'37	†10....
No. 42—Four Smart Dogs	Oct. 8,'37	†10....
UNUSUAL OCCUPATIONS		
(Cinecolor)		
No. 1	Aug. 6,'37	†.1 rl..
No. 2	Oct. 8,'37	†.1 rl..

RKO RADIO

Title	Rel. Date	Min.
CONDOR MUSICALES		
Frozen Affair, A (8-28-37)	Sept.17,'37	†10....
Murder in Swing Time		
(9-4-37)	Sept.27,'37	†10....
LEON ERROL COMEDIES		
Should Wives Work		
(10-9-37)	Sept. 10,'37	†20....
HEADLINER SERIES		
2—Singing in the Air	Feb. 19,'37	19....
3—Rhythm on the Rampage		
(4-24-37)	Apr. 2,'37	18½..
4—Swing Fever	July 25,'37	20....
1937-38		
No. 1—Trailing Along	Oct. 8,'37	†.....
EDGAR KENNEDY COMEDIES		
Bad Housekeeping (4-10-37)	Mar. 5,'37	19....
Dumb's the Word	June 11,'37	18....
Hillbilly Goat (1-23-37)	Jan. 15,'37	18....
Locks and Bonds	Apr. 16,'37	19....
Morning Judge	Sept.24,'37	†.....
Tramp Trouble	Aug. 6,'37	16....
MARCH OF TIME		
No. 7	Feb. 19,'37	21....
No. 8	Mar. 19,'37	20....
No. 9 (4-17-37)	Apr. 16,'37	21....
No. 10	May 14,'37	18....
No. 11	June 11,'37	18....
No. 12	July 9,'37	18....
No. 13	Aug. 6,'37	18....
1937-38		
No. 1 (9-11-37)	Sept. 3,'37	†17....
No. 2	Oct. 1,'37	†.....
MICKEY MOUSE		
Clock Cleaners, The		
(8-28-37)	Oct. 15,'37	†.....
Hawaiian Holiday		
(9-4-37)		8....
NU-ATLAS PRODUCTIONS		
Rhythm in a Night Court		
(9-4-37)	Sept.24,'37	†.9....
PATHE NEWS		
Released twice a week		
PATHE PARADE		
No. 1	Sept.10,'37	†.....
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Don't Be Like That		
(1-30-37)	Dec. 4,'36	18....
Horse Play (4-3-37)	Mar. 13,'37	18....
Many Unhappy Returns	Oct. 22,'37	†.....
RADIO MUSICAL COMEDIES		
Deep South (1-23-37)	Jan. 1,'37	17....
Mississippi Moods		
(7-31-37)	July 23,'37	17....
That Man Samson	May 28,'37	19....
SMART SET		
Grandma's Buoys (1-2-37)	Dec. 18,'36	16....
Inlawful	Apr. 30,'37	17....
SPECIAL		
Day With the Dionne Quintuplets, A (4-24-37)	Mar. 26,'37	18....
SPORTS WITH BILL CORUM		
Beach Sports	June 4,'37	..9½..
Big League	May 7,'37	11....
Foreign Sports	Apr. 9,'37	10....
Golf Timing (8-21-37)	July 23,'37	11....
Iceman, The	Jan. 15,'37	..9....
Ladies' Day	Dec. 18,'36	11....
Putting On the Dog	Feb. 12,'37	11....
Royal Steeds	July 2,'37	10....
Saratoga Summers		
(3-27-37)	Mar. 12,'37	11....
Singing Wheels (12-26-36)	Nov. 20,'36	11....
STRUGGLE TO LIVE		
Deadly Females	Nov. 13,'36	..9½..
Desert Land	Apr. 5,'37	..9....
Forest Gangsters (1-23-37)	Jan. 8,'37	..9....

Title	Rel. Date	Min.
SUPERBA COMEDIES		
Bridal Grief	Feb. 5,'37	19....
One Live Ghost	Nov. 6,'36	21....
Wife Insurance (8-14-37)	July 9,'37	16....
Wrong Romance, The	May 14,'37	19....
WORLD ON PARADE		
California Missions		
(4-24-37)	Apr. 16,'37	11....
Circus Winter Quarters	May 14,'37	11....
Florida Cowboy	June 11,'37	..9½..
Gold Mania (1-16-37)	Dec. 25,'36	11....
Graveyard of Ships (1-2-37)	Nov. 27,'36	11....
Heart of the Sierras	Nov. 6,'36	11....
Jungle Playmate	July 30,'37	..9....
Manhattan Waterfront		
(3-27-37)	Feb. 19,'37	11....
Mt. Vernon	Mar. 19,'37	10....
Romantic Mexico	Jan. 22,'37	10....
Workshops of Old Mexico	July 9,'37	11....

STATE RIGHTS

Title	Rel. Date	Min.
ALEXANDER		
Trailing the Seashore		
(1-9-37)		11....
AMERICAN RED CROSS		
Behind the Flood Headlines		
(5-8-37)		11....
ASTOR		
Carmen (5-29-37)		9....
Hait! Who Goes There?		
(5-29-37)		9....
FILM EXCHANGE		
Ski-Esta (1-2-37)		10....
MATSON		
Coronation Preview		
(3-27-37)		10....
ROGERS SPECIAL		
Lest We Forget (5-1-37)		.1 rl..
U. S. DEPT. OF AGRICULTURE		
I Pledge My Heart (8-7-37)		11....

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Bone Bender Parade		
(8-14-37)	Aug. 6,'37	10....
Dogging It Around the World	Nov. 13,'36	10....
Motor Maniacs (9-25-37)	Sept. 3,'37	†10....
Ski Parade, The	Feb. 5,'37	.....
Sports Headliners of 1936		
(11-21-36)	Oct. 30,'36	10....
MAGIC CARPET SERIES		
Land of Genghis Khan		
(2-6-37)	Dec. 18,'36	10....
Portraits of Portugal		
(8-7-37)	Aug. 6,'37	10....
Touring Brazil (12-18-36)	Nov. 13,'36	10....
Western Grandeur (4-3-37)	Feb. 5,'37	..9½..

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
103. Alpine Climbers		
(8-22-36)	Oct. 28,'36	†..9½..
104. Mickey's Circus		
(8-15-36)	Nov. 11,'36	†..8....
105. Donald and Pluto		
(11-14-36)	Dec. 12,'36	†..8....
107. Mickey's Elephant		
(11-14-36)	Feb. 19,'37	†..9....
108. Don Donald (1-16-37)		8½..
109. Worm Turns, The		
(1-23-37)	Apr. 17,'37	†..8½..
110. Magician Mickey	June 17,'37	†..8½..
111. Mickey's Amateurs		
(6-19-37)		.1 rl..
112. Moose Hunters	Aug. 5,'37	†..9....
SILLY SYMPHONIES		
106. Three Blind Mouse-keters (11-28-36)	Jan. 28,'37	†..7....
108. Country Cousin, The		
(11-21-36)	Dec. 17,'36	†..8½..
109. Mother Pluto		
(11-21-36)	Mar. 6,'37	†..8½..
110. More Kittens (1-9-37)	Mar. 27,'37	†..8½..
111. Woodland Cafe		
(6-26-37)		.1 rl..
112. Little Hiawatha		
(6-26-37)		.1 rl..
113. Modern Inventions		
(6-26-37)		.1 rl..

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 32 (2-6-37)	Feb.	1,'37..9½..
No. 33 (3-27-37)	Mar.	15,'37..9....
No. 34 (4-17-37)	Mar.	22,'37..8....
No. 35 (4-17-37)	Apr.	12,'37..7....
No. 36 (5-15-37)	May	10,'37..9½..
No. 37 (5-15-37)	June	7,'37..9½..
No. 38 (7-24-37)	July	26,'37.10....
No. 39		
No. 40		
MEANY-MINY-MOE CARTOONS		
Air Express (10-2-37)	Sept.	20,'37†..6....
Big Race, The (3-13-37)	Mar.	3,'37..7....
Country Store (8-7-37)	July	5,'37..7....
Fireman's Picnic	Aug.	16,'37..6½..
Golfers, The (2-13-37)	Jan.	11,'37..8½..
House of Magic (2-13-37)	Feb.	8,'37..8....
Knights for a Day (1-9-37)	Dec.	28,'36..7....
Lumber Camp (3-20-37)	Mar.	15,'37..7....
Ostrich Feathers (10-2-37)	Sept.	6,'37†.7....
Rest Resort	Aug.	23,'37..7....
Steel Workers (5-15-37)	Apr.	26,'37..7....
Stevedores, The	May	24,'37..7....
Turkey Dinner	Nov.	30,'36..8....
MENTONE MUSICAL COMEDIES		
All Aboard	Dec.	1,'37†11....
Alpine Cabaret (8-14-37)	Aug.	4,'37.10....
Bargain Matinee (3-20-37)	Apr.	14,'37.10....
Cocktail Party, The (5-15-37)	May	12,'37.10....
Fun Begins at Home	Feb.	17,'37.10....
Hawaiian Capers (9-18-37)	Sept.	8,'37†17....
It's on the Record	Mar.	17,'37.10½..
School for Swing (2-6-37)	Jan.	20,'37.10....
Shoes with Rhythm (5-15-37)	June	9,'37.10....
Show for Sale	Nov.	3,'37†21....
Singing Bandit, The (7-3-37)	July	7,'37.10....
Teddy Bergman's Bar-B-Q	Oct.	6,'37†19....
Television Highlights	Dec.	23,'36.10....
OSWALD CARTOONS		
Birthday Party, The	Mar.	29,'37..6½..
Duck Hunt (3-13-37)	Mar.	8,'37..7....
Everybody Sings (1-30-37)	Feb.	22,'37..7....
Gopher Trouble	Nov.	30,'36..7....
Keeper of the Lions	Oct.	18,'37†.7....
Love Sick	Oct.	4,'37†.8....
Playful Pup, The (7-31-37)	July	12,'37..7....
Trailer Thrills (5-15-37)	May	3,'37..7....
Unpopular Mechanic (10-17-36)	Nov.	6,'36..8....
Wily Weasel, The	June	7,'37..7....
STRANGER THAN FICTION SERIES		
No. 29—Novelty (9-24-36)	Nov.	9,'36..8½..
No. 30—Novelty (12-26-36)	Dec.	7,'36.10....
No. 31—Novelty (1-2-37)	Jan.	4,'37..9....
No. 32—Novelty (1-30-37)	Feb.	1,'37..9....
No. 33—Novelty (2-13-37)	Mar.	1,'37..9....
No. 34—Novelty (4-17-37)	Mar.	29,'37..9....
No. 35—Novelty (4-17-37)	Apr.	26,'37..9....
No. 36—Novelty (4-17-37)	May	24,'37..8....
No. 37—Novelty (7-3-37)	June	21,'37..8½..
No. 38—Novelty (5-15-37)	July	19,'37..9....
No. 39—Novelty (7-24-37)	Aug.	16,'37..9....
No. 40—Novelty (9-18-37)	Sept.	6,'37†.9....
No. 41—Novelty	Oct.	4,'37†.9....
No. 42—Novelty	Nov.	1,'37†.9....
UNIVERSAL SPECIAL		
Hollywood Screen Test (8-14-37)	Aug.	30,'37†21....
King Edward the VIII	Dec.	14,'36..9½..
You Can't Get Away With It	Nov.	30,'36.25....

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vaude-Villians — Marty May	Dec.	12,'36.10....
Reel Vaudeville (1-30-37) — Harry Rose	Jan.	2,'37.11....
Bed-Time Vaudeville (2-20-37) — Bring On the Girls — Edgar Bergen	Jan.	30,'37.11....
Vitaphone Diversions — Smith and Dale	Apr.	3,'37.10....
Nickel Lowdown — Charles Kemper	May	1,'37.10....
Vitaphone Funsters (6-12-37) — Johnny Burke	May	29,'37.11....
Vaude-Festival — Fritz and Jean Hubert	June	26,'37.....
Vaudeville Hits — Elaine Arden	July	17,'37.....
Vitaphone Broadwaytes — Medley-Dupree	Aug.	21,'37.10....
BROADWAY BREVITIES		
That's Pictures (8-28-36)	Nov.	21,'36.21....
Jay C. Flippen		
Joe Palooka In "The Blonde Bomber" — Shemp Howard-Robert Norton	Nov.	28,'36.21....
Here Comes the Circus — "Poodles" Hanneford	Dec.	5,'36.18....
"Give Me Liberty" — John Litel	Dec.	19,'36.22....
It's All Over Now (2-6-37) — Dan Healy	Dec.	26,'36.20....
Joe and Asbestos In "A Horse's Tale" (2-13-37) — Harry Gribbon-Hamtree Harrington	Jan.	9,'37.20....
Pretty Pretender, The (2-13-37) — Bernice Claire	Jan.	23,'37.21....
Joe Palooka in "Kick Me Again" (3-6-37) — Shemp Howard-Robert Norton	Feb.	6,'37.21....
Captain Blubblood — Georgie Price	Feb.	3,'37.21....
Swing for Sale (3-13-37) — Hal LeRoy	Feb.	27,'37.22....
Under Southern Stars — Fred Lawrence-J. Bryan	Feb.	20,'37.18....
Hotel a la Swing — Eddie Foy, Jr.	Mar.	13,'37.20....
Mail and Female	Mar.	27,'37.21....
Ken Murray		
Play Street (4-10-37) — Preisser Sisters	Apr.	3,'37.21....
Romance of Robert Burns (4-10-37) — Owen King-Linda Perry	Apr.	10,'37.16....
Lifers of the Party, The — Yacht Club Boys	Apr.	17,'37.21....
Joe Palooka In "Taking the Count" — Shemp Howard-Robt. Norton	Apr.	24,'37.21....
Movie Mania — Dave Apollon	May	8,'37.20....
Musical Operation, A — Frank Gaby-Virginia Verrill	May	15,'37.20....
Day at Santa Anita — Sybil Jason	May	22,'37.18....
Sound Defects (6-12-37) — Rufe Davis	June	5,'37.22....
Joe Palooka In "Thirst Aid" — Robt. Norton-Beverly Phalen	June	12,'37.20....
Rhythm Roundup, The — Estelle Taylor	June	19,'37.21....
Little Pioneer, The (7-10-37) — Sybil Jason	July	3,'37.19....
Newsboys Nocturnes (7-10-37) — Lane, Tree & Edwards	July	10,'37.20....
Flowers from the Sky (8-21-37) — Josephine Huston	July	24,'37.22....
Cut Out for Love — Donald Novis-Dorothy Dare	Aug.	2,'37.....
Du Barry Did All Right — Irene Bordoni	Aug.	7,'37.....
Doctor Cupid — Ken Murray-Oswald	Sept.	4,'37†.....
Postal Union — Georgie Price	Sept.	11,'37†.....
Littlest Diplomat, The (9-11-37) — Sybil Jason	Sept.	25,'37†20....
Ups and Downs — Hal LeRoy	Oct.	9,'37†.....
COLORTOUR ADVENTURE (Cinecolor)		
Along the Mediterranean	Dec.	5,'36.10....
Nice Work (2-13-37)	Jan.	30,'37.10....
Land of the Midnight Sun (3-13-37)	Feb.	27,'37.10....
Nature the Artist (4-10-37)	Mar.	20,'37.10....
Cradle of Civilization	Apr.	17,'37.10....
Alpine Grandeur	May	15,'37.10....
Gateway to Africa (6-12-37)	June	12,'37.10....
Land of the Magyar (7-10-37)	July	3,'37.....
Crossing the Sahara	Aug.	14,'37.....
Long Bright Land (9-11-37)	Sept.	25,'37†10....
It's Work	Oct.	23,'37†.....
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Attic of Terror (9-11-37)	Sept.	18,'37†12....
LOONEY TUNES		
No. 29—Porky of the Northwoods (1-9-37)	Dec.	19,'36..7....
No. 30—Porky the Wrestler	Jan.	9,'37..7....,
No. 31—Porky's Road Race	Feb.	6,'37..7....
No. 32—Picador Porky (2-27-37)		.8....
No. 33—Porky's Romance	Apr.	17,'37..8....
No. 34—Porky's Duck Hunt	Apr.	17,'37..8....
No. 35—Porky and Gabby (6-12-37)	May	15,'37..8....
No. 36—Porky's Building	June	19,'37..8....
No. 37—Porky's Super Service (7-10-37)	July	3,'37..8....
No. 38—Porky's Bad Time Story	July	24,'37..7....
No. 39—Porky's Railroad (8-14-37)	Aug.	7,'37..7....
No. 40—Get Rich Porky	Aug.	28,'37.....
No. 41—Porky's Garden	Sept.	11,'37.....
No. 42—Rover's Rival	Oct.	9,'37†.....
MELODY MASTERS		
Jimmie Lunceford and Orch. (1-23-37)	Dec.	19,'36.10....
George Hall and Orch.	Jan.	9,'37.10....
Louisiana Kings	Jan.	23,'37.10....
Roger Wolfe Kahn and Orch.	Feb.	6,'37.10....
Cab Calloway and Orch. (3-13-37)	Feb.	20,'37.10....
Peter Van Steeden and Orch.	Mar.	6,'37.10....
Jacques Fray and Orch. (4-10-37)	Mar.	27,'37.10....
Jam Session, The	Apr.	17,'37.10....
Clyde McCoy and Orch.		
Rimac Orchestra, The	May	8,'37.10....
Jack Denny and Orch.	May	29,'37.10....
Elisco Gremet and Orch. (6-19-37)	June	19,'37.10....
Lennie Hayton and Orch. (7-10-37)	July	10,'37.10....
David Mendoza and Orch. (8-21-37)	July	31,'37.10....
Russ Morgan and Orch.	Sept.	11,'37†.....
Milt Britton and Orch.	Oct.	2,'37†.....
Mal Hallett and Orch.	Oct.	23,'37†.....
Arnold Johnson and Orch. (9-11-37)	Nov.	13,'37†10....
MERRIE MELODIES (In Color)		
No. 29—Cocoonut Grove	Nov.	28,'36..7....
No. 30—He Was Her Man	Jan.	2,'37..7....
No. 31—Pigs Is Pigs (1-16-37)	Jan.	30,'37..7....
No. 32—I Only Have Eyes for You (3-6-37)	Mar.	6,'37..8....
No. 33—The Fella with the Fiddle (4-10-37)	Mar.	27,'37..8....
No. 34—She Was an Acrobat's Daughter	Apr.	10,'37..8....
No. 35—Ain't We Got Fun	May	1,'37..8....
No. 36—Clean Pastures	May	22,'37.....
No. 37—Uncle Tom's Bungalow	June	5,'37.....
No. 38—Streamlined Greta Green (6-12-37)	June	19,'37..8....
No. 39—Sweet Sioux (7-10-37)	June	26,'37..8....
No. 40—Egghead Rides Again	July	17,'37..8....
No. 41—Plenty of Money and You	July	31,'37..7....
No. 42—Sunbonnet Blue	Aug.	21,'37.....
No. 43—Speaking of the Weather (8-21-37)	Sept.	4,'37..7....
No. 44—Dog Daze	Sept.	18,'37.....
No. 45—I Wanna Be A Sailor	Sept.	25,'37†.....
No. 46—The Lyin' Mouse	Oct.	16,'37†.....
PICTORIAL REVIEWS		
No. 4—Southern Wear—Aviation (1-23-37)	Dec.	26,'36.11....
No. 5—Sports Afloat (2-6-37)	Jan.	16,'37.10....
No. 6—Swimming — Wood Carving	Feb.	13,'37.10....
No. 7—Phonograph Records—Lipsticks (4-10-37)	Mar.	20,'37.11....
No. 8—Coiffeurs—Shoes	Apr.	10,'37.10....
No. 9—Hats—Bathing Suits	May	11,'37.10....
No. 10—Dancing-Leather (6-5-37)	May	22,'37.10....
No. 11—Milk—Rugs	June	19,'37.10....
No. 12—Pianos—Art (8-14-37)	July	17,'37.10....
No. 13—Books—Furs	Aug.	28,'37.....
(NEW SERIES)		
No. 1—Racing — Wrestling—Cheese (9-11-37)	Sept.	18,'37.10....
No. 2—Mauch Twins—Table Tennis	Oct.	16,'37†.....
VITAPHONE NOVELTIES		
Poets of the Organ (8-22)	Jan.	16,'37.....
Mr. and Mrs. Jesse Crawford		
Whale Ho (7-14)	Feb.	13,'37.10....
Medium Well Done	Mar.	6,'37.10....
Hardeen		
Ghost to Ghost Hookup, A	Apr.	3,'37.11....
Radio Ramblers		
Home Run on the Keys (4-3-37) — Babe Ruth	Apr.	24,'37..9....
Check Your Cash — Louis Zingone	May	22,'37.10....
Double Talk (6-5-37) — Edgar Bergen	June	26,'37.10....
Palm Beach Knights — Charles Ahearn	July	31,'37.....
Lyin' Tamer, The (7-11-36) — George Jessel	Aug.	28,'37.10....
VITAPHONE VARIETIES		
Neckin' Party, A (9-11-37) — Edgar Bergen-"Charlie McCarthy"	Sept.	4,'37†11....
Puppet Love (9-11-37) — Salici's Puppets	Oct.	2,'37†10....

WM. STEINER

Title	Rel. Date	Min.
Eagle's Vengeance, The	July	29,'37†20....

WORLD

Title	Rel. Date	Min.
Battling Bettas	July	8,'37†10....
Men of Ships	Sept.	10,'37†.9....
Story of the Rose, A (1-16-37)		10....
Sue-Ti Ka (12-19-36)		10....
Utah Picture Book (1-9-37)		10....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Jungle Menace (8-4-37) — Frank Buck-C. Henry (15 episodes)		20.... (each)

REPUBLIC

Dick Tracy 6401 (2-27-37) — Ralph Byrd-Kay Hughes (15 episodes)	Feb.	20,'37†.....
Painted Stallion, The 6421 — Ray Corrigan-Hoot Gibson	June	5,'37†.....
Robinson Crusoe of Clipper Island 3583 — Mala-Mamo Clark (14 episodes)	Nov.	14,'36.....
S. O. S. Coast Guard 6441 — Ralph Byrd-Maxine Doyle	Aug.	28,'37†.....
Zorro Rides Again 6461 — John Carroll-Helen Christian	Nov.	20,'37†.....

UNIVERSAL

Jungle Jim (12-26) — Grant Withers-Betty Jane Rhodes	Jan.	18,'37..2rls. (each)
Radio Patrol (9-18-37) — Grant Withers-Cath. Hughes	Oct.	4,'37†.2 rls. (each)
Secret Agent X9 — Scott Kolk-Jean Rogers	Apr.	12,'37..2 rls. (each)
Tim Tyler's Luck — Frankie Thomas, Jr.-Frances Robinson (See "In the Cutting Room," Sept. 18,'37.)	Dec.	27,'37†.2 rls
Wild West Days (6-26-37) — Johnny Mack Brown (13 episodes)	July	5,'37†.2 rls. (each)

VICTORY

Blake of Scotland Yard — Ralph Byrd-Herbert Rawlinson (15 episodes—also feature version)	Apr.	15,'37.....
Shadow of Chinatown — Bela Lugosi-Herman Brix (15 episodes—also feature version)	Oct.	18,'36.....

J C JENKINS—HIS COLYUM

North Platte, Nebraska

Dear Herald:

This town has something like twelve thousand folks, a few from Indiana, some from Missouri and some Irish, but it is a good town even at that. This is another "Gateway to the west," but the boys keep the gate open all the while. It is on the Lincoln Highway, which runs from New York to Los Angeles, and if it weren't for the Pacific Ocean it would probably run on to Hong Kong, China.

We stopped here to call on Mike Zalesny, who operates the Fox and Paramount theatres for the Fox organization. We are glad we did for we found him a very sociable gentleman, who showed us every courtesy and helped us spend a very pleasant evening.

We had another reason for stopping here. We wanted to meet Bobbie Snyder, who used to be the manager at the box office of the Fox theatre, but we found that a couple of months ago she married a guy without saying a word to us about it. There is no darn sense in a girl acting like that. Anyhow, we congratulate the guy she married and we wish Bobbie a whole lot of good luck.

This town used to be the home of "Buffalo Bill." William Cody, you know, used to furnish meat for the railroad camps when they were building the Union Pacific railroad through this country. Bill would go on the range and shoot buffalo for these camps and that's how he came to be named "Buffalo Bill." There are no buffalo roaming these plains today, for the Holsteins and Short Horns have run them out, but even so, to those of us who used to ride these prairies and see buffalo, antelope and deer, today we would like to get somewhere where we couldn't hear the honk of the auto horn or the toot of a steam whistle.

▽

Horn and Morgan still operate the Hay Springs theatre, and the Hay Springs theatre has become the universal rallying place for the most of northwest Nebraska. People have come to learn that when they go to this theatre they are going to be entertained.

Then besides that, they have a general office where the people gather to get insurance of all kinds and to buy real estate, contract their potatoes and hay, and where they transact about every other kind of business, except they don't sell marriage licenses nor dog licenses. In fact, there isn't very much these boys don't do. They were playing "Romeo and Juliet" at a matinee for the school children when we called, and from the looks of the audience we would judge that Hay Springs has a lot of children, and of course the children had to bring mamma along with them.

In case you want any potatoes, Hay Springs would be a good place to get them, for here they grow potatoes like Iowa does corn and like Arkansas does fox hounds and children, and it is here they have the largest potato cellar in the world. Morgan says it holds 125,000 bushels. Morgan says so and we don't doubt anything Morgan says—but then, 125,000 bushels are a whole lot of potatoes. That many would last A-Mike Vogel of the HERALD for several days, provided he had plenty of steak to go with them.

From Hay Springs we drove across the country to Alliance. Someone told us it was 45 miles, and someone was right about it, but if he had added 45 to it, it would have seemed to us to be more nearly correct. There wasn't a town and but one filling station on the road. We met one follow driving a maintainer but we didn't try to sell him the HERALD, though he probably would have bought it. This would be an awfully good country for a theatre if short horn cattle and prairie dogs liked theatres, but Horn and Morgan says they don't care for them.

Here at Alliance we met Jim Hews, who operates two theatres for the Fox organization. The last time we met Jim he was operating two theatres in McCook, the home town of Senator George Norris. That is, it's his home town when he is home, but we understand he prefers Washington to McCook, presumably because he can get fresh oysters in Washington. Anyhow, Alliance is the home town of Jim Hews, and Jim likes it here pretty well and we don't blame him, for Alliance is a pretty good town.

Jim was remodeling the theatre that used to be operated by Harry De Buque and, we judge, from the way Jim is doing it, that when he gets it completed it will be the pride of this western country. Jim is an old friend of ours but we doubt if he is bragging very much about it. You know that Jim is not much of a hand to brag about anything.

This is another potato country. They told us that one farmer had forty acres of potatoes under irrigation that would yield around 300 bushels per acre. If you hain't never et one of these potatoes baked, with country butter on 'em, you hain't never et nuthin yet.

▽

Then we drove across the country from Alliance to Bayard in the North Platte valley, to meet our very good friends, Mr. and Mrs. Anderson, who operate the Palm theatre. We had a very delightful visit with them. Bayard is where they hold an annual pageant, out in the hills, and thousands of people come to witness the performance, which is very similar to the one given at Oberammergau (or something like that) over in the old country.

The principal industry around Bayard—outside of the Palm theatre—is sugar beets. Here they grow enough sugar beets to furnish sugar for the whole world, provided they don't want too much sugar. Bayard is a very prosperous town, due principally to the excellent service the public gets at the Palm theatre. You can't beat a good theatre for building up a town.

▽

We wanted to get down to Oshkosh to meet our very good friends Mr. and Mrs. Jensen of the Silver Hill theatre, but we couldn't do it. We drove across the country to Sidney, where we saw the first frost we have seen since a years ago last winter. You know they don't have frost in the Rio Grande valley. If Bob Smith of Mission, Shine Mason of McAllen or J. C. Fanning of Brownsville, Texas, should see frost they'd think the end had come.

Then we drove around to Julesburg, Colorado, to meet Mrs. Zorn and son and daughters, who operate the Julesburg playhouse, and we had a delightful visit with them, just as we always do. Doggone it, there are a lot of good people in Colorado as well as in Nebraska.

▽

Ogallala is where the Goodall Sound System is manufactured and Mr. Goodall advised us that he ships his sound equipment to 32 foreign countries as well as to the various states. He says they are manufacturing a new kind of hood for automobile lights that shade the lights from oncoming cars.

A. F. Kehr has two theatres here. One of them is as fine a theatre as one would care to see. It is complete in every detail.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

The HERALD covers the FIELD like an April SHOWER.

IN THE NEWSREELS

MOVIETONE NEWS—No. 8, Vol. 20.—President Roosevelt warns nations of new world war.... Japanese continue bombing in China....Society.... Lew Lehr....The World Series of 1937.

NEWS OF THE DAY—No. 206, Vol. 9.—Roosevelt on war....The rain of death goes on in China....It's rodeo time....World Series baseball classic.

PARAMOUNT NEWS—No. 19.—War in China.... Racketeer held in $300,000 bail....Leviathan to be sold for scrap iron....Embattled labor situation.... More highlights in Paramount Newsreels' tenth anniversary....Roosevelt sees war threat....World Series on.

PATHE NEWS—No. 23, Vol. 9.—Roosevlet on war.... Mussolini's son flies in Spain....Largest cattle roundup in Idaho...Economy in your wardrobe.... Baseball's biggest show.

UNIVERSAL NEWSPAPER NEWSREEL—No. 604, Vol. 9.—War threatens United States, says President...Yanks take nickel series opener....Salmon have first tag day....Bronchos treat 'em rough.

RKO Signs Marx Brothers

RKO Radio has signed the Marx brothers for three pictures. "Room Service," Broadway stage play, will be the first. Edward Kaufman will produce, with camera work to start shortly after the first of the year.

Dewey Bloom Leaves Regal

Dewey D. Bloom has resigned as manager of the special exploitation department in the British Films division of Regal Films, Ltd., of Toronto, and has left for Hollywood to seek new connections.

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the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City.

NEW EQUIPMENT

SAY "LET THERE BE LIGHT"—AND GET IT with this new S. O. S. Super-arc low amperage reflector arc lamp. Has giant 10¼ in. Bausch and Lomb elliptical mirror, Westinghouse motor, Weston ammeter, numerous improvements, and only $147.70. Trades taken. S. O. S., 636-AP Eleventh Avenue, New York.

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CONSULT US BEFORE BUYING—REBUILT Simplex and Powers projectors from $125. Complete sound from $239. New type standard amplifiers, complete with RCA metal tubes, from $37.50. Send for complete big value catalog. CONSOLIDATED THEATRE SUPPLY CORP., 1600-M Broadway, New York.

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BUILD YOUR OWN REEL WARNER FOR FEW dollars. Utilizes electric eye. Simple, positive. Nothing touches film. Attached to upper magazine. Send 25c coin only for complete plans, specifications, etc. Leach Mfg. Co., Owatonna, Minn.

WHY PAY MORE? REGARDLESS WHAT YOU need, get my prices before buying. Write or wire, stating requirements. Lists. TOM AUSTIN, 470—8th Ave., New York.

BOOKS

LOADS OF TIPS AND IDEAS IN THIS BOOK bundle. Only $1.39 for Sloane's "Motion Picture Projection," Mancall's "Servicing Projection Equipment," and Benson's "Fundamentals of Television." Any one book 49c. Plenty others. S. O. S., 636-AP Eleventh Avenue, New York.

THEATRE ACCOUNTING BY WILLIAM F. Morris, is still the best bookkeeping system for theatres. It not only guides you in making the proper entries, but provides sufficient blank pages for a complete record of your operations for each day of the year. Notable for its simplicity. Order now—$3 postage prepaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION—Revised Sixth edition. The revised edition includes 736 pages of up-to-the-minute text, charts and data with detailed description of assembly, wiring and functioning of all modern sound and projection apparatus. It is a practical "trouble shooter," cross indexed for immediate reference in any projection room emergency. ORDER TODAY! $6.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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UNUSUAL BARGAINS IN USED OPERA chairs, sound equipment, motion picture machines, screens, spotlights, stereopticons, etc. Projection machines repaired. Catalog H free. MOVIE SUPPLY COMPANY, LTD., 844 So. Wabash Ave., Chicago.

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PORTABLE SOUND PROJECTORS, $285 PAIR. Professional camera, tripod $50. Zenith silent projector, $50. Odds and ends on hand. DAVE NARCEY, 575 Eleventh Ave., New York.

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THEATRE EMPLOYEES: ADVANCE TO BETter theatre positions. Free booklet shows you how. THEATRE INSTITUTE, 315 Washington St., Elmira, N. Y.

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I REPRESENT A LARGE FIRM INTERESTED in establishing a chain of first-run theatres in New York State. If you have a theatre that meets these requirements further details will be furnished. Complete information should be supplied in first letter as to price, length of lease, capacity, location, equipment and nearest competition. HEROLD REAL ESTATE, 759 Gerrans Building, Buffalo, N. Y.

WANTED WEST COAST SMALL TOWN LOCAtion with possibilities by independent exhibitor. Lease or buy. Equipped or not. Consider Gulf Mexico coast regions. Give details. Confidential. BOX 934, MOTION PICTURE HERALD.

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MAN OR WOMAN WITH CAPITAL TO TAKE interest in established story and talent agency. Prefer someone interested in theatrical work. With or without services. State everything in letter for interview with principal. BOX 790A, MOTION PICTURE HERALD.

TRADE POPULAR AUTOMOBILE AGENCY IN Sunny Rio Grande Valley for theatre. Sold 100 cars last season. Own building. BOX 937, MOTION PICTURE HERALD.

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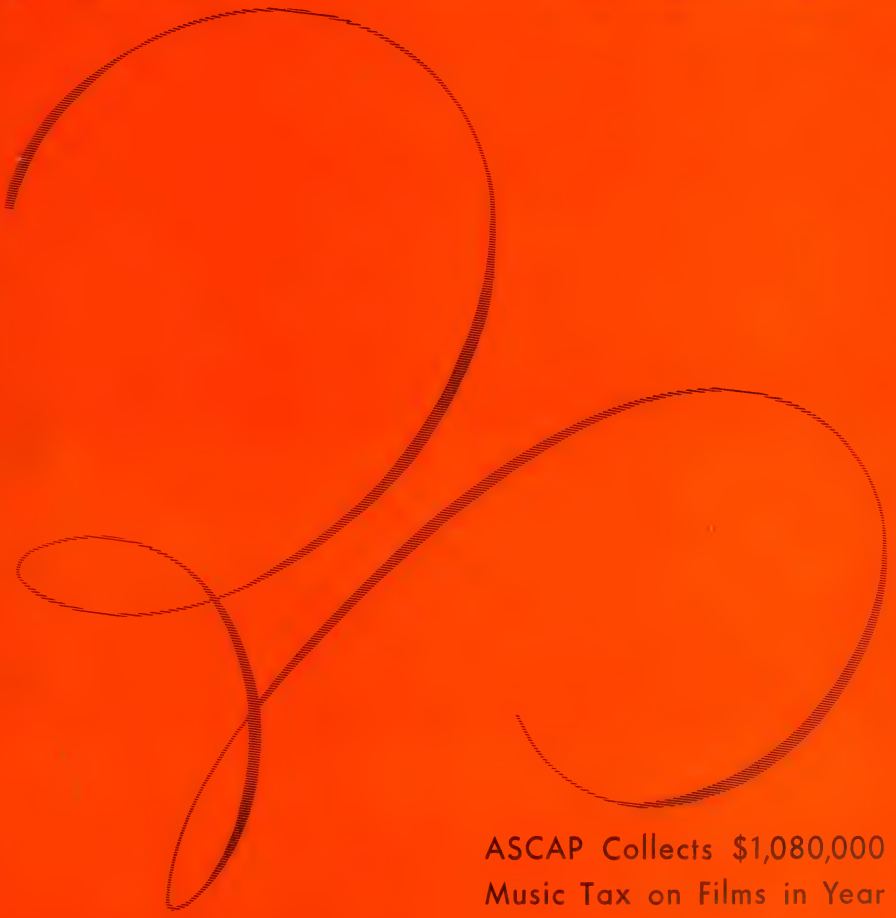
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VARIETY says:—
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Paramount Pictures

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Guild Accuses Playwrights Of Intimidating Writers

Peace Near in Fight Over Exhibitors' Film "Boycott"

Way Paved for Test of Law Barring Producer Theatres

Chicago's City Hall Demands Million More in Theatre Tax

VOL. 129, NO. 4

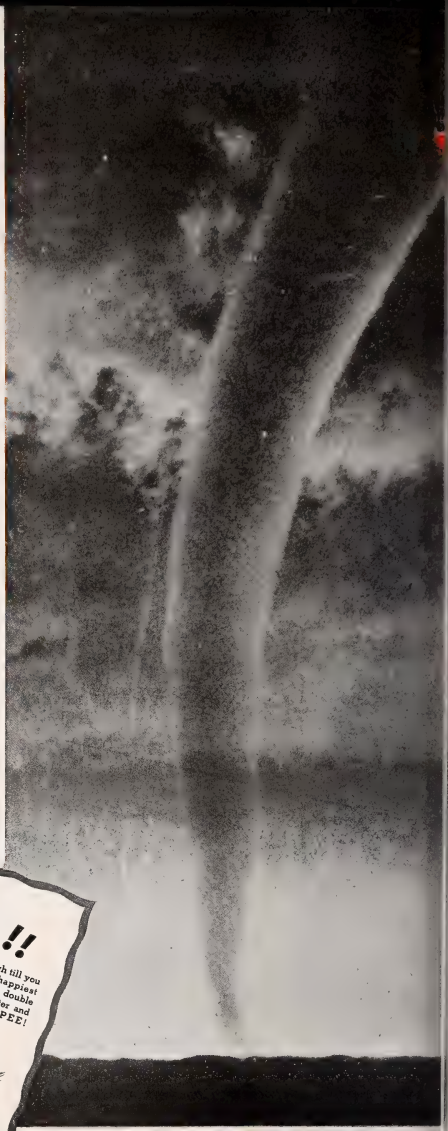
OCTOBER 23, 1937

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THEN JUMP TO PAGE 45

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"Exhibitors will find it as heavy a grosser as any of this top-ranking boxoffice favorite's pictures. Adults and children alike will be absorbed! A-1 screen fare!" *—Boxoffice*



Shirley TEMPLE
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with
JEAN HERSHOLT
heading the finest cast she's ever had!

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 129, No. 4 — October 23, 1937

"DEAK" RIDES AGAIN

OF all towns to come from, Cedar Rapids in Iowa is the fromest. From there have come to the amusement world The Cherry Sisters, Mr. James Cron and Mr. Merlin Hall Aylesworth. It seems that if they are from Cedar Rapids they can sell.

The modern era records three supreme salesmen: the late Sir Gregory Zaharoff, the late Mr. "Diamond Jim" Brady and Mr. Aylesworth, who is never late.

New York, Broadway, Times Square, Big Business and the whole microphonic world first became aware of the velvet dynamics of Mr. Aylesworth when he dawned as the president of the National Broadcasting Company.

Broadcasting needed nothing so much as money and somebody to pay it. Broadcasting as he found it, and as it was and is, was a lot of evanescent sweet nothings crooned and sprayed to the blue sky going round and round and stopping, even yet, where nobody knows. Mr. Aylesworth went about making a saleable substance of this attenuated stuff and collecting money for it where money is, in business. In an amazingly short space of time his personal contact and circulation developed to the point where if you couldn't call him "Deak" you were just naturally nobody in America.

It was said of "Deak" that he could drop from a rocket parachute into the locker room of a golf club on Mars, with one bottle of Scotch under his arm, and emerge an hour later with personal friendship and contracts with all the members. That estimate is in error only in that it would not be necessary for him to take his own Scotch along.

ONE of the difficulties of this radio situation was that he sat where all of the money and most of the publicity came in. There was the making of what is sometimes called a situation. The situation in consequence blew up, in behalf of a rapid recentering of radio publicity elsewhere, and when Mr. Aylesworth came down it was in a temporarily inconspicuous post on the managing board of the Scripps-Howard newspapers.

Thereupon ensued a pervading silence, or at least a relative silence, for months.

Last week the super-salesmanship erupted again in all the effulgence of a special section devoted to grandiose advertisement of motion pictures on an unparalleled scale, by producers and distributors, and exhibitors, in a special section of the Scripps-Howard papers, at a typical cost of $11,500 a page. There were about nine pages of pure advertising matter, appropriately larded with editorial type.

The silence no longer pervaded. It was colossally busted.

The section, running in all of the twenty-and-odd Scripps-Howard papers, was by way of a sensation on paper in the advertising world, and something of a surprise in the motion picture industry in some quarters, including the Motion Picture Producers and Distributors of America, Inc., which just then heard of it.

And it was excitement, rival triumph, and a challenge in the offices of competition beginning conspicuously in the great Hearst chain.

The special edition branch of American journalism has been quiet these several years. It is quiet no longer. The advertising managers are at their graphs, charts and quotas. They will for a long time now refuse to listen when the salesmen, rebuffed, say "it can't be done." The answer is "Aylesworth did it."

Meanwhile he says the section will be repeated by the Scripps-Howard papers in the future only in the event of "another demand from the picture companies themselves."

"We have," he observes with modesty, "helped, I think, to make the newspapers aware that Hollywood is a great source of news, one of the three greatest, New York, Washington and Hollywood."

They are, one may add, also Aylesworth-conscious. "Deak" rides again.

△ △ △

DAM MAGIC

THE motion picture as an electrically powered industry can regard with a particular interest the power policies of both corporations and governments. Most lay and popular concepts about power are muddled with notions that have been given currency by propagandists rather than engineers.

The most widely accepted mythology is based on the assumption of cheapness and economy in behalf of hydro-electric sources. The impression is that one merely sets up a wheel in a natural stream of moving water and takes off electrical energy of great value forever after, at almost no cost at all.

The great Passamaquoddy tide-mill scheme, involving many tax paid Federal millions with a high output of nothing but publicity, is perhaps the largest single slice of this type of miracle-bologny since the days of the Keeley motor hoax. It and its ilk partake of the character of those science-magic and super-technology tales which flow from Moscow with intent to make the world believe that a political boss may have dominion over chemistry, physics and all applied science even as he does over the *schafskopf* millions of the populace. The trend is back toward the ancient state where the boss was king-priest-god, which simplified life, for him, a great deal.

THESE days the news pages and the rotogravure sections are often bedecked with pictures of ponderous dams, theatrical spillways, titantic generator castings, all footnoted with figures on acre-feet, kilowatts, cubic yards and such. With unconscious irony there is frequent comparison in terms and tons and volume with the labours of the pyramids of Egypt. The analogies are far too close.

Modern steam turbine generating plants are so much the most efficient producers of electrical energy that comparisons make hydro-electric projects as economically ridiculous as they are politically conspicuous. Today the burning of twelve ounces, three-quarters of a pound, of coal, delivers as much energy as the total energy output of thirteen men for one hour. Since 1900 the consumption of fuel has been reduced by more than one-half, and there are improvements to come. Seventy percent of the electrical power of the United States today comes from steam turbines. The present prime cost,

[*Continued on next page, bottom of column* 1]

This Week

British Rentals "War"

While the Cinematograph Exhibitors Association in England has been talking vigorously about reductions of rentals and the necessity of cooperation between circuits and independents to bring that about, the Kinematograph Renters Society has stolen a march with a new decision on policy which, observers say, will raise prices instead of lowering them. This is a new declaration to make binding the old agreement upon 3¼ hours as maximum time limit of a program.

This and other developments in the United Kingdom are treated in the article on page 71.

Universal Increase

R. H. Cochrane, president of Universal Pictures Company, Inc., reported an increase of $400,000 in the company's revenue for the first nine weeks of the 1937-38 season compared to the same period last year. The early release of "Merry-Go-Round of 1938," "You're a Sweetheart," and "Mad About Music" was also announced.

Universal plans and announcements are detailed on page 34.

DAM MAGIC

[*Continued from preceding page*]

initial construction, is about one hundred dollars per kilowatt of capacity. It is engineering opinion that if a plant could operate without any fuel whatever and with no expense for supervision it would cease to be profitable at a cost of one hundred and sixty dollars per kilowatt capacity.

Those figures should make it clear that water power is far from being that miraculous something for nothing that so charms the political and public fancy. When dams, penstocks, waterwheels, generators and transmission lines are paid for and maintained in operation, especially in the face of seasonal variation in water supply, the water-made electricity is no bargain. The best engineering authority holds that a modern steam plant at Niagara Falls could produce electricity cheaper than the falls do now.

It is true that the fuels which produce steam power—coal, oil, and gas—are capital, that steam power means consumption of capital. Assuming that power production remains dependent upon them for a few hundred years, it will then be a problem for our heirs, successors and assigns—and so, at the present rate, will be some maturing debts.

"Illegal Plunderbund"

Theatre chance games, "a wagering plunderbund venally exploiting a human frailty," offend against constitutional and statutory inhibitions concerning lotteries and are illegal in their operation, reads the closely reasoned conclusion drawn in a study of the subject from a purely legal viewpoint published in the *American Lawyer*. The author exhaustively analyzes all important court decisions bearing on the matter, carefully citing chapter and verse; stresses the point that the usual defense in which it is claimed that consideration, necessary to constitute a lottery, is not present is at best only tenuous; and supports by overwhelming evidence his contention that rulings declaring the games legal have resulted only from "legal legerdemain, forensic fallacy and judicial jugglery."

The argument is summarized on page 25.

Shorts Survey

The customers are interested in more and better short subjects, made to include better story values and combining entertainment with educational or controversial elements, according to a survey conducted with the cooperation of newspaper critics by the publicity department of Metro-Goldwyn-Mayer which is conducting a special campaign emphasizing short subjects. Requested by columnists to write in their views on the matter, with the promise of theatre passes for the best letters, the readers responded with enthusiasm and decided opinions.

The results are reported on page 63.

Settlement Asked

A petition for approval of a settlement of two suits brought by the trustees in receivership of Paramount Publix Corporation, against former officers and directors of the company, was filed on Tuesday with Alfred C. Coxe, New York federal judge, by Charles D. Hilles, trustee. The court set November 3rd for a hearing. Under the settlement complaints against all the defendants would be withdrawn and the reorganized company, Paramount Pictures Corporation, would receive $2,150,000. The suits, based on charges that the defendants had mismanaged and misused funds, were for $12,000,000. In his petition, Mr. Hilles said he believed greater amounts could be recovered if the actions went to trial but, he added, settlement was recommended because lengthy litigation would have a "harmful effect." Among those who would make large settlement payments are Sidney R. Kent, $250,000; Sam Katz, $200,000; Adolph and Eugene Zukor, $500,000; Jules E. Brulatour, $100,000; Frank A. Bailey, $100,000; John D. Hertz, $125,000; the estate of Emil Shauer, $50,000; Jesse L. Lasky, $27,500.

Music Barrier

John G. Paine, general manager of the American Society of Composers, Authors and Publishers, believes the motion picture industry's invasion of the music publishing business creates a barrier that virtually cuts off the field to new music writers. Every song, whether it is liked by the public or not, is plugged with the result the time of orchestras and bands is occupied almost completely by the "tailor made" music written for pictures, Mr. Paine said.

Mr. Paine's opinion along with a brief history of motion picture companies' activities in the music publishing field are recorded on page 17. There, too, appears ASCAP's own admission that it collects some $1,080,000 every year from exhibitors as tribute for music "privileges."

Felix M. Warburg Dies

Felix M. Warburg, senior partner of Kuhn, Loeb & Company, which was Paramount's banking house for many years, died Wednesday at his Fifth Avenue home, New York City. He was 66 years old. During the later years of his life he devoted most of his time to philanthropic and social activities.

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"Divorce" Law

The contentions which will be advanced in support of North Dakota's theatre "divorce" law sponsored by Allied States, were revealed this week in an answer filed by state officials to Paramount's charge that the statute is unconstitutional. The action has been placed on the Federal court calendar, in Fargo, and is expected to go to trial next month. The defendants set forth six advantages enjoyed by theatres affiliated with producer-distributor organizations and reply to the constitutionality question by declaring the measure is within the police powers of the state. Unless the act is upheld, the answer states, all independent exhibitors will either be forced to close their houses or sell out to the large circuits.

The main points of the answer are recorded on page 13.

"Strike" Settlement

Settlement of the "buyers' strike" of Philadelphia exhibitors against Paramount was reported near this week, while Minneapolis theatremen prepared to seek a mandatory injunction to compel Paramount to deliver six pictures reputedly promised in the 1936-37 contract, and another suit was filed by an owner in Indiana. Paramount denied a preliminary meeting had been held Monday with Philadelphia leaders but admitted a session "will be held later in the week, probably Friday." There was no indication of the basis on which the settlement would be worked out.

These developments in the Paramount controversy are reported in detail on page 24.

Chicago's Plight

Chicago exhibitors, faced with a demand from the city aldermen that the theatres yield one million dollars more in revenue in order to clear off a third of the city's $3,000,000 deficit, are considering several possible methods of protecting their interests. For one thing, Allied States is studying the advisability of legal action against Balaban & Katz to prevent double featuring. It is reported also that chance games are to be restored despite a ruling of the state supreme court that the games are unlawful.

The Chicago theatremen's problem is reviewed on page 12.

Trust and Tax Laws

Revision of the federal trust laws and tax rate changes will be the principal subjects interesting the motion picture industry in the approaching session of Congress, opening November 15th.

Francis L. Burt, Washington correspondent, analyzes the potential relationship of motion pictures to Congressional activities on page 28.

Intimidation

During testimony presented by attorneys for the Screen Writers' Guild at the Regional Labor Board hearing on its petition for designation as a collective bargaining agency Charles Brackett, acting president of the Guild charged that members of his organization had been intimated by Screen Playwrights, Inc., rival writers' union, into reversing their allegiance under threat of loss of pay. A motion by lawyers for the producers to strike out the testimony because specific instances were not cited was refused.

The hearing and other labor developments are covered in the story on page 16.

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"Europe Happy"—Zukor

The capitals overseas from Budapest to London are filled with happy, spending, optimistic people, so Adolph Zukor of Paramount reported Monday in New York at a Waldorf-Astoria hotel luncheon in the jungle decorated Perroquet suite. "There is no war scare." Mr. Zukor has just returned from a sojourn abroad and a Paramount international convention in London. He sees a world upturn for pictures and forecasts that Paramount is to get "from a third to 40 per cent of its revenues from the foreign market." He thinks that Franz Lehar, the world famous composer of Viennese operettas, may come over to conduct in a musical picture. He bespoke a policy of cooperation with the British producers and an end for quota quickies as destructive of good will and business for the screen. The function was attended by ranking officials of Paramount Pictures Corporation and representatives of the trade and lay press.

Mr. Zukor returned Tuesday to his production post in Hollywood, accompanied by Chris Dunphy, his assistant.

Merger Discussed

Committees of the Independent Theatre Owners Association of New York and of Allied Theatre Owners of New Jersey are continuing discussions looking toward a merger of the two organizations, but without definite result as yet. Other exhibitor association activities included the fixing of convention dates in Washington, North and South Carolina, Oklahoma, Nebraska and Iowa.

See page 16.

Donald Duck on Air

Arrangements have been completed for presentation of a Walt Disney radio program on which the sponsor, Pepsodent, will attempt to bring to life the Disney characters, including Mickey Mouse and Donald Duck. The shows will be broadcast from 3:30 to 4 P. M., E. S. T., over a national network. The program is expected to start the first week in January and indications are that the program will go over the National Broadcasting Company's network. The arrangements were concluded by Roy Disney, who arrived in New York Monday to confer with Lord and Thomas, advertising agency.

Television Attention

Television reached another milestone in this country during the week, "growing up" from a seven-by-ten-inch screen to one of three-by-four-feet, and, at the same time, receiving from the United States Government the first official attention in the matter of allocation of specific air channels, which become effective October 13, 1938.

Details of RCA activities are on page 37.

This Week in Pictures



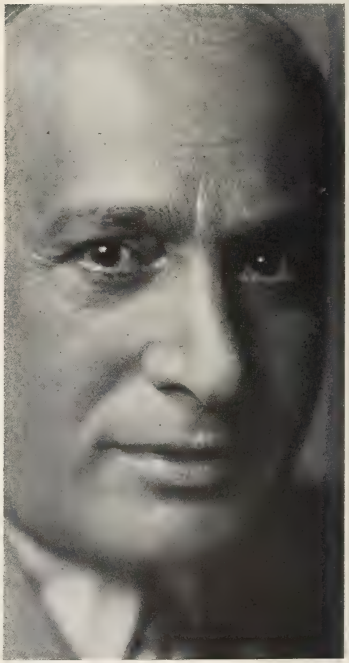
Max Reinhardt, German impresario, arrives in New York on the French liner NORMANDIE, *en route to the Coast to direct Dostoievski's "The Gamblers" for Warner Brothers. He carries his own Scotch when he travels.*



Harvey G. Cocks, general manager of Quimby theatres and president of the newly formed Motion Picture Exhibitors Association of Fort Wayne, Ind.; Mrs. Helen Quimby, owner of the circuit, and Earl Kincaid, treasurer, attend the reopening of the circuit's newly remodeled Palace theatre there.



ADOLPH ZUKOR, full of optimistic expression and home from Europe, is pictured talking to Y. Frank Freeman and Stanton Griffis at a Waldorf Astoria luncheon in New York.



Al Lichtman Marches On. A vice-president and executive assistant to Nicholas Schenck, last week he was named member of the board of directors of Loew's, Inc.

Two Pathe newsreel men, on assignment to complete a film to be called "The Safety of Transcontinental Flying," were passengers on the transport plane which crashed into the Wasatch mountain range in Wyoming Monday. James Pergola, 37, at right with camera, was a cameraman specializing in feature assignments. He began his career in 1918, lived in Bronxville, N. Y., was married and had a four-year-old son. William Pitt, right, started with Pathe in 1931, resigned to join Carl Byoir and Associates, and returning was named news editor of Pathe last July. Unmarried, he lived in Hollis, L. I.









Ray Branch, owner of the Barry and Strand theatres in Hastings, Mich., is the new president of Allied Theatre Owners of Michigan, a post in which he also served from 1932 to 1935.

They start in the black. Joe Louis, heavyweight champion of the world, signs a contract in Kansas City to make six pictures for Martin Finkelstein, right, and Ed Shanberg, who have organized a production company. Clarence Muse, Negro actor, is witness.



Anna Neagle, star of Herbert Wilcox's RKO production "Victoria the Great," escorted by Mr. Wilcox, is greeted by the Rt. Hon. William Lyon MacKenzie King, prime minister of Canada, at a reception in Ottawa following the North American premiere of the film at the Regent theatre there.

CITY FATHERS DEMAND MILLION MORE IN TAXES FROM CHICAGO'S THEATRES

And Exhibitors Consider Return to Chance Games and Legal Action Against B & K to Stop Double Featuring

by WILLIAM F. CROUCH
in Chicago

The City of Chicago wants to take $1,000,000 more a year in revenue from Chicago theatres, and exhibitors are wondering what to do about it.

Just how and where the axe will fall has the theatremen guessing.

Faced with meeting a $3,000,000 deficit, the city aldermen are trying to work out a plan to squeeze one-third of the amount from the local exhibitors. A number of plans have been suggested but so far none has been approved. One proposal was a three per cent tax on gross receipts, but this was sidetracked. Then a tax on admissions, varying according to the cost of the tickets, was suggested. It, too, met with defeat. Now it seems that the plan most likely to be adopted is to raise the license fees to double or triple the present rate.

Action was to have been taken the first of the month but the spread of infantile paralysis, with the enforced closing of theatres and later the limitation of attendance to adults, cut down grosses to such an extent that all moves in this direction were temporarily delayed. However, with business on the upgrade the past few weeks the chances are that the city officials will start series of conferences with theatremen soon to finish the negotiations.

Look to Chance Games

Exhibitors will try to get the socalled chance games reinstated as a part of a bargain with the city officials. Theatremen say that if they must pay increased fees they should have means of increasing revenue, and they feel that the giveaway games offer the best plans. Neither the city officials nor theatre executives will commit themselves on this phase. It is reported, however, that if the license fees are raised very much the city may agree to let the games come back, but probably under other names than those used heretofore.

Evidence that the state supreme court decision, which declared Bank Night and other such games unconstitutional, is not being considered in a very serious light, becomes apparent with reports that downstate theatres soon will return to the giveaway games. In a number of theatres the game never was banned, as several county officers did not prosecute the theatremen using the plan. Now that the publicity, so prevalent last winter, has subsided the games are being brought back.

Independent theatremen in Chicago in addition have an important problem to work out. They plan to get rid of double features in one way or another, and are investigating methods.

Consider Suit Against B & K

One move underway is a study of the possibility of instituting a monopoly suit of some sort against the Balaban and Katz circuit, to which is attributed the return to the dual feature policy in this territory. The independent theatremen say that if they can get legal action of some sort against B & K on this charge the federal government may step in and help them clarify what they consider unjust trade practices on the part of the circuit. Aaron Saperstein, president of Allied Theatres of Illinois, is conferring with legal counsel regarding this possible line of effort. At a meeting of the Allied group recently, Mr. Saperstein was instructed to make such an investigation.

In the meantime city film sales by a number of companies are slower than in several years past. Exhibitors blame a high rise in rentals. They also hope that the policy of showing two features on a program will be broken up, and if this does develop they don't want to be caught with the commitments that would be necessary for the running of duals.

Use of Reissues Increases

More reissues are being played than ever before. Dozens of theatres which have delayed in buying the new product are using reissues to make up a shortage of product. Many of the large companies have from five to twenty films available for reissue and the booking of such pictures has been most active in the last few months.

Film companies report sales are ahead of last year, but in looking over these statements one finds that while the gross amount of sales is perhaps larger than the figures for last year, due to the increase in rentals, the number of deals closed is not in proportion to the rental increase over last season.

An exception to the rule, United Artists is reported to have closed more product deals this year than in years. An array of product immediately available is held to be responsible. Twentieth Century-Fox also is reported to have closed most of the territory. Sales of Paramount and MGM, however, are said to have been retarded because of increased prices being asked for product.

Japanese Cameramen Report on Thrills of Taking Pictures

by HIROMU TOMINAGA
in Tokyo

Newsreels have become the biggest attraction at all theatres in Japan since the opening of hostilities with China, and many exhibitors have converted their houses into newsreel theatres.

Patrons of the theatres recently were informed of some of the risks taken by Nichi-Nichi cameramen to obtain pictures in China. One cameraman, who covered the landing of Japanese troops on August 25th, reported he had been with a unit that was the target of a bombing attack.

"I trained the finder of the camera on the airplanes and could see streaks of fire from the machine guns," the cameraman said. "Every bullet seemed aimed at me. Only when the planes had been driven off did I realize I was still alive."

Two others told of attempting to get shots of the Chinese troops and the crowds of refugees. They were stopped on a narrow road by two public safety men and ordered to turn around. While attempting to swing around in their car it became stuck in a ditch. A crowd gathered and had to be held off with bayonets while the safety officers forced half a dozen men to aid in extricating the machine.

In the houses that are still showing feature pictures there is a demand for pictures depicting the bravery of soldiers at the front.

72 Ziegfeld Shows Sold for $28,000

Liquidation of the estate of the late Florenz Ziegfeld was completed in White Plains, New York, last Friday with the sale by auction of the right and title to 72 productions, many of which have been made into motion pictures.

The productions, including "Kid Boots," "Sally," "Rio Rita," "Showboat," "Bitter Sweet," "Sunny" and the "Ziegfeld Follies," were sold for $28,000 to a group of composers and lyricists who collaborated on many of the shows. Included in the group were Irving Berlin, Oscar Hammerstein, II, Jerome Kern, Otto Harbach and Sigmund Romberg.

Through their attorney, Howard Reineheimer, of New York City, they explained they made the purchase to prevent future nuisance suits and to permit them to retain clear title to the material.

STATE ANSWERS CIRCUITS IN DIVORCE LAW FIGHT, PAVING WAY FOR TEST

Court Fight to Prevent Enforcement of North Dakota Law, Barring Distributor Operation of Theatres, Up Next Month

Paramount's legal battle, a test on behalf of all distributor circuits, to prevent enforcement of the recently enacted North Dakato theatre "divorce" law, is expected to go to trial in federal court, Fargo, next month. State officials last week filed an answer to the company's allegations. Allied States Association, sponsoring the divorce bills, aided the state in framing its answer.

In reply to Paramount's charge that the statute is unconstitutional, the officials, through their attorneys, contend the measure is valid because it is within the police powers of the state. In support of the contention that the law was adopted to "regulate and prevent the growth and development of monopolies and restraints of trade," the answer cites six alleged competitive advantages enjoyed by theatres, owned, controlled or operated by producer-distributors. They are listed as follows:

"1. The privilege of having the first run of motion pictures in any given community or competitive area, when, but for such favoritism, independent exhibitors could compete for such first runs.

"2. The privilege of demanding and receiving from the distributors preferential treatment in such important matters as the amount of film rentals to be paid, the selection of pictures to be exhibited and the choice of dates on which to run them, credit availability of prints, etc.

"3. Undue extension of protection or clearance, i.e., the length of time which an independent subsequent run exhibitor must wait before he can play a picture following its exhibition in a first run affiliated theatre.

"4. Buying pictures away from competing independent theatres even to the point of contracting for more pictures than they reasonably need, including all or most of the really desirable pictures, thus forcing such independent theatres to operate with an inadequate supply of pictures including many of low quality.

"5. Instigating producer-distributors by means of provisions in licensing agreements to so regulate the admission prices charged by competing independent exhibitors as to cripple such independents in their efforts to compete with affiliated theatres.

"6. Exemption from many of the onerous and oppressive contract provisions, practices and policies employed by producer-distributors in their relations with independent exhibitors."

As another basis for the law, the answer terms the complainants—Paramount, the Minnesota Amusement Company and the American Amusement—large "foreign" corporations that are not responsive to the "likes and dislikes" of theatre patrons in the North Dakota communities.

Unless the divorce act "is sustained by this court, many and possibly all of said independent exhibitors will be compelled either to close their theatres or to lease or sell the same to the plaintiffs," the defendants declare, "and the prospective aggregate loss to such independent exhibitors as a result of the monopolization of the motion picture business by the plaintiffs is much greater than any loss which plaintiffs can or will sustain as a result of the upholding and enforcement" of the law.

Sponsored by Allied

The act originally was sponsored by Allied States in its campaign against "aggressions" by major circuits and distributors. The answer was drafted by Abram F. Meyers, chairman of the board of Allied States; John P. Devaney and Louis B. Schwartz, attorneys for Northwest Allied; Francis Murphy, of Fargo, and P. O. Sathre, of Bismarck.

In addition to explaining that the statute was designed to regulate and prevent the growth of monopolies, the defendants say it sought to protect independent exhibitors from unfair methods of competition and monopolistic practices of great corporations, to eradicate the evils of competition between single theatres or small circuits and large circuits by preventing the large circuits, "that have grown so large as to become a menace to the general welfare," from doing business in North Dakota; to protect independent exhibitors from the advantages enjoyed by great circuits; to prevent and prohibit abuses resulting from the operation of theatres affiliated with producers or distributors; and to promote the public health, welfare and morals "by rendering motion picture theatres in North Dakota subject to community influence and local control in the matter of their operating policies and the selection of motion pictures to be exhibited therein."

An allegation in Paramount's complaint that the defendants "are not possessed of sufficient means to satisfy a judgment against them for damages which will accrue . . . if relief by injunction is not granted" drew the reply that the charge "is impertinent and immaterial and calls for no answer. . . ."

The answer represents Paramount as the largest motion picture producer, distributor and exhibitor in the United States, with total assets of $116,869,157, and total income in 1936 of $107,347,116. The number of theatres operated by Paramount is set by the defendants at "upward of 1,400."

In a concluding paragraph, the answer reiterates the defendants' contentions that elimination of the theatre divorce law would result in the eventual acquisition by the large circuits of all "home-owned" theatres. This would mean, it is stated, that the theatres would be "placed under the remote control of foreign corporations not cognizant of or concerned with the likes and dislikes of the public in the communities affected and interested only in profits to be earned within and transmitted beyond the borders of the state."

Defendants in the action are William A. Langer, governor; P. O. Sathre, attorney general; A. R. Bergesen, state's attorney of Cass County; W. B. Arnold, state's attorney of Grand Forks County; Roy A. Ilvedson, state's attorney of Ward County; Russell D. Chase, state's attorney of Stutsman County.

Allied States Will Talk Trade Practice Reforms But Will Keep Own Program

Allied States Association would participate in a national exhibitor meeting to draft a trade practice program for presentation to distributors providing it were not asked to forego its legislative program, aimed at large circuit and distributor "aggressions," Nathan Yamins, Allied president, said this week at his own theatre operating headquarters in Fall River, Mass.

Mr. Yamin's statement was made in reply to an offer by the Independent Theatre Owners Association of New York to call a national exhibitor meeting at its own expense if Allied and the Motion Picture Producers and Distributors of America would cooperate in the effort to form a united exhibitor front, both in drafting a trade practice program and in placing it before distributors. The ITOA proposal was made in an open letter to Mr. Yamins and Ed Kuykendall by Harry Brandt, ITOA president, on October 9th. No response has been received yet from the MPTOA, which unsuccessfully has been sponsoring its own "ten-point" trade practice program.

"Allied will lend its support to any plan to secure benefits for the independent exhibitors by the methods which you (Brandt) favor," Mr. Yamins said, "so long as it is not called upon to abandon its program for securing redress by other methods in case such a plan fails.

"My belief is that if independent leaders can by informal conferences or by correspondence, with a minimum of publicity and politics, agree upon the measures which are necessary to the protection of the independent theatre owners, and a joint committee can be organized to canvass the possibilities of securing such measures without legislation, the Allied board will authorize its national officers to make the effort. It is my further belief however, that the board will not hold its legislative program in abeyance during protracted negotiations in view of the possibility that the effort may end in frustration when it is too late to proceed with plans for legislative relief."

Nathan Elected President

The New York Drama Critics Circle elected George Jean Nathan president at a luncheon meeting in New York Monday. John Mason Brown is vice-president; Burns Mantle, treasurer, and John Anderson, corresponding secretary.

"BUCCANEER"

by GUS McCARTHY
in Hollywood

ORIGINALLY Cecil B. DeMille planned to base his "The Buccaneer" on Maxwell Anderson's play. However, the central character in that story, Sir Henry Morgan, did not appeal to him. Then, while on a fishing trip with E. V. Richards, he heard from the lips of the director of the largest string of theatres in the South the amazing story of Jean Lafitte, the pirate. The enthusiasm of Hollywood's foremost professor of cinematic history was fired. Back to Hollywood he rushed. The work previously done on "The Buccaneer" was tossed into discard and the decks cleared for an entirely different idea.

The DeMille organization, which dwindles to skeleton proportions between productions, began to expand. Jeanie Macpherson, who has been writing for DeMille for years, started a preliminary outline. The research department began to function. Other writers, Edwin Justus Mayer, C. Gardiner Sullivan, Preston Sturges, Harold Lamb and Grover Jones, in order, checked in. Several scouting expeditions headed by Bill Pine and Frank Calvin explored the Louisiana, New Iberia and Teche country from Cabildo to Guid, the locale of Lafitte's exploits, and New Orleans.

Fredric March, visioned as a natural for the role of Lafitte, was more eager to play it than DeMille was to get him to sign. From the ranks of Paramount's contract players and the free lance colony he selected Akim Tamiroff, Margot Grahame, Walter Brennan, Anthony Quinn, Douglas Dumbrille, Ian Keith, Fred Kohler, Sr., Robert Barrat, Hugh Sother, Stanley Andrews, Beulah Bondi and Spring Byington for feature support characters. His search for a girl to play opposite March in this love story set against a stirring period in American history culminated when Franciska Gaal, a Hungarian artiste whom he had noted in a foreign film and insisted Paramount sign, proved that she was ready for a starring role.

Two units went to work; one on enormous sets built on the Paramount lot and stages, the other on location in the Louisiana bayou country. In Hollywood enormous settings duplicated the backgrounds of all the interior and much of the exterior action. The location crew concentrated on capturing the natural scenic grandeur.

Mr. DeMille has had his film in production for more than two months. He is still far from finished. But the press, which has been permitted to see more of production in this case than it usually does, is convinced that Mr. DeMille will never have to apologize for "The Buccaneer." In that manner with which he takes liberties with unfamiliar history, it should be authentic and educational to a degree. But entertainment is the primary purpose of this story of a swashbuckling pirate who won the battle of New Orleans for the U. S. and who married a scullery maid.

The public will have opportunity to inspect this DeMille lesson in history and romance shortly after January 1, 1938.





IS INTIMATE HISTORY

A HERALD PICTORIAL PREVIEW













GUILD CHARGES SCREEN PLAYWRIGHTS INTIMIDATED WRITERS INTO JOINING

Testimony Challenged at Labor Board Hearing; Gillmore Silent on Dullzell's Resignation as Executive Secretary of Equity

Testimony that officers of Screen Playwrights, Inc., intimidated writers into joining their organization was admitted into the record this week at the Regional Labor Board hearing in Hollywood, at which the Screen Writers Guild is petitioning for an election for designation of the collective bargaining agent for writers.

Frank Gillmore, president of Actors Equity Association, refused comment on the resignation of Paul Dullzell as executive secretary of the organization, pointing out that the council has not acted on the resignation. Mr. Gillmore also reported that the American Federation of Labor convention in Denver did not touch on the recent bid made by the International Alliance of Theatrical Stage Employees for control of all employees in the three entertainment industries.

Charles Brackett, acting president of the Screen Writers Guild, told the Labor Board of the ups and downs of the organization since its revival in 1933. He placed the present total of active and associate members at 523 and said that two attempts had been made to talk to producers on behalf of guild recognition but that the producers had never answered the Guild letters.

At one point Mr. Brackett said that Patterson McNutt, one of the organizers of Screen Playwrights, Inc., threatened writers at Paramount with possible loss of jobs and pay unless they joined his organization which now holds a bargaining agreement with producers. Neil McCarthy, attorney for Playwrights, called the testimony false and said he would demand specific proof.

Later Mr. Brackett testified that many writers resigned from the Guild last year under pressure from the producers but said he could not name specific persons because most of the withdrawals came by telephone. In spite of demands made by attorneys for Playwrights and for the producers he was upheld by William R. Ringer, trial examiner, in his refusal to cite specific instances supporting his charge.

Mr. McCarthy and attorneys for producers moved to strike out the testimony on the ground it was impossible to present refuting testimony because no names had been mentioned but Mr. Ringer denied the motion because, he said, the rules of evidence did not necessarily apply at Labor Board meetings.

The respondent companies also lost a motion to strike out Brian Marlowe's testimony that writers were under the jurisdiction of the producers in their studio jobs. This was an important point in the presentation of Leonard S. Janofsky, Guild counsel, in his effort to show that writers are in the employe classification.

Mr. Marlowe, after testifying that writers were highly paid, that they usually made their own hours, and were their own bosses to a certain extent, said he had a couch in his office on which to sleep but added, "I don't play cards or shoot dice during office hours." In a similar vein Grover Jones testified he had quit a $2,000 a week job at Paramount because his father told him he was underpaid. "You're getting only 40 times as much as you're worth," he said his father had said, "in some other studio you might get 50 times your value."

Gillmore Silent

Although he made no comment on the current tangle in Equity affairs Mr. Gillmore, who returned to New York from Denver on Saturday, was reported attempting to induce Mr. Dullzell to reconsider his resignation. The executive secretary last week criticized the appointment of Miss Edith L. Christianson as successor to Dorothy Bryant, executive secretary of Chorus Equity.

Mr. Dullzell made it clear, however, that Miss Christianson's appointment had had nothing to do with his resignation and insisted that he was adamant in his intention to resign. His criticism was based on the fact that, although Miss Christianson is a member of two AFL unions, she had worked as an organizer for a union affiliated with the Committee for Industrial Organization.

On Union Claims

The IATSE claims to jurisdiction over the Screen Actors Guild, included in its general jurisdictional claims over all Hollywood unions, was not acted upon or discussed at the AFL convention in Denver during Mr. Gillmore's attendance there, the Equity president said. He observed that the IATSE claims have not been pressed or acted upon by the organization itself and advanced the opinion that "they were never seriously intended."

Screen Actors' Guild contracts were to be submitted to the March of Time and Educational studios by the Guild eastern office this week, the board of directors last week having decided that both companies must be signatories to the contract in order to permit Guild and other members of the Associated Artists and Artistes of America to continue working for them. Although both companies have agreed to conform with Guild contract terms in all respects, they asked to be relieved of actually signing contracts, March of Time on the ground that it was a newsreel, and Educational because of technical considerations.

REPRESENTATIVE TIRED OF BEING "BEDEVILED"

Motion picture stars and executives, whose names are placed on "sucker lists" compiled from the treasury department's annual report on incomes, may find relief in the latest edict issued by Representative Doughton, chairman of the house ways and means committee.

But Mr. Doughton has grown weary of seeing the crowds flock to his committee's quarters. He announced this week that the committee's offices will not be the scene of next January's rush. He said he thought arrangements might be made for making the list public at the treasury but as for himself he declared:

"I'm not going to put up with it any more. I'm through being bedeviled by people who want to make up sucker lists."

Allied and ITOA Discuss Merger; Other Units Meet

Endorsement of a plan to merge with the Independent Theatre Owners Association of New York for vital problems affecting exhibitor members was voted Tuesday when Allied of New Jersey met at the Stacey Trent Hotel, Trenton. Committees from both organizations met last week, discussed plans for the merger and agreed to hold another session after reporting back.

Other exhibitor organization activities during the week included the election of officers by Allied of Michigan and by Allied Theatres of Massachusetts, and the fixing of convention dates by the Motion Picture Theatre Owners of Washington, the Theatre Owners of North and South Carolina, the Motion Picture Theatre Owners of Oklahoma and the Motion Picture Theatre Owners of Nebraska and Western Iowa.

Ray Branch, who previously had held the office four years, was chosen president of Allied of Michigan (picture on page 11); W. G. Thich, of Marshall, was named vice-president, and Edgar E. Kirchner, of Detroit, secretary-Treasurer. The new board of directors is composed of Glenn Cross, Battle Creek; C. R. Beechler, Charlotte; P. C. Schram, Kalamazoo; W. A. Cassidy, Midland; Charles Kingsbury, Morenci; George Wilbur, Wyandotte; John Henry Ross, Battle Creek; James Olsen, Clare, and J. E. Stocker, David Newman and William E. Schuttenhelm, Detroit.

Allied of Massachusetts reelected Samuel Pinanski as president and John H. Brennan as secretary. Other officers are John H. Devlin, Loew's Theatres, vice-president, and Stanley Sumner Cambridge, treasurer.

Directors are Max Melincoff, B. E. Hoffman, Charles W. Koerner, George French, M. J. Mullin, Edward A. Cuddy, H. M. Addison, George A. Jones, Al Somerby, John J. Ford, James H. Doyle, John S. Files and George V. Brown.

The MPTO of Washington will hold its 15th annual convention at Hotel Washington, Seattle, starting Monday. There will be a display of equipment, with trailers, and posters. Ed Kuykendall, national MPTOA president, will be one of speakers.

The Theatre Owners of North and South Carolina will hold its silver anniversary convention at Pinehurst, December 6th and 7th. Charles W. Picquet is president.

Oklahoma theatre owners will gather at the Biltmore Hotel, Oklahoma City, November 8th and 9th. Mr. Kuykendall will attend.

Lawrence Caplan, attorney of New Haven, has been chosen executive secretary of Allied of Connecticut. He succeeds Joseph A. Davis, resigned.

The MPTO of western Pennsylvania held a two day session at the Schenley Hotel in Pittsburgh, this week, with 150 attending. Abram Myers and H. M. Richey were among the speakers. The entire slate of officers was reelected. They are: M. A. Rosenberg, president; W. L. Brown, vice-president; Carl Pope, William J. Walker and Pete Antinopolis, directors; Fred Herrington, secretary, and Joseph Gelman, treasurer.

ASCAP COLLECTS $1,000,000 YEARLY FROM FILMS, THEN ATTACKS INDUSTRY

Society Says Exhibitors' Tribute for Music "Privileges" Represents 21 Per Cent of Its Entire Annual Revenue

Motion picture theatre owners in this country pay the American Society of Composers, Authors and Publishers more than a millon dollars a year—$1,080,625, in 1936, to be exact—for the socalled "privilege" of "playing" music of ASCAP members. For this privilege, exhibitors claim, they previously pay film distributors in rentals for pictures from which the music is performed.

Practically no other medium exists today in the motion picture theatre than the sound track on the film through which music is "performed," less than 100 theatres in the entire country now employing either band, orchestra or organ. Yet, ASCAP's own figures show it is collecting an average of $85.49 from each of 12,639 motion picture houses every year for the public performance of music which at least 12,500 render from film, and a license to this, as purchased from the distributor, is held by the exhibitor to entitle him to exhibit publicly the full contents of the film.

The existence of the dual music levy on exhibitors, and their various protests against paying tribute to ASCAP, are old issues. New is the disclosure of the extent of the exhibitors' annual payment to the Society, and that disclosure now comes from ASCAP itself.

Last week, the Rockefeller Center home offices of ASCAP in New York resurrected, after many ears of dormance, the publication of a "house organ," called "ASCAP Journal," for its music writing and publishing members. Admittedly undertaken "with some misgivings," the first issue was devoted largely to ASCAP's complaints of the economic "sufferings" of the Society and the insufficient royalties accruing to it from public performances of ASCAP music.

The "house organ" also presented the case of the source whence "the ASCAP dollar comes, and in just what proportion, and just what is done with it after it comes into the hands of the Society." Tabulations by ASCAP show this:

ASCAP DOLLARS COME FROM:

Gross Income of Percentage		No. of Units	Amount of Royalties	Aver. Per Unit
Radio Broadcasting	62	584	$3,239,181	$5,546
Theatres	21	12,639	1,080,625	85
Restaurants, Hotels, Cafes	12	7,972	634,061	71
Dance Halls	3	2,606	132,417	50
Miscellaneous	2	....	.....	..

ASCAP DOLLARS GO TO:

Royalties and Relief to Domestic Members	76%
Royalties to Foreign Affiliated Members	7
Cost of Operation, Salaries, Legal Expenses	17
TOTAL	100%

Then, indulging "in no such reluctance" of "business concerns to disclose the figures portraying their actual financial condition, or the result of their operations," ASCAP's "Journal" reported the following breakdown of income in royalties, at the same time setting forth the familiar arguments heard from the Society in defense of its levies:

"In the calendar year 1936, 12,639 motion picture theatres paid to ASCAP a total fee of $1,080,625.80, or an average of $85.49 each. The official government figures for that year estimate that the motion picture theatres of the country sold to the public $1,000,000,000 worth of admissions. The theatres paid to ASCAP for the right to publicly perform music 1/10,000th of a cent per each admission ticket sold.

"Five hundred and eighty-four commercial broadcasting stations paid to ASCAP during 7936 total license fees of $3,39,181, an average of $5,546 per station. The government's figures for that year indicate that the broadcasters sold to commercial advertisers, $114,000,000 worth of 'time on the air.' Broadcasters paid to the composers and authors of the whole world about 3/10ths of a cent out of every dollar they took in. And, music was the principal contributing factor toward making the broadcasting entertainment so effective in 1936, as to cause the public to buy, according to the government's figures, a total of $440,000,000 worth of radio receiving apparatus and accessories and $45,000,000 worth of replacement and repair parts. During that year, according to the government's figures, manufacturers of radio broadcasting equipment sold to the broadcasters $12,500,000 worth of station apparatus.

"So, to truly visualize the extent financially of the entire commercial radio operation, which is at least 75% dependent upon music for its success, the following figures seem to present a reasonable picture:

"Total receipts by broadcasters from the 'sale of time', $114,000,000.

"Total receipts of receiving set and apparatus manufacturers $485,000,000.

"Total receipts of broadcasting equipment manufacturers from sale of apparatus $12,500,000.

"Total receipts of power stations for power to energize sets (estimated) $150,000,000.

"Grand total of 'radio receipts' $761,500,000.

Total amount paid to ASCAP's members and affiliates for the use of their music $3,239,181.50.

"Percentage of 'radio receipts' thus paid .004+%.

"The government's figure show that at the end of 1936, in a population of 128,853,000, approxi-

(Continued on following page, column 1)

DOUBLE BILL FOES PICKET THEATRE

Two organizers of the Anti-Movie Double Feature League of America picketed a Nutley, N. J., theatre last week in their fight for shows with a single film feature.

William R. Clay, make-up editor of the weekly Nutley Sun and George H. Siegel, an insurance broker, carried signs urging abolition of the double feature.

Mr. Clay said his league now has 2,000 members in 12 states and is fighting for "one grade 'A' picture rather than two grade 'C' films."

ASCAP Chief Calls Industry's Participation in Music Business a "Pathetic Barrier" Stifling New Writing Talent

Participation in the music publishing business by the motion picture industry is creating a barrier that stifles the creative ability of new music writers, according to John G. Paine, general manager of the American Society of Composers, Authors and Publishers.

"It is a pathetic thing to me," Mr. Paine said, "that new writers are unable to get hearings because so much of the performing time of orchestras and bands is occupied by the 'tailor made' music written for motion picture scores."

Use of music publishing as an exploitation medium for motion pictures is seen by Mr. Paine as the direct cause of the barrier to new composers. It is good business sense for motion picture producers to trust the writing of musical scores only to writers that already have written hits, Mr. Paine explained. Mr. Paine, however, did not mention the film's encouragement of new talent in Hollywood, and its virtual subsidization of the entire music writing business through the huge sums paid music authors in salaries, as against the comparatively insignificant remunerations received from "Tin Pan Alley."

"You can readily see," he continued, "why they (producers) would not want to take a chance with new writers when there is $700,000 or more invested in a picture. They have to depend on writers whose ability is known."

Cites Independents' Disadvantage

Mr. Paine pointed out that in most cases the primary aim of music publishing houses owned, partially or wholly, by motion picture producers is not to make a profit on sheet music but to increase the box office value of pictures in which the songs are played or sung. Independent publishers, on the other hand, depend a great deal upon the sale of sheet music, he continued.

Exploitation of the pictures comes, to a large extent, from the playing of songs over the radio. Credit always is given to the picture.

As for new writers being unable to "get hearings," Mr. Paine pointed out that a popular orchestra feels obliged to include the motion picture numbers because of the widespread exploitation they receive.

Half of Hits from Films

Of 112 of the nation's song hits in 1935-36, a total of 56 came from motion pictures, according to figures released by ASCAP and published in MOTION PICTURE HERALD September 5th, 1936.

Mr. Paine, however, bemoaned the fact that music publishers affiliated with the picture industry do not confine the "plugging" of songs to those that are hits. Every song in a picture is "plugged," he said, even if the public does not like it. In the case of publishers not affiliated with film producers, Mr. Paine added, they will take a score from a show and will

(Continued on following page, column 3)

FILMS CALLED BARRIER TO ARTISTRY

(Continued from preceding page, column 2)

mately 24,500,000 homes in this country had radio receiving sets, (4,000,000 extra sets) and that 4,500,000 automobiles were radio-equipped. Estimating a minimum average of three persons to the radio home, our music was served by broadcasters to 73,500,000 people, and available to them an average of sixteen hours a day. We will omit service to the automobile group on the theory that when they are in their automobiles people are out of their homes.

"It seems reasonable to conclude that the amount paid by broadcasters to our members and affiliates, per person entertained by them, 75% with our music, was a little over 4 cents per annum.

"Sixty-five hundred and seventy-four restaurants paid to ASCAP during 1936 the total sum of $429,351, or an average of $65.31 each. This average fee of $65.31 is for an entire year's use of the complete repertoire of ASCAP. In other words, they paid an average of $1.25 per week. Assuming, inasmuch as no government figures are available as to the 'take' of these restaurants, that they served during the week the absolute minimum of 125 patrons over the whole week, the reward to composers and authors for music was one cent per customer.

"Thirteen hundred and ninety-eight hotels, paid during the year 1936 the total sum of $204,710 for ASCAP's license, an average of $146.43 each per annum, or approximately $2.82 per week. This results in a payment by the hotel of eight-tenths of one cent per person entained by music.

"Twenty-six hundred and six dance halls paid to ASCAP during 1936 a total of $132,417. Dance halls paid, on the average, a fee of approximately one dollar per week for the right. Operators of these establishments pay to composers and authors of the whole world slightly more than one-tenth of one cent per patron entertained."

Net Earnings Set Record

On Wednesday, October 6th, John G. Paine, chairman of ASCAP's administrative committee, reported that the Society's earnings for the third quarter of 1937, ended September 30th, provided the largest net distribution to members of any similar quarter in the organization's history, estimating the amount available for such distribution for the period at $984,000. The Society's earnings today are establishing new income records despite the fact that no revenue is being received from five states where ASCAP is prohibited either from operating, or collecting royalties from exhibitors, broadcasters, hotels or dance halls. Legislation establishing ASCAP as a monopoly in restraint of trade and prohibiting the aforementioned royalty collections now is in effect in Florida, Montana, Nebraska, Tennessess and Washington. Revenues lost as a result are estimated at $150,000 a year.

And while ASCAP is laying the groundwork for carrying a fight to the high courts to have this legislation declared unconstitutional, its opponents, led by the radio interests, are furthering their plans to carry the legislative campaigns into other states meeting this fall and winter, and subsequently.

Followed Exhibitors' Protest

The legislative attack took form after motion picture theatre owners the country over stormed in protest some three years ago against the rates levied by ASCAP. The United States Government was interested and considerable talk of a Department of Justice investigation of monopolization resulted, causing ASCAP to change its flat rate of 10 cents per seat annually for any and all types of theatres, regardless of how many pictures were played, organs used or musicians employed. ASCAP "soothed" the exhibitors, apparently, with lower rates, paid on the basis of type of operation, admission charged, etc.

The radio broadcasters joined film house owners near the end of the film campaign against ASCAP, but enjoyed no such relief as that accorded exhibitors, and the state legislation campaign to have ASCAP outlawed was undertaken.

Any exhibitor, broadcaster, restaurant or dance hall operator found guilty, on ASCAP's prosecution in the courts, of violating the Copyright Law, by which ASCAP assumes its royalty-collecting power, is liable to a fine of $250 for each violation, each single performance of ASCAP music without payment to ASCAP constituting a separate violation.

Directors Order Title "Defreezing"

The board of directors of the Motion Picture Producers and Distributors of America this week instructed the title registration committee to proceed with the organizing of a new system to "defreeze" unused titles following specified periods of registration.

At present, regulations make titles available if they have been unused for two years.

The board met to complete business which was unfinished at last week's meeting.

Sherwood Nominated As Guild President

Nominations, which are tantamount to election, have been made by the Dramatists Guild for its election of officers and councillors November 9th. Robert Emmet Sherwood is named for the presidency.

Others nominated are George S. Kaufman, vice-president; Edward Childs Carpenter, chairman of the board; Richard Rodgers, secretary, and the following councillors: Rachel Crothers, Phillip Dunning, Paul Green, John Howard Lawson, Melvin Levy, Elizabeth McFadden, Eugene O'Neill, Arthur Richmond, A. E. Thomas and Sophie Treadwell. Ten of the guild's 30 council members are retired annually, councillors being elected for three-year terms.

Louise Silcox is executive secretary of the guild and also of the Authors League, which will also hold its annual elections next month.

Wilby Confers With Freeman

R. B. Wilby, of the Wilby-Kincey Circuit which operates theatres in the South, conferred in New York this week with Y. Frank Freeman, head of theatre operations for Paramount, on a new five-year operating contract for the circuit.

Mr. Wilby arrived in New York from Atlanta Tuesday.

Says Films Stifle Creative Ability

(Continued from preceding page, column 3)

exhibit only the hits, thereby not flooding the market with "tailor made" numbers.

Warner's Profit

Warner Brothers was the first of the motion picture companies to enter the music publishing field. It was shortly after Al Jolson's rendition of "Sonny Boy" sent the sheet music sales of the number skyrocketing. Ownership of a music publishing house seemed to offer great possibilities and Warner Brothers immediately purchased Witmarks for about $1,000,000.

That was in 1927, and in the first year such hits as "Am I Blue," and "Tip Toe through the Tulips" were published by Witmarks with the result Warner Brothers in those 12 months realized about $500,000 on the $1,000,000 investment.

The business proved so lucrative that Warner Brothers decided to expand, and purchased Harms, T. B. Harms, New World, DeSylva, Brown and Henderson, and Remick for a sum variously estimated at from seven and a half to ten million dollars. Shortly after this purchase, Warner Brothers and Paramount carried on negotiations with a view to a merger of their music company holdings but the transaction never was consummated. However, Famous Music Corporation was formed and supplied both companies, but later the entire capital stock was purchased by Paramount, which still owns the company although the name has been changed to Popular Songs.

Warner Brothers' venture into the musical field was watched with interest by other companies which decided that, as a protective measure against the pioneer company obtaining control of the licensing of musical compositions, they would have to enter the music publishing business too.

Metro-Goldwyn-Mayer took the first step with the acquisition of at least 51 per cent of the Robbins Music Company and this was used as the outlet for numbers written for MGM.

The Fox Policy

Fox Film Company, now Twentieth Century-Fox, followed a dual course of action. It organized a new company named the Red Star Publishing Company and also contracted with Sam Fox Publishing Company for the Movietone activities of the company. Later, it gave up the independent operation of the Red Star firm and merged all of its music publishing activities under the Sam Fox banner, changing the name of Red Star to Movietone Music Corporation.

Meanwhile, MGM's experience with the Robbins Music Company, from a profit standpoint, was similar to Warner Brothers' experience with Witmarks, and MGM expanded by purchasing Leo Feist, Inc., Miller Music Company and Sherman Clay and Company.

The status of motion picture producers in the music publishing business has remained the same except for the selling by Warner Brothers of DeSylva, Brown and Henderson, to the Crawford Publishing Company.

RKO Radio and Columbia have not gone into ownership of a subsidiary music company but have entered into contracts with Irving Berlin, Inc. Hal Roach Comedies has a working agreement with Southern Music Company and United Artists recently signed a contract with G. Schirmer, Inc.


THE YEAR'S BIGGEST NEWS
FROM THE FUN FRONT!
20th CENTURY FOX
Together FUN-MAKING EDDIE AND HIT-MAKING 20TH GIVE YOU THE MOST SURPRISE-FUL, HI-DE-HILARIOUS, EXTRAVA-GLORIOUS MIRTH-MUSICAL EVER MADE!
OCT. 29th's THE DATE!

BACKED BY ONE OF THE BIGGEST

20th is pre-selling the nation's millions with comprehensive showmanship promotion worthy of its greatest musical. Full-page ads in 22 newspapers reaching every section of the country. Smash, big-space assist ads in key cities. Sure-fire ads in all fan magazines. Country-wide plugging over every big network . . . including Eddie himself on his big C. B. S. program. Co-operation by everyone of Texaco's 45,000 dealers. So many big-time exploitation angles that 8 mammoth press-sheet pages can't hold them all. Reams and reams of publicity in every type of publication. *All yours* to give 20th's supreme musical a resounding send-off!



FAN MAGAZINE AD reaching more than 13,000,000 readers.

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FULL PAGE AD in 22 Scripps-Howard newspapers (circulation 2,046,337)

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EDDIE CANTOR'S 25TH

The Greatest Tribute Ever

CAMPAIGNS EVER GIVEN A PICTURE!



OCT. 29th's THE DATE!

Eddie CANTOR in ALI BABA GOES TO TOWN

(Enriched by a revolutionary new three-tone tinting)

WITH ALL THESE MERRY-MAKING ENTERTAINERS

TONY MARTIN · ROLAND YOUNG
JUNE LANG · LOUISE HOVICK
JOHN CARRADINE · VIRGINIA FIELD · ALAN DINEHART · DOUGLAS DUMBRILLE · RAYMOND SCOTT QUINTET · PETERS SISTERS · JENI LE GON

Directed by David Butler

Screen play by Harry Tugend and Jack Yellen. Based on a story by Gene Towne, Graham Baker and Gene Fowler. Dances staged by Sammy Lee.

Darryl F. Zanuck in Charge of Production

20th CENTURY FOX

New GORDON & REVEL SONG HITS
(their best to date)

"LAUGH YOUR WAY THRU LIFE"
"VOTE FOR HONEST ABE"
"SWING IS HERE TO SWAY"
"I'VE GOT MY HEART SET ON YOU"

ANNIVERSARY WEEK (Oct. 24-30)

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20TH goes to town!..
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the hip-hip-hooroaringest holdover sensation that ever blasted a record!



And are the reviewers going to town!

...ber 16, 1937

THE Hollywood REPORTER

'ALI GOES TO TOWN' AND HOW! CANTOR FILM A SPECTACULAR HIT

Brilliantly Written And Directed Political Travesty Should Break Records For Boxoffice And Laughs

This new picture of Eddie Cantor's is a shattering hit from every angle, including that of the boxoffice. It is about the best musical extravaganza of the year—probably of any year—and will be a smash draw from top to bottom of the theater roster. Eddie is in top form in a role that needs no forcing to be funny every minute, and he has a story that provides simon-pure comedy from end to end. It is a satirical travesty on current American politics and especially on the New Deal, done in an Arabian Nights setting by a device like that of "A Yankee in King Arthur's Court," with the round-eyed comedian as an American box-car voyager going to town in ancient Bagdad for a political and social triumph.

Musical elements are kept secondary to the development of this hugely funny fairytale, but five numbers are shrewdly sandwiched in and they are all topflight, with at least four headed for hit rating.

Cantor sings two: "Laugh Your Way Through Life" and "Swing Is Here To Sway," a topnotcher that is taken over by the Peters sisters, heavyweight sepia trio, with accompaniment by the Raymond Scott quintet, for a solid hit. Tony Martin has a swell ballad, "I've Got My Heart Set On You," in which he scores emphatically, and he and Cantor blend voices in a clever topical, "Vote For Honest Abe." These pieces are all by Mack Gordon and Harry Revel.

Cantor A Stepper

There is added "Twilight in Turkey," by Raymond Scott, to which the Pearl Twins do an oriental specialty dance with an elaborate Bagdad background. There is also a good dance specialty by Jeni Le Gon, and Cantor himself does a bit of lively stepping.

But the story holds first place throughout. When the little hobo falls off the freight train, he mixes in with a film company doing desert scenes for Ali Baba and the Forty Thieves." Knocked out by galloping horses, he wakes up in the field hospital in charge of pretty Virginia Field; is made an extra; passes out in one of the big jars and so is magically transported to the real Bagdad to win the favor of Sultan Roland Young and save his political hide by inaugurating New Deal policies, soaking the rich, starting work projects and abolishing the army.

Magic Carpet Helps

But there are enemies to be foiled. A president can do so many things that a mere sultan cannot. Eddie runs the sultan for president on American lines, but is himself nominated and has to campaign against himself. He wins, but escapes, and in a spectacular Magic Carpet finale, routs the enemies of the sultan and is returned to favor just as the filmers drag him from the jar and throw him out. There is a surprise ending, laid at the Carthay Circle theatre, but no letdown, for the laughs continue to the last foot.

High honors go to the writing cohorts for this well-packed outline with its innumerable facets of pungent humor and rollicking incident. Mark the names: Gene Towne, Graham Baker and Gene Fowler on story, and Harry Tugend and Jack Yellen on script—a marvellous quintet. And David Butler, directing, has brilliantly translated the tale into telling action and scenes of Oriental splendor, while sustaining exactly the right note of playful travesty.

Picture An Eye-filler

The picture is an eye-filler throughout, evidencing much money wisely spent. Ernest Palmer's photography, the outstanding process work in the Magic Carpet sequence, Bernard Herzbrun's sets and Gwen Wakeling and Herschel costumes, all give visual glorification to the swiftly-moving events. Credit also Louis Silvers for notably spirited music direction, and Sammy Lee for his dance direction.

The supporting cast is of highest excellence. Roland Young, as the bewildered and ineffectual sultan, is a comedy riot. Tony Martin, the sultan's friend, wearing a becoming mustache, wins added acclaim. John Carradine and Douglas Dumbrille make picturesque and sinister Oriental conspirators, and Alan Dinehart plays the temperamental picture director with savage glee.

There is outstanding pulchritude on the feminine side. Princess June Lang, Martin's heart interest, Nurse Virginia Field, whose gentle ministrations win Cantor's heart, and Louise Hovick, statuesque as the scheming sultana, make an eye-filling trio. Smaller parts are well played by Maurice Cass, Paul Hurst, Sam Hayes and Ferdinand Gottschalk.

Laurence Schwab, in charge of production under Darryl Zanuck, has taken Ali Baba to town with a vengeance.

"ALI BABA GOES TO TOWN"
(20th Century-Fox)

Producer.....Darryl F. Zanuck
Associate producer: Laurence Schwab
Director .....David Butler
Story: Gene Towne, Graham Baker, Gene Fowler.
Screenplay: Harry Tugend, Jack Yellen.
Photographer.....Ernest Palmer
Music and lyrics: Mack Gordon, Harry Revel, Raymond Scott.
Music director.....Louis Silvers
Dance director.....Sammy Lee
Art director.....Bernard Herzbrun
Film editor.....Irene Morra
Ass't director.....Ad Schaumer
Cast: Eddie Cantor, Tony Martin, Roland Young, June Lang, Louise Hovick, John Carradine, Virginia Field, Alan Dinehart, Douglas Dumbrille, Maurice Cass, Warren Hymer, Stanley Fields, Paul Hurst, Sam [illegible], Douglas [illegible]dinand Ray- [illegible]s Sis- [illegible]ins.

VARIETY DAILY

Will prance to the pay indow for plenty shek- ls! An imposing show, orgeous trappings, the best of Eddie Cantor humor, exciting music! Has the range and substance to appeal far beyond the ready-made Cantor audiences! A rich piece of diversified entertainment! Will get extensive word-of-mouthing!"

. Y. DAILY NEWS

"Eddie Cantor's 'Ali Baba', his first under the Zanuck banner, will clean up!" —Ed Sullivan's column

THE EXHIBITOR

"Sure-fire money-maker! Top notch musical with Eddie in top form! Loaded with real talent, plenty of feminine pulchritude, smash song numbers, an optical treat from start to finish! Audience reaction splendid!"

L. A. TIMES

"Decisively a production! Has spectacular and novel values of entertainment! Pictorially tops! Immensely amusing! Excellent musical numbers! Eddie probably has never appeared in any feature so lavishly ornamented!"

BOXOFFICE

"A definite hit in any spot! Gorgeous production delivering a brimming measure of Cantorian entertainment! An abundance of laugh-insuring gags are tops!"

FIRST SIGNS SEEN OF SETTLEMENT OF PHILADELPHIA "BOYCOTT" FIGHT

Preliminary Meeting Reported Already Held; Exhibitor Association Suggests Committee from Disaffected Zones

The first signs of a peaceful settlement of the Philadelphia "buyers' strike" against Paramount appeared in sight this week coincident with the announcement from Allied Theatre Owners of the Northwest that it was preparing to institute action for a mandatory injunction to compel immediate delivery of six pictures reputedly promised by Paramount in 1936-37 contracts, and an exhibitor from Indiana filed suit to force delivery of the six pictures.

A preliminary meeting to effect the settlement with Pennsylvania exhibitors was held at the Paramount offices in New York Monday, it was generally reported along Broadway. Although the press department denied that any such conference was held, it conceded that a meeting of exhibitors and Paramount executives "is planned for later in the week, probably Friday."

The publicity department emphasized the point that Neil F. Agnew, Paramount vice-president and general sales manager, steadfastly has refused to negotiate with a committee or "buying combine." The meeting will be with individual exhibitors, the press department announced.

Exhibitors Suggest Meeting Plan

In its official bulletin, "Contact," the United Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware declared this week:

"Since Paramount officials have indicated their willingness to meet with individual exhibitors to discuss such grievances, we therefore offer the suggestion that Paramount meet with one exhibitor from each of the disaffected zones as a group. Such a committee would include one representative each from Philadelphia, Minneapolis, Pittsburgh, Boston, New Jersey, Los Angeles, Milwaukee and Ohio."

Those who were understood to have attended Monday's meeting were Mr. Agnew, Austin C. Keough, vice-president and secretary; Lewen Pizor, UMPTO president, and Charles Segall and Abe Sablosky, Philadelphia exhibitor leaders.

There has been no indication of the basis on which a settlement would be effected but it is expected identical terms will be offered protesting exhibitors in all territories.

The article published in "Contact" was a page one editorial signed by the secretary, George P. Aarons. It was entitled "A Paramount Peace Plan" and led off with the declaration:

"Once again the Paramount High Command has committed a tactical blunder in its war on its customers. Paramount has decided to sell away from recognized established accounts."

Charges Series of "Blunders"

It continued by placing the blame for the dispute on a series of "blunders" on the part of Paramount.

"Paramount blunders today," the article continued, "when it mistakes every gesture of peace made by the independents as a sign of weakness! Events within the past week must have convinced home office officials that at the end of three months the exhibitors are more grimly determined than ever to carry to the bitter end their fight for the sanctity of contracts and the right to a live-and-let-live sales policy."

"No sane exhibitor wants to see Paramount harmed or the quality or quantity of the Paramount releases depreciated. Our opposition is directed solely against certain of their sales policies. We feel that many of the differences between the disputants could be ironed out by an exchange of views at a round table. We believe that Paramount's refusal to meet with any committee representing an exhibitor organization is not grounded in good business sense if these differences can by that procedure be quickly settled. 'Face saving' is one thing, but to continue a war needlessly is futile and foolish."

On the second page of the publication was a report of a UMPTO meeting held October 5th, at Hotel Broadwood, Philadelphia. The article was headed "Paramount Strike Continued Indefinitely—UMPTO Members Say Paramount Must Come to Them." The account said, "the general attitude at this enthusiastic mass meeting was to the effect that: 'Regardless of the decision of the circuit court of appeals exhibitors still do not have to buy Paramount product.'"

Gary Company Asks Injunction

While Allied of the Northwest threatened to start court action to compel delivery of the six pictures in dispute, the Gary Theatre Company, Gary, Indiana, decided to test the issue itself. It brought action for an injunction against Paramount to force delivery of 10 pictures. Six of the films were those which Philadelphia and Minneapolis exhibitors said were withheld by Paramount; the titles of the other four were not revealed.

The injunction was sought in superior court, Marion, Ohio, but Paramount injected a motion to have the case transferred to the federal court, Indianapolis, on the ground of "diversity of citizenship." The hearing for an injunction consequently cannot be held until after Paramount's motion has been passed upon.

In revealing its plan for court action, Allied also announced an appeal would be taken from a recent decision, giving Paramount a temporary injunction against continuance by Minneapolis theatremen of the "buyers' strike."

BRONX RESIDENTS PREFER DUAL BILLS

Placing little faith in film surveys or polls conducted without personal contact, Barkann Rosinoff and Jack Doyne, editor and business manager, of the Bronx Amusement Guide, *decided to ring doorbells.*

Mr. Doyne did the ringing—about a thousand doorbells — and brought forth the following results:

564, or 56 per cent, of those supplying answers prefer double feature bills.

461, or 54.1 per cent, are opposed to chance games.

490, or 53.25 per cent, are attracted to theatres by the names of stars; the others merely want to see good pictures.

538, or 59.6 per cent, are not influenced by critics' reviews.

Plan for Purchase Of United Artists Still Undecided

The plan under which Samuel Goldwyn and Alexander Korda will purchase the United Artists' holdings of Mary Pickford, Douglas Fairbanks and Charles Chaplin still remained in doubt this week despite the arrival from England of David Rose, vice-president and financial adviser of Samuel Goldwyn, Inc.

Mr. Rose, who was accompanied by E. H. Lever, secretary of Prudential Assurance Company, of England, declined to discuss the deal when he was greeted by reporters on the *Queen Mary*. Mr. Lever, though, it was admitted, came to the United States to study the transaction from all angles. His company is the heaviest backer of London Films.

Meetings are planned in New York for next week to decide upon a plan for acquiring the stock for $4,500,000. Samuel Goldwyn planned to arrive in New York from the Coast Thursday and next Tuesday Mr. Korda and Maurice Silverstone, United Artists head in England, will arrive from England on board the *Ile de France*.

Once a plan for lifting the options is agreed upon, the question of distribution deals with Walter Wanger and David O. Selznick will be discussed.

Mr. Lever answered all questions regarding the United Artists deal with: "It all depends." He said, though, that his stay was indefinite and that he had other business in New York.

New York Theatre Valuations Increased Drastically in Year

Numerous drastic increases in the assessed valuation of the New York property housing motion picture companies and theatres are included in the new listing for 1938. The largest increase is that on the Roxy, from $3,325,000 to $4,100,000, a gain of $775,000. The Paramount Theatre and office building assessment has been raised $750,000, from $11,250,000 to $12,000,000. The Music Hall and office building has been increased $100,000, from $11,500,000 to $11,600,000.

The increased assessments on other picture houses are: Palace, $150,000; Rialto, $250,000; Capitol, $150,000; Globe, $150,000; Rivoli, $100,000; Ziegfeld, $170,000; Astor, $50,000 and Strand, $50,000.

Mullin on Fund Committee

Martin Mullin, of the Mullin and Pinanski Theatres, a Paramount affiliate, has been named vice-divisional chairman of the Greater Boston Community Fund. J. T. Clark, of the circuit's managerial force, will be staff secretary at drive headquarters.

CHANCE GAMES IN OPERATION CALLED ILLEGAL IN ANALYSIS OF RULINGS

Excerpts from Numerous Decisions in All Important Cases in State Courts Are Included in Survey Recently Finished

Theatre chance games, the object of litigation and legal controversy since their inception, are illegal in their practical operation, is the reasoned conclusion reached in an exhaustive study of court decisions bearing on giveaways in the initial issue of the *American Lawyer,* new digest of developments in the field of law published by the American Law Book Company.

Quoting at length from numerous state court rulings, the study explains the general spirit and interpretation of various anti-lottery statutes, analyzes chance games from the standpoint of the three elements, chance, a prize and a consideration, necessary to constitute a lottery, and emphasizes those decisions which have held that attendance at the theatre is sufficient consideration to constitute the third element within the spirit of the law.

The author, William N. Hensley of San Antonio, Texas, a post graduate student of law at Cumberland University, Tennessee, has annotated the study fully with case references, and from pertinent cases has selected quotations from decisions which tend to show that all seemingly gratuitous distributions of money or prizes where the purpose is stimulation of attendance are in reality lotteries under the meaning of the laws. Copious footnotes express his opinion that the usual defense offered in court is fallacious.

After reviewing the most important decisions, Mr. Hensley says:

"It is impossible to harmonize or reconcile a number of the decisions which have been discussed. The issue between them is over the element of consideration. There is always an affirmation or denial that this third constitutent element of a lottery is extant. The line of demarcation is in a twilight zone encompassing the crucial question of consideration and those cases which predicate their proscription of 'bank night' upon the discernment by the courts of the element of valuable consideration or upon the grounds of public policy would seem to be supported by the decidedly greater weight and preponderance of the credible authority. . . .

"I am convinced from research that this twilight zone has been conjured up by those litigants to whose pecuniary advantage it is that the issue shall be confounded, and that it is in the bewildering haze of this region that some courts have grappled with and been worsted by deception and sophistical reasoning."

Name Not Important

Summing up his argument the writer says:

"We must not lose sight of the fact that the important factor in the determination of the character of such a scheme as that now under consideration is the substance; the name given to the process used to effectuate the object is of no consequence. It is idle to maintain that statutory and constitutional inhibitions meant to prohibit names and not things. Whatever it may be christened, or however well it may be guarded or masqueraded by cunningly devised conditions or deceptive screens, it is, under the law, what dispassionate and pragmatic analysis reveals it to be; and theoretical applications when at war with practical functioning must be ignored and discarded. If 'bank night' differs from ordinary lotteries, the difference lies chiefly in the fact that it is more ingeniously devised to disingenuously gull gullible courts. Many courts have looked beyond the mere factitious form of the transaction, and sought out and suppressed the obnoxious substance itself. . . . . "

A footnote at this point adds:

"Resort to distinctions too subtle to be meritorius, to the utilization of apocryphal authority and studied or crass indifference to the inculpatory facts, characterize a number of those decisions which sustain the legality of the scheme; legal legerdemain, forensic fallacy and judicial jugglery play havoc with the wholesome and salutary interpretation which should be afforded the lottery statutes and legitimate by juridicial hanky-panky a wagering plunderbund venally exploiting a human frailty—a mercenary exploitation which cannot but operate in a manner inimical to the public welfare."

The conclusion as expressed in the final paragraph is:

"It is submitted that the spirit of the lottery laws is compromised by those decisions which take no heed of that valuable consideration which flows from the overwhelming majority of the participants to the theatre. Our conclusion, deducted from an examination of all the relevant authority, is that 'bank nights' are in their practical operation illegal."

Cases Cited

In the course of his argument Mr. Hensley quotes significant and relevant passages from the decisions in every important case in which chance games have been involved in the state or federal courts, as follows:

The New York state court of appeals unanimously held that a chance game was a lottery although no additional sum of money was exacted for a chance to win. People vs. Miller, 2 N.E. (2d) 38. 39, 271 N. Y. 44. In this case however, the writer points out, the court's declination to receive testimony showing possibility of participation without payment of admission limited the scope of the decision.

A memorandum decision of the same court of appeals sustained the legality of a chance game scheme wherein actual payment of admission to the theatre was not a prerequisite to eligibility. 289 N.Y.S. 649, 160 Misc. 174.

The Kansas supreme court decided that the benefit under the "bank night" plan in the way of increased gross receipts for paid admissions was sufficient consideration. State v. Fox Kansas Theatre Co., 62 Pac. (2d) 929, 144 Kan., 687, 109 A.L.R. 698.

The Tennessee supreme court ruled in the case of State v. Crescent Amusement Co., 95 S.W. (2d) 310, 170 Tenn. 351, that a chance game project did not embrace all the essentials of a lottery.

The Michigan supreme court decision held chance games illegal in the case of Sproat-Temple Theatre Corporation v. Colonial Theatrical Enterprises, 267 N.W. 602, 276 Mich. 127.

A Justice Dissents

In the case of City of Roswell v. Jones, 67 Pac. (2d) 286, the New Mexico supreme court deemed chance games not to be lotteries although a dissenting justice said, "The patrons drawn to the theatre in the hope of gaining the prize money collectively furnish the prize money itself as well as a profit to the proprietor. Thus consideration arises as an inseparable incident to the increased attendance."

An Iowa state court ruled that a chance game was not a lottery in a decision which was offset by a federal court decision in another case case which held. . . . "It is very apparent that the increase in attendance is from those persons who are interested in the drawing and not in the picture, and that they have paid their entrance fee primarily in the hope of being successful on the wheel of fortune." State v. Handling 264 N.W. 608, 220 Iowa 1369 and Central States Theatre Corporation v. Patz, 11 F. Supp. 566 (D.C.S.D. Iowa).

Calls Lottery Completed

The Illinois supreme court concurred with a previous decision of the Massachusetts supreme court holding. "The price for a fair and reasonable chance to win is the cost of a ticket of admission to the theatre, which is the object of the plan, and thus a lottery is completed, even under plaintiff's own definition and contention." Iris Amusement Corporation v. Kelly, 8 N.E. (2d) 648, 651.

The Alabama court of appeals decision held that chance games were illegal when operated in conjunction with "matinee registration."

The supreme court of Texas ruled all chance games in theatres to be illegal in that state upon grounds of public policy. City of Wink v. Griffith Amusement Company, 100 S.W. (2d) 695. Also in a later case the Texas court of criminal appeals adjudged chance games illegal and the proprietors of theatres in which it was conducted amenable to criminal prosecution under the lottery statutes. Cole v. State, June 9, 1937, S.W. (2d).

In the Georgia court of appeals the justices ruled a bank night scheme a lottery, observing: "It cannot alter the fact that the operator may have given free chances to some without the purchase of tickets; even so, the lottery scheme as to a gift enterprise was present to all the rest."

Also cited were various cases involving suits for recovery of prizes by disgruntled patrons and litigation involving copyrights on several varieties of chance games.

ATTENDANCE RAISED, DECLARES AUTHOR

In a footnote to his study in the American Lawyer *of the legality of theatre chance games William N. Hensley emphasizes the importance of consideration of augmented attendance as the third element necessary to constitute a lottery in the eyes of the law. Concerning the point he says:*

"The intimate causal connection between the awards and augmented attendance which is synonymous with enhanced revenues seems too important to be minimized. The mechanism of 'bank night' is such that that profit on the sale of tickets which would consort with the maintenance of the scheme . . . is made the occasion for the award and also the measure of it, and reciprocally the award operates as the occasion for the profit and also the measure of it. In a word, the award is the proximate cause of heightened attendance, and the perquisites of added attendance are a prerequisite to the award."

A CINCH FOR SUCCESS!
"DAFFY IN EVERY RESPECT!
"A COMPLETE AUDIENCE WINNER!
"CAST OF SURE-FIRE PERFORMERS!
"RIP-ROARING FROM START TO FINISH!" —— *says Variety Daily*



20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

It's love in bloom in bedlam! Delirious . . . de-loony . . . but oh, so darned romantic! Audiences will find new ways of laughing with this new kind of fun! And when the crowds laugh, you get rich!



Ann
SOTHERN

Jack
HALEY

Mary
BOLAND

Edward Everett
HORTON

DANGER-LOVE AT WORK

with

JOHN CARRADINE • WALTER CATLETT
BENNIE BARTLETT • ALAN DINEHART
ETIENNE GIRARDOT • E. E. CLIVE
THE PIXILATED SISTERS
(Margaret McWade and Margaret Seddon)

Directed by Otto L. Preminger

Associate Producer Harold Wilson. Screen play by James Edward Grant and Ben Markson. Song "Danger—Love At Work" by Mack Gordon and Harry Revel

Darryl F. Zanuck in Charge of Production

FILMS' INTEREST IN TRUST LAWS AND TAXES

Move to Make Admission Tax Permanent Hinted; Copyright Fight at Special Session

by FRANCIS L. BURT
in Washington

General modernization by the Administration of the federal anti-trust laws will be the major subject of interest to the motion picture industry to come before the special session of Congress which is to convene November 15th, as indicated by the schedule drafted this week for the session by President Roosevelt.

Of secondary interest, largely because the producers in Hollywood already are maintaining acceptable hour and wage policies and the exhibitors are engaged in purely local activities, is the Administration's labor legislation.

Tax revision, a matter of considerable importance to all branches of the industry, while not to be considered at the extra session, will be taken up by Representative Fred Vinson's subcommittee of the House Ways and Means Committee, which will meet November 4th to begin a study of the situation, on the basis of which a bill will be introduced when Congress returns for its regular winter session in January.

A feature of the tax revision activities will be consideration of the desirability of making the admission tax and other socalled "nuisance" levies permanent law. Motion picture theatre owners stand little chance, if any, of an increase in the admission tax exemption, now 40 cents.

Permanent Tax Hinted

Possibilities that the admission tax may be made a permanent part of the tax setup were voiced by Representative Robert L. Doughton of North Carolina, chairman of the House Ways and Means Committee, following a visit to the White House, accompanied by Representative Vinson of Kentucky to discuss revenue with President Roosevelt.

The admission tax and other nuisance levies were adopted as a temporary means of raising revenue. Extended by Congress last session, they are now due to expire in 1939.

When the Ways and Means Committee meets next month, it is expected to give consideration to the drafting of a permanent tax law, superseding the present law which consists of several measures amending the original act. Accordingly, a decision is to be made whether the nuisance taxes are to be included in the new legislation or left on their present temporary basis.

Copyright Fight Again

Renewal of Senator Ryan Duffy's fight for enactment of new copyright laws, which would affect motion pictures and other fields, is expected during the special session. The bill was shelved at the last session.

Modernization of the anti-trust laws, approaching the problem of monopoly from new angles, asked by President Roosevelt in his "fireside chat" October 12th, will be embodied in recommendations to be laid before Congress by agencies which for some time have been engaged in a study of the subject.

Administration officials long have been dissatisfied with the present anti-trust statutes under which, it is said, the Department of Justice has no satisfactory standards by which cases may be selected for prosecution, or by which the success of any given prosecution may be predicted with assurance; business enterprise has no safe standards by which it may determine in advance the validity of concerted action, even when the principal purpose is to eliminate waste or reduce costs of production or distribution; and the Government is unable to give commitments as to any combination, because the confusion of precedents and policy is such that a position taken in one case may prove an embarrassment in others.

The wage-and-hour bill, to be taken up early in the session, passed the Senate last session.

Divided on Film Inquiry

The calling of the special session seven weeks in advance of the regular meeting could afford sponsors of the Congressional investigation of the motion picture industry an opportunity to press their measure. So far, there has been no discussion of such a step but, it is expected, there will be considerable free time during the session for the discussion of matters not on the legislative program.

Sentiment with respect to the making of an investigation is sharply divided in Washington. It is not believed that the Administration would favor an inquiry of either films or broadcasting in an election year, particularly as it will depend largely upon both agencies to carry to the country its campaign for support of the farm program and other policies.

In order to prevent Congress from "getting out of hand" and taking up controversial questions, the Administration leadership will seek to "whip" its legislation into shape so that it may be brought up without the idle periods which marked the last session.

Examination Asked In Century Action

The Century Circuit, Inc., has been ordered by New York Supreme Court Justice Charles Paletti to submit to an examination before trial of the conspiracy action brought by Rockbeach, Inc., against Century, Columbia Pictures, Paramount Pictures Distributing Corporation, Big-U Film Exchanges, Inc., RKO Distributing Corporation and the United Artists Corporation.

In the order, Judge Paletti instructed that Fred Schwartz, assistant treasurer of Century, should appear for the examination.

The Rockbeach company charges the defendants conspired to have pictures shown at the Century's Central Theatre, Cedarhurst, before exhibition at the Rockbeach house, the Gem, Far Rockaway. A permanent injunction and damages are asked.

T. A. M. Craven of the Federal Communication Commission said in Washington this week that the United States delegation to the Inter-American radio conference at Havana would seek a general North American agreement concerning the allocation of broadcast frequencies, in addition to a Pan-American agreement on the band between 1,400 and 1,600 kilocycles.

Start Testimony In Boston Case

The taking of depositions was started in Boston Monday in the United States district court there in the anti-trust action against major distributors, the Maine and New Hampshire and M. A. Shea circuits, instigated by Morse and Rothenberg, New England independent theatre operators.

Gabriel L. Hess, attorney for the Motion Picture Producers and Distributors of America, was questioned Monday and Louis Weinberg, in charge of circuit sales for Columbia, was scheduled for an early hearing.

Next week, counsel for the plaintiffs will attempt to get the depositions of the following during the New York session: Adolph Zukor, Neil F. Agnew, Norman Collyer, Leon Netter, and J. J. Unger of Paramount; Nicholas M. Schenck, David Bernstein, William F. Rodgers and E. A. Schiller of Loew's; Joseph M. Schenck, Sidney R. Kent, John D. Clark and Felix Jenkins of 20th Century-Fox; H. M. Warner, Joseph Bernhard and Gradwell Sears of Warners; George J. Schaefer and Lloyd Wright of United Artists; R. H. Cochrane, Willard McKay and James R. Grainger of Universal; Harry Cohn and Abe Montague of Columbia.

The plaintiff circuit charges that the defendants acted as a combination and conspiracy in restraint of trade, as a result of which Morse and Rothenberg were unable to obtain any product whatever for six theatres.

The houses are the Arcadia in Portsmouth, N. H.; Park and Colonial in Nashua, N. H.; Rialto, Poughkeepsie, N. Y.; Cameo, Newburgh, N. Y.; and the Capitol, Elizabeth, N. J.

Action on Appeal Still Undecided

The question of whether to appeal from the decision handed down in the Dallas conspiracy action against the Interstate Circuit and large distributors was still undecided this week.

New York attorneys for the distributors planned to confer this week on a possible course of action against the ruling, which upheld the right of distributors to enter into contracts, setting forth admission prices and establishing clearance periods, but at the same time, stipulated that such contracts could not be entered into as the result of agreements or conspiracy among distributors.

Columbia, Loew Dividends

Dividends were declared this week by the boards of Columbia Pictures and Loew's, Inc.

Columbia will pay 68¾ cents per share on the $2.75 convertible preferred stock, on November 15th, to stockholders of record on November 3rd.

Loew's voted a regular quarterly dividend of $1.62½ on the $6.50 cumulative preferred, payable November 15th to stockholders of record on October 29th. Loew common stockholders are awaiting action on their next dividend, on November 3rd. They received $8.50 for the fiscal year ended August 30th.

THE HOLLYWOOD SCENE

A Dangerous Satire

The fate of about 90 per cent of Hollywood's most important names, personalities earning from $100,000 to $500,000 a year, is in the hands of a small group of press agents called "Publicity Directors." They're an intelligent, mild mannered lot who expect and get little thanks for gilding ex-waitresses and making geniuses out of pickle salesmen. It's an axiom of the studios that nobody loves the press agent.

Until recently that attitude was confined pretty much to the studios. But of late it has been coming into the open, where it is evident that it can and will do irreparable harm to the industry, stars, directors and most of all the publicity directors.

A few months ago, "A Star Is Born" thrust a vicious caricature of the press agent on to the international conscience. The press agent in "Stand-In" was a panderer, drunk and vulgarian.

Most exhibitors know the press agents only by name. But long and intimate association with such serious minded and diplomatic workers as Harry Brand, Howard Strickling, Eddie Selzer, Jock Lawrence, Russell Birdwell, Frank Whitbeck, Chris Dunphy and fellows like Clarence Logan, Don MacElwaine, Carlisle Jones and Johnny Miles, shows them to be gentlemen of integrity whose standards would compare with those of any picked group of professional man.

There is no doubt that they deeply resent the insulting ribbing that recently has been theirs. In time, they undoubtedly will do something about it in their own efficient and convincing way.

11 Films Start

Eleven pictures started in the week. Eight were finished. Current indications are that there is quality in both the new and completed work.

Monogram started three. "Danger Valley," which R. N. Bradbury is directing, will present Jack Randall, Lois Wilde, Charles King, Earl Dwire, Jimmy Aubrey and Ernie Adams. Featured players in "Boy of the Streets" are Jackie Cooper, Maurice O'Connor and Gordon Oliver. William Nigh is directing. The cast for "The County Fair" includes John Arledge, J. Farrell MacDonald, Fuzzy Knight, James Butler and Mary Lou Lender. Howard Bretherton is directing.

Two started at MGM. With Clarence Brown directing, "Benefits Forgot" will return Walter Huston to the screen in company with Beulah Bondi, Charles Coburn, Ted Healy, Charley Grapewin, Guy Kibbee, Ann Rutherford and Leatrice Joy Gilbert.

GEORGE RECTOR HAS HIS INNING

Emanuel Cohen, in the vernacular, "threw" a party for the celebrated George Rector. The telegraphic invitations were signed by Mae West.

As is usual in such events, the lion of the occasion, Mr. Rector, wandered about like a lost soul. Once in a while, it seemed, he was introduced to somebody or was posed for a picture with someone because it would be good publicity in Cincinnati.

The party was called for 5:00 o'clock and just as soon as anyone came in he or she began looking for Miss West. But Mae wasn't there. She did not make the grand entrance until about 6:30 and then "was so glad to have all you folks come up and see me."

But Mr. Rector was not to be denied. He had his inning when he put together Crepe Suzette a la Rector. The demonstration of skill and finesse of a master, and his line of patter, left little doubt among the guests that Mr. Rector's reputation as the greatest host New York ever knew was entirely correct.

Important players in "A Matter of Pride" are Frank Morgan, John Beal, Florence Rice, Janet Beecher, Cora Witherspoon, Erik Rhodes, E. E. Clive, Herman Bing and Barnett Parker. William Thiele is the director.

Crosby in Policeman Film

For Paramount release, Major Pictures started "The Badge of Policeman O'Roon," which Frank Tuttle is directing. It will feature Bing Crosby, Mary Carlisle, Beatrice Lillie and Andy Devine.

Under its own sponsorship Paramount started "They Knew What Happened." The key players are Lew Ayers, Louise Campbell, Roscoe Karns, Virginia Weidler and Edgar Kennedy. James Hogan is directing.

"Wild Horse Rodeo," Republic, will feature the "Three Mesquiteers," Robert Livingston, Ray Corrigan and Max Terhune. George Sherman is directing.

With H. Bruce Humberstone directing, Twentieth Century-Fox started "Checkers." Jane Withers is starred, supported by Stuart Erwin, Una Merkel and Alan Dinehart.

Two Finished by MGM

MGM completed two productions. "The Four Marys" will present Myrna Loy, Rosalind Russell, Franchot Tone, Walter Pidgeon, Nana Bryant, Leonard Penn, Ruth Hussey and Rita Johnson. Richard Thorpe directed.

Judy Garland, Sophie Tucker, Mickey Rooney, Ronald Sinclair, C. Aubrey Smith, Forrester, Harvey, Elisha Cook, Jr., and Lionel Belmore will be seen in "Thoroughbreds Don't Cry," which Alfred E. Green directed.

Two pictures likewise were checked off the active shooting list at Paramount. Carole Lombard and Fred MacMurray are starred in "True Confession," and John Barrymore, Porter Hall, Edgar Kennedy, Richard Carle, John T. Murry, Fritz Feld, Una Merkel and Tommy Dugan are featured. Wesley Ruggles directed. The cast for "Daughter of Shanghai" lists Anna May Wong, Philip Ahn, Charles Bickford, Larry Crabbe, Cecil Cunningham, Evelyn Brent, Anthony Quinn, John Patterson, Arthur Hohl, Frank Sully and Mae Busch. Robert Florey directed.

"Second Honeymoon" was finished at Twentieth Century-Fox. The cast, headed by Tyrone Power and Loretta Young, also includes Stuart Erwin, Claire Trevor, Marjorie Weaver, Lyle Talbot, J. Edward Bromberg, Louise Henry and Jayne Regan. Walter Lang directed.

At Columbia "American Legion" moved on to the cutting rooms. It features Mary Russell, Don Terry, Marc Lawrence, Robert Warwick, Dick Curtis, Arthur Loft, George McKay, Ivan Miller and Jimmy Hollywood. C. C. Coleman, Jr., directed.

Universal finished "Tim Tyler's Luck." Directed by Ford Beebe and Wyndham Giddings, it will present Frankie Thomas, Frances Robinson, Norman Willis, Anthony Warde, Earl Douglas, Alan Gregg, Edward Parker, Everett Brown, Kenneth Harlan, Jack Mulhall, Pat O'Brien, William Benedict and Al Shean.

Something New

There's something new under the Hollywood sun. Under the sponsorship of Jed Buell, long associated with Mack Sennett, an all-Negro musical western, "Harlem on the Prairie," is in production.

Already the subject of much speculation, the picture, which is, to say the least, a novel departure, will star dark Herbert Jeffries, formerly a singer with Les Hite's orchestra, and will feature the Negro comedians Miller and Manten.

Lew Porter, composer of the current hits, "Frijoles" and "Vagabond Dreams Come True," has been engaged to direct the music, which will feature two of his numbers and several other tunes, for which the background music will be song by the colored quartet, The Four Tones, Maceo Sheffield, well known Negro theatrical producer, has been signed to supervise.

'PULLING' OF LA GUARDIA 'TIME' PICTURE IS DENIED

Issue Featuring Mayor Will Go Into RKO's New York Theatres as Scheduled

Published reports of "a furor" reputedly created by the release of March of Time's feature on New York's mayor, Fiorello LaGuardia, candidate for reelection, dropped into the category of exploded rumors this week when Nate J. Blumberg, RKO theatre head, announced that the film would be exhibited in local RKO houses on schedule—one week before the mayoralty election.

Charges "Claque" Used

The New York *World-Telegram,* reporting on a broadcast made by Mr. Mahoney Tuesday night, said the Democratic candidate for mayor had charged that "Mayor LaGuardia used 50 policemen for a claque when the March of Time movie of the mayor's accomplishments was shown at Radio City.

"He ordered upwards of 50 patrolmen on duty inside the theatre with instructions to organize as a cheering squad. These men met every morning at the corner of 50th Street and Fifth Avenue and were paid the price of admission to the theatre. At 11 P. M. they met at the same corner, turned in their stubs and were discharged. What a spectacle for the Police Department of the City of New York."

The declaration by RKO's Mr. Blumberg came as an answer to an article published in the New York *Herald-Tribune* in which it was said RKO officials "had begged to be freed from handling the LaGuardia film through fear of Tammany reprisals."

Louis de Rochemont, head of March of Time, likewise expressed wonderment over the source of the newspaper story and added, "So far as I know, there's nothing to it." He also explained the opening of the picture at the Music Hall in New York was delayed for a week because of the fact the feature playing in the theatre at the time, "Lost Horizon," was so long it made it difficult to fit the reel into the program.

On this point, the *Herald-Tribune* said:

"When the feature (March of Time) was scheduled for its premiere performance at the Radio City Music Hall, in Rockefeller Center, it was reported, inspectors of the Manhattan Department of Buildings threatened to close the theatre because of technical violations of the building law." This Samuel Fassler, Manhattan commissioner of buildings, vehemently denied.

Played One Week

Both Mr. Blumberg and Mr. de Rochemont said the picture played one week at the Music Hall and that was all the time planned for it. *Motion Picture Daily* reported last Saturday: "The picture was withdrawn . . . after completing seven days of a 14-day run."

Mr. de Rochemont further discounted the reports of threatened reprisals by explaining that when the LaGuardia picture was made "I went down to Tammany Hall and argued and talked to have their side of the story presented in pictures, but they flatly refused. They said they wanted nothing to do with pictures."

March of Time planned, Mr. de Rochemont said, to present films on both Mr. LaGuardia and Jeremiah T. Mahoney, the Democratic candidate who will oppose Mr. LaGuardia at the polls.

To substantiate his assertion that there had been no delay in presentation of the film, Mr. de Rochemont explained that under the contract with the Music Hall March of Time reels cannot be shown at the Embassy, Broadway newsreel house, until the 15th day after they open at the Music Hall. The picture opened at the Embassy Thursday and will go into the RKO neighborhood houses next week, Mr. Blumberg said.

Tammany, when the reel was first released, "kidded" both March of Time and Mr. La Guardia for the "burlesque" but now, according to the headquarters of both candidates, motion pictures are going to be employed in the campaigns. However, definite plans on the type of pictures to be exhibited at clubs and street corners were reported undetermined as yet.

Little Newsreel Attention

Although March of Time officials, in releasing their LaGuardia picture, announced they believed the coming election held nation wide interest, the newsreels have given little or no space to the campaigns. William Montague, assignment editor for Paramount News, said his company had no plans for covering the campaigns. The policy of the newsreels generally is to stay away from local elections.

"Smashing Crime with Dewey," a political film describing the anti-racket activities of Thomas E. Dewey, candidate for district attorney of New York, already has made its appearance on street corners and will be shown up until Election Day.

Meanwhile, a theatrical and film division of the Non-Partisan Committe for the support of Mr. LaGuardia and Mr. Dewey has been formed in New York with Daniel Frohman as honorary chairman. Louis Nizer is chairman; Major Edward Bowes and Theresa Helburn, vice-chairman; J. Robert Rubin, treasurer, and Meyer W. Weisgal, secretary.

The membership includes George Abbott, Luther Adler, Richard Aldrich, Kelcey Allen, Maxwell Anderson, Helen Arthur, Brooks Atkinson, Edith Barrett, Norman Bel Geddes, Owen Davis, Crosby Gaige, Margalo Gillmore, Dorothy Gordon, George Heller, Arthur Hopkins, Lawrence Langner, Sam Levene, Philip Loeb, Leonard Lyons, Guthrie McClintic, Paul McGrath, Victor Moore, Clifford Odets, Donald Oenslager, Brock Pemberton, George Ross, Morris Ryskind, Sam Sax, Arthur Schwarz, Herman Shumlin, Leonard Sillman, Henry Travers, Richard Watts, Jr., and Rita Weiman.

The committee is planning a luncheon at Hotel Astor Monday.

Meadowcroft, Aid Of Edison, Is Dead

William Henry Meadowcroft, assistant and confidential secretary to Thomas A. Edison for a half a century, died of pneumonia last Thursday at his home in Boonton, New Jersey, after two years of failing health. He was 84 years old.

Mr. Meadowcroft was born in Manchester, England, May 29, 1853. He came to the United States in 1875 and became a law clerk and later was admitted to the bar. He followed a member of the law firm he served into the newly formed Edison Electric Light Company, when the incandescent lamp was only two years old.

For one brief interval Mr. Meadowcroft left Edison's service. That was in the middle '90's when he conceived a project to make illuminated signs with electric light bulbs. He made one such sign, the first in the world, for the New York Electrical Club. Mr. Edison did not hold any enthusiasm for the project. Mr. Meadowcroft left to organize a company to do it himself. Then he found that the Edison lamp works would not supply him with the small bulbs he required He quit and went back to his job.

Many years after, only a year or two before Mr. Edison died, he and his faithful Mr. Meadowcroft were returning from a New York dinner. Mr. Edison ordered the car to turn into Broadway and they rode the length of the theatrical section, ablaze with illuminated signs. As they swung toward the ferry, Mr. Edison nudged Mr. Meadowcroft:

"Bill—there was something to that damfool idea of yours, after all."

Mr. Meadowcroft was the philosophic sort to see nothing important but the humor of it.

Mrs. Meadowcroft died in 1918. They had two sons, William Miron and Charles Harry. William followed his father into the Edison service and Charles became a telephone engineer. Mr. Meadowcroft was buried Monday last in Boonton's Greenwood Cemetery.

W. E. Divestment Of Erpi Is Begun

In line with Western Electric's plans to reconstruct Electrical Research Products, Inc., D. C. Collins, vice-president of ERPI, announced Wednesday that effective November 1st ERPI's operating department under L. W. Conrow, general operating manager, will take over the sale of motion picture theatre service contracts in addition to his present duties which heretofore have been concentrated upon service inspection.

In effect a new division is set up which will handle not only actual servicing and equipment installation, as heretofore, but also sales of servicing contracts to exhibitors. It is the organization which will exist if and when Western Electric decides to abandon equipment sales through ERPI, in line with Western Electric's reputed intention to divest itself of ERPI.

The organization to put into effect this new phase of the operating department's duties will be headed by Bert Sanford, Jr., as service sales director; George L. Carrington, operating manager, and Stanley W. Stand, staff representative. In charge of and responsible for sales and operations will be the following district managers: L. J. Hacking, Boston; W. W. Simons, New York; E. V. Wilschke, Philadelphia; A. Fiore, Atlanta; R. Hilton, Chicago; O. Hunt, Kansas City; also F. C. Dickley, Detroit; H. W. Dodge, general manager of the western district, and W. E. Woodward, regional sales director in the Southeast.

Robert Taplinger, who has been signed as director of publicity and radio at Warner Brothers studios, and Thomas Fizdale, who has taken over the offices of Robert S. Taplinger, Inc., were to be guests of honor at a cocktail party Thursday evening at Yvres de Villiers' penthouse atop the Columbia Broadcasting Building in New York.

FILMS NOT FINANCING BROADWAY, BUT SUPPORT WRITER DEVELOPMENT

Companies, Except Columbia, Refuse to Back Plays, but Bureau to Aid Young Writers Will Be Continued

The large film producers evidently have no intention of returning to their former role of "angel" on the wholesale for the Broadway stage, but they definitely do intend to finance and otherwise encourage new playwrights, with the continued purpose of subsidizing a source of material for their film making in Hollywood.

Columbia Pictures' announcement of its re-entrance into play production has failed to re-arouse the interest of its film competitors in the stage, in which several of the majors were active up to a season ago.

However, all the large companies, save United Artists, again announced this week their continued interest in and financial support of the Bureau of New Plays for developing stories and writing talent in colleges.

As a further step in its play producing plans, Columbia declared this week that it not only is ready to enter actual play producing on Broadway this season, but the company also is prepared to sign the "Minimum Basic Agreement" of the Dramatists Guild. It was the increased demands of the playwrights of the Guild through the Minimum Basic Agreement that caused Hollywood producers to withdraw from the Broadway stage. The large companies, last season, openly declared that they would refrain from financing plays after the Guild had adopted the new basic contract giving playwright members of the Guild considerable additional rights, privileges and fees in the sale to Hollywood of their manuscripts.

Contracts with Playwrights

On Broadway it was said this week that several producers were somewhat bewildered over Columbia's reference to the "signing" of the Guild's minimum agreement, inasmuch as play-producing contracts are not made with the Guild but between producers and the playwrights themselves. The general assumption, however, was that Columbia would agree to the Guild's terms in any producing it undertook.

That Columbia "is serious" about its plans to produce Broadway shows, and already has obtained options on a number of plays, was disclosed last Friday by Jack Cohn, Columbia's vice-president, as he sailed from New York on the S. S. Normandie for England, Paris and Prague. Mr. Cohn announced that D. A. Doran had been named head of Columbia's new play-producing department.

Comedies Wanted

Mr. Cohn said that his company was not concerned with the attitude of other film companies toward the Guild's basic agreement: "We can't wait for the author problem to be straightened out. We've got to resort to every means possible to get new plays and talent." He added that the company is particularly in need of comedies. "Everyone in Columbia is striving to make the company the House of Joy," he said.

Additional plays will be inspected by Mr. Cohn in England, where there is also a possibility that Columbia will produce.

Spokesmen for Paramount, Warners, MGM, Twentieth Century-Fox, RKO and Universal, the other companies which discontinued play financing in protest against the new guild contract, were emphatic this week in declaring that their attitude had undergone no change and no production financing would be undertaken by them during this Broadway season.

Play Competition Opens

Last Friday marked the official opening of the second play competition of the Bureau of New Plays for awards, fellowships and scholarships. The Bureau, headed by Theresa Helburn, is sponsored by seven large picture companies, and is aided by an advisory council consisting of Walter Prichard Eaton, of Yale; Frederick H. Koch, of the University of North Carolina, and Kenneth Rowe, of the University of Michigan.

At the meeting last Friday, at Bureau headquarters, Radio City, New York, the board of directors, representing the seven major producers, "discussed and unanimously approved" the Bureau's policy "to encourage creative writing for the theatre by professional advice as well as financial assistance." At the meeting were: Marion Avery, Columbia Pictures; J. Robert Rubin, MGM; Russell Holman, Paramount; Leda Bauer, RKO Radio; Twentieth Century-Fox, Edwin P. Kilroe; Charles Beahan, Universal; and Jacob Wilk, for Warner Brothers.

"Close continued cooperation with the playwriting faculties at colleges had led Theresa Helburn and the board of directors to see that an additional step in bridging the distance between the academic and the professional theatre would be very valuable to students in playwriting," said a statement, which added:

"Therefore, in addition to the awards, the directors will make every effort to see that winners of awards and honorable mention will have practical contact with production in the theatre."

The intention is to secure the opportunity for these promising students to attend rehearsals of professional productions and to study professional production problems and their solution. An experiment in that direction was made during the spring and summer with a few of the winners of awards and honorable mention who watched rehearsals, or, introduced by the Bureau of New Plays, were employed as stage managers or extras.

"The directors of the Bureau," said Miss Helburn, "hope that this will lead in their future plans to a practical course in production for exceptional students selected by the advisory committee in cooperation with the heads of the college departments. For these students, conferences with leaders in various departments of the theatre—directors, scenic designers, actors—would be arranged, and their work would include actual attendance at production rehearsals. Particular attention would be focused on audience problems, which are hardest of all for the beginner in playwriting to realize."

Anyone who has attended college as graduate or undergraduate student since Sept. 1, 1931, as well as those now enrolled as graduate or undergraduate students, is eligible this year.

$500 to Each of Six Best

Awards of $500 will again be made to the authors of the six best plays submitted. At the discretion of the Bureau of New Plays, and on the basis of future promise and financial need, these awards may be increased to scholarship awards of $1,250 or to fellowship awards of from $1,500 to $2,500. More awards may be granted if the material submitted justifies it, or, if in the opinion of the judges the material submitted does not justify the full quota of awards, the Bureau of New Plays reserves the right to grant only as many as it recommends.

The recipients of such scholarship or fellowship awards will be expected to submit at least two plays within the year's tenure of the scholarship or fellowship or within six months thereafter, and in case of production of one or both of such plays, part of the scholarship or fellowship awards shall be considered as advance on royalties to be returned to the Bureau of New Plays for the maintenance of awards.

The Bureau of New Plays was founded May 4, 1936, by the seven film companies "to discover and encourage young playwriting talent for the theatre and to assist authors, not only with financial aid but with criticism and advice, toward a professional goal at a difficult period of their careers."

Warner Donates Apparatus

Harry M. Warner, president of Warner Brothers, this week presented to Rollins College, Winter Park, Fla., a complete modern sound picture recording system, according to Hamilton Holt, president of the college.

1936 Best Money Year Since '29, U. S. Reports on National Income

The American public last year had more money to spend on motion pictures and other amusements than in any year since 1929, it is indicated by the annual report on national income just issued by the Department of Commerce.

The national income in 1936, the department announced last week, amounted to $63,800,000,000, as compared with $55,000,000,000 in the preceding year and, it was commented, "this gain of nearly $9,000,000,000, or 16 per cent, was the largest, both absolutely and relatively, for any year of recovery."

The department's conclusions support the Treasury's experience with the admissions tax, collections from which in 1936 totaled very close to $18,500,000, a gain of more than $2,000,000 over 1935, while still further improvement in the national income this year is forecastable from the gain of more than $1,500,000 in admission taxes collected in the first eight months as compared with the corresponding period in 1936.

STAGE

THIRD

MUSIC

DOOR

WEEK

HALL



RELIEF IS SEEN FROM U. S. BUSINESS RULES

Security Act Report for Half Year; Court Upholds Companies on Trade Secrets and Right to Judicial Review

Two decisions made last week, one by the courts, the other by the government, affect the business procedure of motion picture and other lines under New Deal "alphabetical" regulations. In the first instance, the District of Columbia court of appeals halted the Securities and Exchange Commission from disclosing information supplied by reporting companies. In the other, exhibitor, producer, distributor and other employers subject to the old-age pension regulations of the Social Security Act were given a measure of relief from the heavy bookkeeping task imposed by the law, through an order issued by Commissioner of Internal Revenue Guy T. Helvering countermanding the requirement that employers file during October a quarterly information report for the period from July 1st to September 30th.

Instead of being required to report the amount of wages paid to each employee during the past three months, the Internal Revenue Bureau will permit the filing of a report next January, covering the period from July 1st to December 31st.

The relaxation of the bureau's regulations was seen as affording a highly desired measure of relief from an onerous bookkeeping task imposed upon employers by the law, which requires periodic reports in which must be listed separately wage data for every person employed for any time whatever during the period covered. Whether the policy of having these reports made at semi-annual intervals instead of quarterly, as first required, will be continued was not made known, however.

It was pointed out by Commissioner Helvering that the new order applies only to the one report, and that all other returns required by the act must be filed as scheduled.

Judicial Review Preserved

Motion picture and other corporations subject to the control of the Securities and Exchange Commission may not be deprived by the SEC of their right to a judicial review of orders requiring the disclosure of intimate information, publication of which might result in irreparable injury to them, it was held by the District of Columbia court of appeals on September 30th.

By its decision, the court nullified an order of the SEC prohibiting appeals from rulings that information regarding trade secrets, gross sales, salaries, and the like must be disclosed by corporations filing registration statements and annual reports.

The action of the court was of particular interest to motion picture companies, several of which last year sought unsuccessfully to induce the commission to treat their salary and other figures confidentially.

Three Companies Appeal

Court review of the SEC's policy was sought by three companies protesting orders that they must disclose information which they feared would result in damage to them. The appeal to the court followed rejection by the SEC of applications that such information be accorded confidential treatment, the companies contending that compulsory disclosure of the data would constitute unreasonable search and seizure, would amount to revelation of trade secrets, and was not in the public interest, and that the SEC's orders were arbitrary and capricious and without warrant of law.

Criticizing the SEC's policy and procedure, the court in its opinion held that when it is remembered that Congress, in express words, recognized the property right in trade secrets and in information which it is not in the public interest to reveal, and prohibited their disclosure, it is difficult to follow the SEC's argument based on the theory that the protection of this property right is subject to the unfettered decision of the SEC, or the still more far-reaching argument that Congress, in the language used in the act, purposely denied the right of appeal.

No Large Stock Trades

From its own headquarters in Washington, the Securities and Exchange Commission continued reporting on stock and other corporate changes in motion picture and other corporations, reporting last week that trading by officers and directors of motion picture companies in the securities of their own organizations in August was light.

No large trades were reported in August in the securities of any of the film concerns for which returns have so far been made, the most important disclosure made by the SEC being in the release of a series of reports on International Cinema, which had been held for several months for correction, and which showed that in July, 1936, H. T. James, Los Angeles, relinquished to the company 40,000 shares of common stock held through Regan, Day, Inc., and in May, 1937, disposed of the remaining 200,000 shares which he held.

Further liquidation of the Twentieth Century-Fox securities held by the Chase National Bank, New York, under escrow agreement, which it has been disposing of gradually, was shown in the sale during August of 379 shares of common and 758 shares of preferred. At the close of the month, it was shown, the bank still held 345,732 shares of common and 691,664 shares of preferred stock.

In Columbia Pictures, the SEC reported, Jack Cohn, vice-president, New York, acquired 12 shares of common and 773 common voting trust certificates, and at the end of August held 529 shares of common and 39,707 certificates.

In Educational Pictures, Norman C. Nicholson, New York, acquired 250 shares of common and 557 warrants for common, which comprised his total holdings in those stocks at the close of the month.

Disposition of 600 shares of Loew's, Inc., common by David Bernstein, New York, and 25 shares by J. Robert Rubin also was reported. At the close of August, Mr. Bernstein still held 8,680 shares and Mr. Rubin 16,958 shares.

The only other transaction reported was the disposition of 700 shares of Pathe common by J. Henry Briggs, New York, who at the end of August held 100 shares of the stock.

CBS Elects Colin, Dean

At a meeting of the board of Columbia Broadcasting System, Inc., last week, Ralph F. Colin, general counsel of the corporation was elected a director and S. R. Dean, previously a comptroller, was named an assistant treasurer.

Universal Revenue Increases $400,000 For 9-Week Period

An increase of $400,000 in revenue for the first nine weeks of the 1937-38 season as compared to the same period last year, was reported this week for Universal by R. H. Cochrane, president.

In accordance with the studio's plan to release 12 top budget features during the year, Mr. Cochrane said, Universal has for each of the next three months a big picture on the same production basis as "100 Men and a Girl."

The first of these is "Merry-Go-Round of 1938," a B. G. DeSylva production; the second, another DeSylva production, "You're a Sweetheart," starring Alice Faye, and the third, "Mad About Music," in production and starring Deanna Durbin.

During the week ending September 25th, the gross receipts of the company were at the highest figure since 1929, it was announced. The increase was attributed mainly to "100 Men and a Girl."

Rufus Le Maire, executive assistant to Charles R. Rogers, Universal vice-president in charge of production, resigned Monday, although his contract still had a year and a half to run.

Fred S. Meyer, general studio manager, will leave Universal when his contract expires Saturday.

New Canadian Company

Distribution plans for the Universal product in Canada have been completed with the creation of Empire-Universal Films, Ltd., through the amalgamation of Empire Films, Ltd., and Canadian Universal Films, Ltd. Oscar R. Hanson, who formed the Empire company five years ago, is president of the new corporation.

The vice-president is Paul Nathanson, son of N. L. Nathanson, president of Famous Players Canadian Corporation. Claire Hague, general manager of Canadian Universal for the last 25 years, remains as New York representative for Universal.

A. W. Perry, general manager of Empire, has become general manager of Empire-Universal Films, while the new general sales manager is I. H. Allen, formerly Montreal branch manager of Empire. A. Leduc succeeds Allen as manager of the Montreal office.

Sales managers for Universal product in the six Canadian key centers have been appointed as follows: Toronto, Sam Brint; Montreal, L. Rosefield; Winnipeg, F. L. Vaughan; Calgary, J. A. Wilson; Vancouver, W. B. Adamson; St. John, W. A. Sault.

The following have been named as branch managers of Empire-Universal Films, Ltd.: Toronto, Archie Laurie; Montreal, O. Leduc; Winnipeg, D. V. Rosen; Calgary, J. Palansky; Vancouver, J. E. Archer; St. John, G. M. Hoyt. These managers will have direct charge of sales of Republic, Educational, G. B., Associated British and Herbert Wilcox Pictures, General Films Distributors and Capitol Films, the last five named being British.

State Job for Wood

Pete Wood, secretary of the Independent Theatre Owners of Ohio, has been appointed a member of the Ohio Board of Building Standards by Governor Martin L. Davey. The position pays $10 a day, or a limit of $1,500 a year, with expenses.



VICTORIA THE GREAT

Sixty years a queen . . . and every day a woman . . . madly in love



Her diary told it all! . . . The story of Victoria and her fiery Prince Consort! . . . All the things the world has been dying to know about love and life behind the throne as Britain trod in thundering glory over half the world! . . . Filmed in the actual locales where it really happened!

At last the screen finds a subject to tax its mighty power! . . . Here is epic sweep that dwarfs imagination! . . . Here is intimate romance that plumbs the heart! . . . Here is dramatic impact that storms the soul! . . . Here is one of the greatest motion pictures ever produced!

VICTORIA THE GREAT

with

ANNA NEAGLE ★ ANTON WALBROOK

H. B. WARNER ★ WALTER RILLA

Produced and directed by

HERBERT WILCOX

With Scenes in TECHNICOLOR

Screen play by Miles Malleson and Charles de Grandcourt

RKO RADIO PICTURES

LITHO U.S.A.

TELEVISION MOVES ONTO LARGER SCREEN AND INTO AIR CHANNELS

RCA Gives First Public Demonstration, on a Screen Increased in Size to Three by Four Feet

Three hundred film technicians, inventors and laboratory workers returned last weekend to their test tubes and work benches from the fall convention of the Society of Motion Picture Engineers, in New York, after having seen television "grown up," in size, if not in technical perfection or commercial practicability.

After four days of technical discussion of new developments in practice and procedure in the mechanical phases of production, distribution and exhibition, the SMPE conventioneers, on the invitation of David Sarnoff, chairman of Radio Corporation, turned their attention, finally, to television. In a 30-minute program put on by Mr. Sarnoff in the towers of the RCA Building, at Rockefeller Center, the SMPE witnessed the growth of the budding media from its former screen size of seven-and-one-half by 10 inches, as shown on November 6, 1936, to the much larger screen size of three by four feet.

It was the first public demonstration of the new RCA cathode-ray projection tube creating a larger picture, and took place as the NBC television transmitter on the Empire State Building sent a program, received from the National Broadcasting studios, back to the RCA Building and the SMPE audience.

The NBC television transmitter was only recently equipped with a new antenna system, advanced by RCA engineers as "materially improving" the field-test transmissions.

A new tube described by RCA as being of "intense brilliance" producing black-and-white images also was demonstrated for the first time.

Mr. Sarnoff addressed the SMPE engineers before the demonstration. He said "television is today an unfinished product," and traced its progress from June 29, 1936, when RCA "brought television out of the laboratory" and "into the open air." "Definite and promising achievements" have been accomplished in the 16 months, Mr. Sarnoff said.

"Where one year ago each separate image was 'scanned' with 343 lines, today we are scanning with 441 lines," he continued, adding: "This standard of picture-definition is now generally regarded as satisfactory.

Color and Brilliance Changed

"During the past year the color of television pictures has been changed from green, to black-and-white, and their brilliance greatly increased. The size of the picture has been increased from approximately five-by-eight inches to seven-by-ten inches—almost double the area. In addition, important progress has been made in projecting television pictures of approximately three-by-four feet onto a screen," which was the screen size witnessed by the SMPE conventioneers.

Mr. Sarnoff disclosed that "the broadcasting service of RCA—The National Broadcasting Company—has also made significant progress, in the development of television programs," referring to lighting and make-up, sound effects, scenic design and studio architecture.

"New techniques for the writer, the director, and the actor are being explored" by NBC, he added, admitting that "practical experiments with outside television pickup equipment will get under way within the next few weeks."

While forced to "borrow much from the stage, the screen, and sound (radio) broadcasting," Mr. Sarnoff said that television, in addition, "must blaze many new trails in order to develop a form of presentation fitted both to the scope and limitations of the new medium."

Other Obstacles Faced

And while "the technical problems yet confronting us are formidable," he added, "they are not the only obstacles which lie in the path of television's commercial introduction to the public on a general scale. In evolving a satisfactory program technique we have already learned that television programs will cost much more money than sound broadcast (radio) programs. If television programs are to be provided through the support of commercial sponsors, advertisers must first be furnished with sufficient circulation to justify their expenditures. Here we have the dual problem of simultaneously creating a cause and effect: we must create large audiences in order to support costly programs, and we must build costly programs in order to attract large audiences.

"To meet the requirements of a nationwide television service, vast sums of money must still be invested in new facilities," the RCA chairman told the SMPE conventioneers. "The present range of useful television signals is less than 50 miles," he added. "The creation of even limited networks, with connection by coaxial

(Continued on page 40, column 1)

ACADEMY ANSWERS SMPE CHARGES

The 42nd semi-annual convention of the Society of Motion Picture Engineers reached adjournment at New York's Hotel Pennsylvania, last Friday, without a word from the Academy of Motion Picture Arts and Sciences, in Hollywood, on the SMPE's charges, made on the convention floor, that the Academy unnecessarily is saddling exhibitors with a bill for $1,000,000 to meet the Academy's new standards in projection apertures. Later, however, Major Nathan Levinson, vice chairman of the Academy's Research Council, asserted that the "million-dollar" cost for projection aperture changes is "grossly exaggerated," and explained that if the change is approved, adoption would be optional with each exhibitor.

New officers were elected and some 50 technical papers and discussions filled a five-day program. The convention voted to meet in the spring at the Wardman-Park Hotel, Washington, in April.

FCC Takes First Step to Assign Specific Service Channels, Which Would Become Effective October 13, 1938

Taking its first step in anticipation of the advent of commercial television, the Federal Communications Commission on Monday assigned to that service specific channels in the ultra-high frequencies.

The placement of television this week was part of a revision of distribution of channels to various services on the frequencies between 10 and 300,000 kilocycles, adopted by the Commission October 13th to become effective on that date in 1938.

No changes were made in the assignments between 10 and 25,000 kilocycles, which include the broadcast band and frequencies assigned to motion picture producers and to some short-wave broadcasting stations. The channels between 25,000 and 27,000 kilocycles were somewhat changed, and assigned to broadcast and Government use, and those between 27,000 and 28,000 kilocycles were assigned to general communication and Government use.

In announcing its first permanent assignment of frequencies in the ultra-high frequencies, the commission set aside the 33,540 and 35,540 kilocycle channels for use of motion picture producers and geophysical services, and set aside seven channels between 44,000 and 108,000 kilocycles and 12 channels between 156,000 and 300,000 kilocycles for television. Each television channel is to be six megacycles (6,000 kilocycles) in width, and provides for both the picture broadcast and the accompanying synchronized sound.

The commission also set aside 75 channels between 41,020 and 43,980 kilocycles for regular broadcast stations and 16 channels between 30,830 and 39,820 kilocycles for relay broadcast stations, and in the near future will consider the needs and requirements for high frequency broadcast stations using both conventional and frequency modulation, as well as the needs of educational broadcast systems.

The new schedule of frequencies was based on studies which have been made during the period since extensive hearings were held on the subject in June, 1936.

In its report designating the new assignments, the commission declared its firm intention, first, of keeping television on an experimental basis until it has been perfected and, second, of then preventing the creation of any monopoly in television broadcasting. Television stations licensed after the new allocations become effective will be assigned to channels on an experimental basis with the same requirements as are now impose which will be continued until remaining technical problems have been solved and standard. of transmission and reception are adopted.

"The action taken by the commission today with respect to television is merely one step of many which are required before television ca become a reliable service to the public," it was explained. "Some of these many steps must be taken by the industry in the development of proper standards which in turn the commission must approve before television can technically

(Continued on page 40, column 3)

SHE GOT HER MAN WITH A SOCK IN THE EYE!

A fast and furious fun show...with fire-eating Barbara as the hard-hitting heiress from Texas on a matrimonial man-hunt . . . and high-comedy Herbert as the night club playboy who didn't want to go to work!... BOX-OFFICE LAUGHS FROM THE FIRST PUNCH TO THE LAST CLINCH!

Barbara STANWYC



ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

While shells sang overhead and snipers' bullets ripped through tree branches, Melanie Pflaum, United Press correspondent in Madrid, crouched in a Loyalist trench opposite the Casa del Campo and watched a company of young Red militiamen take their "screen tests."

A motion picture newsreel cameraman was taking action pictures of helmeted soldiers rushing from their dug-outs supposedly to go "over the top" in an attack.

A captain personally selected each man for the scene.

"We always pick the best-looking ones," he explained to the reporter, "so the American girls will see in the movies how handsome our young Loyalists are."

▽

Mrs. Temple, mother of bonanza Shirley, was sitting at home, in Hollywood the other evening when the phone rang. It was a London newspaper. "Is it true," queried the reporter, "that Shirley's head is shaved and she wears a wig!"

▽

Samuel Goldwyn is happy to announce an addition to his huge production staff in Hollywood, in the person of Irving Sindler, whose title is no less than "Yowl-Shusher." Mr. Sindler at this moment is yowl-shushing some 300 cats who are appearing with the Roaring Ritz Brothers in Mr. Goldwyn's "Goldwyn Follies."

The cats, however, while a part of "Goldwyn's Follies," are, by no means, follies of Mr. Goldwyn, but rather of the Ritzes. The original script provided for only three cats, one each to be carried by the three brothers. In typical Ritz reasoning, they concluded that if three cats brought so many laughs in the picture, 300 would bring 100 times as many.

Adolphe Menjou, appearing in the film with the Ritzes, will never forgive them for their cat-fancying, for in order to make certain that the 300 cats follow Menjou in one scene, the director has Menjou's trouser cuffs sprinkled with fish-oil—Adolfe Menjou of such meticulous, such immaculate dress.

▽

And now that the Jergens toilet lotion people, National Broadcasting Company and Radio-gossiper George Fischer have the Duke of Windsor heading up the motion picture business clear through from here to both Poles, it appears appropriate to report that our own Hollywood movie-writer Gene Towne brings back word from a tour through Europe that the Duke is "on the wagon," presumably, he added, an "inspiration" from his American Duchess, "Wally" Simpson. And Mrs. Duke of Windsor herself is making progress, Gene Towne adds. "She is plain," he explains, "and everywhere she goes women look at her and say, 'What has she got that I haven't got?'" (The answer to that, of course, is: A King of England!)

▽

M. G. Shackelford, film salesman for Monogram working out of Kansas City, has returned from a trip in his territory to report that he had found the country's youngest theatre employee.

Dolores Neeley, sister of Glen Neeley, operator of the Empress theatre at Arma, Kansas, is 13 years young, and has been "on the job" as house cashier for her brother since she was ten. But, then, over in the Kentucky hill-billy mountain parts she'd be a grandmother already.

A striking instance of human courage is described with rare realism in a book written by John Farrow, motion picture director in Hollywood, and titled "Damien the Leper," about the life of Father Damien of Molokai and the leper colony of the South Seas. No priest ever returned from Molokai.

One of the most unusual incidents described by Mr. Farrow concerned the Provincial of Father Damien and his attempt to visit Father Damien at the time the law of isolation of the Molokai Leper Colony became strictly enforced. Damien had not seen anyone from the outside world for several months, and when the little steamer carrying the Provincial blew a blast, the priest rushed to its side in a small rowboat, navigated by some of the more fit lepers. But the Captain would neither allow the Provincial to go ashore, nor Damien to come aboard, reminding him of the new law.

The disappointed priest pleaded that all he wished was a few minutes in privacy with his Superior so that he could make his Confession. But the Captain said he had to obey the law.

"Then," said Damien from the bottom of the accomodation ladder, "I shall make my confession here."

The Provincial took his place at the rail above, and the hubbub of the ship's deck died down to silence. Below, the tiny craft was rising and falling with the motion of the water. And from it Father Damien made his confession. He died shortly thereafter—a leper.

▽

Pennsylvania's most recent freakish censorial eccentricity, the banning of some so-called "political propaganda" features from Spain under the censorship law which has to do with morals alone, reminds of the classic example of something or other when one of the early Mickey Mouses rendered "Clarabelle Cow" attentatively engaged in reading Elinor Glyn's celebrated "Three Weeks." When the cartoon reached the movie houses of Pennsylvania, it caused such a rumpus among the "respectables" that it had to be immediately withdrawn. The clique which succeeded in banning the book as "obscene" did not like the idea of even an imaginary cow reading "such stuff."

▽

The collective groups around outlying Palestine for some time had been furrowing their brows over the matter of motion pictures. The settlers had been feeling a strong desire to see a film occasionally. But the cinema was a luxury which the budget of the cultural committees could not meet. Finally, someone hit upon the idea of buying a motor lorry and projector for an iterant showhouse, and pro-rating the expenses monthly among the various "kibbutzim." Came the day for the first screening. There were many on hand who had not ever before seen a film, and others who had not attended a picture for many years.

The caravan made its first appearance at Givat Brenner. Practically all the 600 settlers had come to see Mickey Mouse, of ancient vintage (1929), but, still, Mickey Mouse. Mickey, however, and his "Ali Baba and the Forty Thieves" were not a roaring success. Mickey's Ali Baba, the thieves and even the camels made the initial mistake of speaking English and not providing Hebraic titles. The children, particularly, were under the impression that Mickey, Ali, thieves and even camels speak Hebrew.

Sam Goldwyn, in signing Pascha Heifetz, noted concert violinist, accomplished what several other producers, including himself, had failed to accomplish after numerous attempts. But Mr. Heifetz frankly admits that already he shivers with apprehension when he thinks about going before the camera. The fact of the matter is that Mr. Heifetz has the whole winter in which to shiver, for his picture for Mr. Goldwyn will not be produced until next spring.

The violinist has some pretty definite ideas about his picture work. He was asked, for example, by a New York *Times* reporter, would he object "if Robert Taylor should be allowed to play the 'love interest' in the film. Heifetz replied that Taylor could play the "love interest," "so long as he doesn't play the violin."

Mr. Heifetz was telling a group, which included Harpo Marx, that he was virtually supporting his family when he was only seven years old.

"And before that," cracked the flippant Harpo, "I guess you were just a bum."

▽

In its quest for pictures of the Sino-Japanese War, Universal Newsreel arranged with a Chinese "free-lance" cameraman for the exclusive rights to any pictures which he takes in northern China. The agreement provides that the film be paid for by the foot, but there was no set figure on the amount to be paid.

The cameraman apparently is well aware of this lack of price provision in the agreement, for after shooting some 4,000 feet, he informed Universal's editor, Charles Ford, that the film would become their property at the rate of $5.50 per foot, and that they would have to buy the entire 4,000 feet—paying $22,000; and, getting enough film to clutter up the entire contents of five Universal newsreels.

"Price prohibitive," cabled Mr. Ford. So the Chinaman dropped his price to $1.50 a foot and allowed Universal to pick out 600 feet of the best of the lot.

▽

Nominated for America's No. 1 airplane customer is George Jessel, who flew in the other evening from Hollywood to have dinner on Broadway with some friends, and winged westward the same evening.

▽

Printer-Knows-Best-Department:
Referring to the elaborate published program announcing Bill Briemann's new Ambassador Theatre, Baltimore, as: "The Ambassador Theatre—The SALOON of the Cinema."

▽

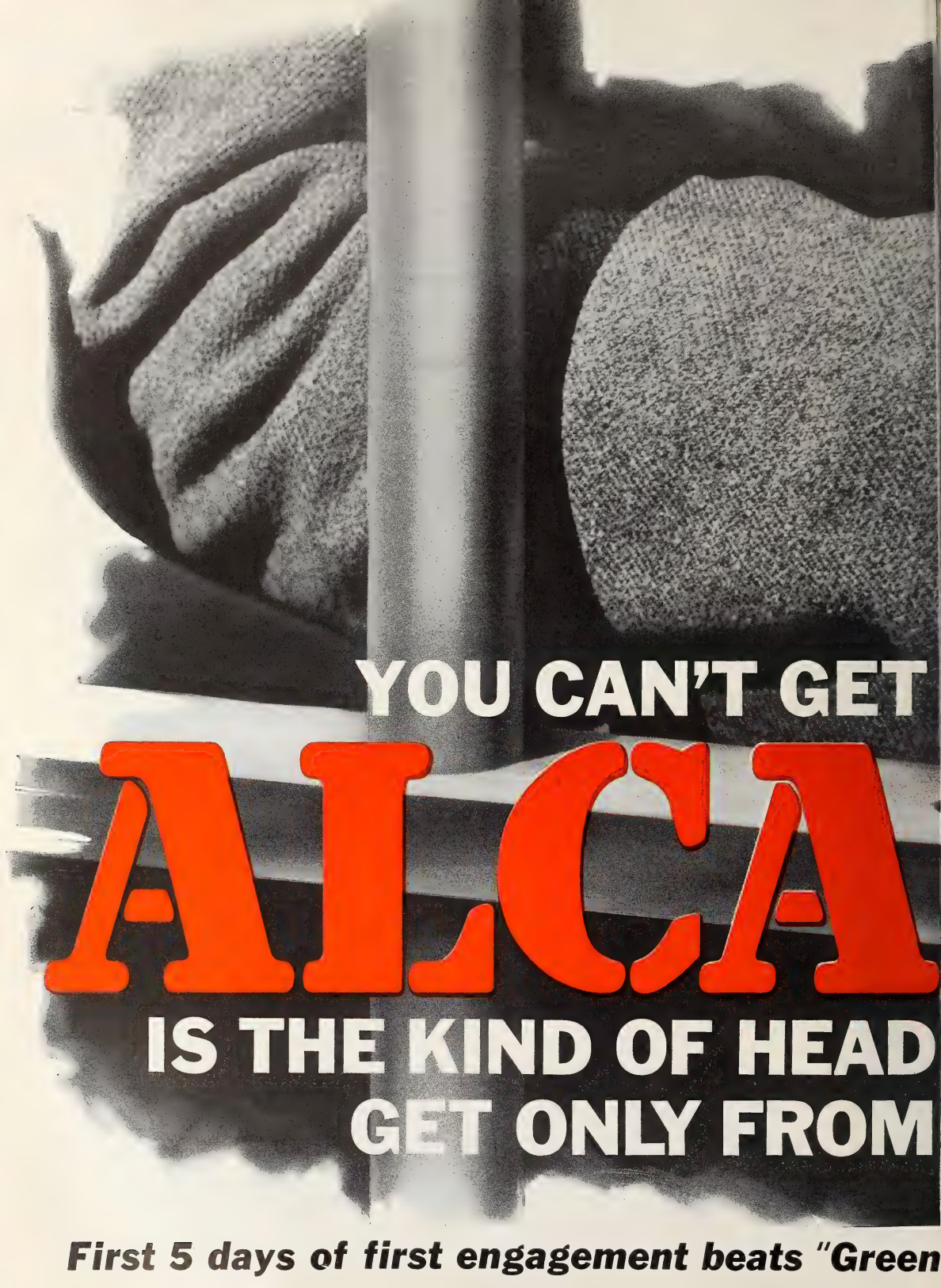
Max (Paramount cartoon producer) Fleischer interrupted his long-drawn-out controversy with the unions long enough to report to Paramount's home office that twins—a boy and a girl—were born in Melbourne, Australia, a few days ago, and have been named Popeye an Oliveoyl, in honor of Mr. Fleischer's cartoon characters.

▽

Harry Joe Brown, motion picture director in Hollywood, is vociferously complaining to the United States Government for a federal income tax allowance of $683—spent on Christmas cards last December!

▽

Hollywood studio workers' password: "Have you joined anything yet?"



First 5 days of first engagement beats "Green



ight" and forces extended time (N.Y. Strand)!

IN THE COURTS

Paramount Asks Review Of Screen-Credit Verdict

Interpretation of the screen-credit clause of a contract between Paramount Productions and Walton Hall Smith, author, last week was asked of the supreme court, in Washington, by Paramount, appealing from a decision of the ninth circuit court of appeals in Southern California affirming a verdict of a lower court under which Mr. Smith was awarded $7,500 as damages.

In appealing to the Supreme Court attorneys for the company explained that a contract was entered into with Mr. Smith for the purchase of rights to his story, "Cruise to Nowhere," under which he was to be given credit on the film for any picture in which the story was used.

The company produced a film, "We're Not Dressing," which Mr. Smith claimed was adapted from his story, in which he was given no credit.

In defending the suit, the company claimed that while the story had originally been purchased for use as a background for a musical picture, it had been discarded as too heavy and a new story prepared by some six writers who were produced in court to testify they had never read or heard of the author's story, and the author accordingly was not entitled to credit.

MGM Hits Validity Of Copyright Laws

The constitutionality of Section Two of the United States Copyright Law in its relationship to unpublished manuscripts was challenged in the United States district court in New York last week by the Metro-Goldwyn-Mayer Corporation, Metro-Goldwyn-Mayer Distributing Corporation, Culver Export Corporation, Loew's, Inc., and Frank Dolan, when they filed a general denial to the copyright infringement suit brought by Henry Rose.

Mr. Rose claims infringement of his story, "Burrow Burrow," in "Man of the People." The defendants claim that Section two conflicts with Article one, Section eight, Clause eight of the United States Constitution in so far as it grants statutory copyright to unpublished works.

Weisman Authorized To Settle Fox Suits

Circuit Judge Martin T. Manton in the United States district court in New York last week authorized Milton C. Weisman, equity receiver of the Fox Theatres Corporation to settle two anti-trust suits against American Telephone and Telegraph, Western Electric and Electrical Research Products, Inc., for $22,500. The suits were filed in 1934 for a total of $1,577,500.

Louis Karasik, attorney for Mr. Weisman, said this week that a similar suit of General Talking Pictures Corporation and the Duovac Radio Corporation had been dismissed in the Delaware federal court. He said that the possibility of recovering judgment in the face of that decision was remote and that $50,000 to $75,000 would be required to bring the suit to trial. Mr. Karasik was allowed $6,000 out of $9,000 requested for his services in the suit.

Bartholomew Case Finally Settled

Clement Shinn, judge of the superior court, Los Angeles, this week approved the new Metro-Goldwyn-Mayer contract of Freddie Bartholomew under which the boy receives $2,000 weekly for 40 weeks of each year for two years. The studio has options for two additional years. An unusual contract angle cuts the boy actor's salary to $1,250 weekly for the two years of the option period on the ground that the boy will be adolescent and his box office draw may decrease.

The contract also provides for $3,000 weekly for Bartholomew if the studio exercises the contract clause calling for personal appearances, although they are limited to six weeks in each 40-week period.

Under the contract Myllicent Bartholomew, aunt, receives $100 weekly and if the boy travels she receives that sum plus reasonable expenses for herself.

Still to be determined is the fee of William Neblett, Miss Bartholomew's attorney. Mr. Neblett disclosed in court that Louis B. Mayer had already paid him $10,000, but Mr. Neblett is asking for $15,000 more.

Companies Reorganizing Face Possible Tax Levies

The decision in Boston Friday by referee in bankruptcy Arthur Black that Amoskeag Manufacturing Company is subject to the Social Security law, is said by federal officials there, to pave the way for collection by the Treasury Department of huge sums from other corporations undergoing reorganization or liquidation.

The Amoskeag case was viewed by Washington as a national test.

Referee Black decided that a corporation undergoing reorganization or liquidation under section 77B of the Bankruptcy Act cannot be classified as a federal agency and thus escape contributions for Social Security and Unemployment Insurance. Referee Black found that the federal court did not assume control by naming trustees, but only assisted the company to liquidate. Trustees now in control of Amoskeag have 10 days to appeal.

New York Local Wins Court Move

Local 306, New York, gained a partial victory in the New York supreme court this week in its suit to enforce the 10-year contract made with the Independent Theatre Owners Association last January. Justice Samuel Rosenman signed a temporary injunction which requires Paradise Pictures Corporation, owners of the Belmont theatre, to employ only members of the union and to pay the union $275 per week for the operation of the projection booth.

Kay Francis Files Federal Court Suit

Kay Francis filed suit in United States district court in Los Angeles last week asking that her contract with Warner Brothers be annulled. She charges that Warners broke her contract when they gave Claudette Colbert the starring role in "Tovarich."

OBITUARIES

Philip E. Meyer Dies After Long Illness

Philip E. Meyer, associated in the distribution end of the motion picture industry for 25 years, died last Thursday at General Hospital, Manhattan. He was 46 years old and had suffered from a lingering illness that resulted in his retirement from business activity.

His last post was as manager of the New York exchange of Principal Pictures. Previously he had been associated in sales capacities with Gaumont British, Columbia, Tiffany and Pathe and, at one time, operated the general exchange in the Film Center.

He is survived by his widow, Helen; a daughter, Bernice, three sisters and three brothers, Manny, who is associated with Ben Levine at the Royal Exchange; George, who is a song writer, and a third brother who works for Columbia studios.

George V. Browne

George V. Browne, who operated the Garden theatre, Boston, died at his home in Hopkinton. He was 57 years old and was director of the Motion Picture Theatre Owners of America and Massachusetts.

Bernard Moriarty

Bernard A. Moriarty, 48, vice-president of the Crescent Film Corporation, an independent producing company, died in Los Angeles from pneumonia. Funeral services were held in Springfield, Massachusetts.

Thompson Buchanan

Stricken with a heart attack, Thompson Buchanan, 60, a playwright, died recently at Louisville. He was a former newspaperman and at one time was associated with Goldwyn Pictures and with Famous Players.

Martin C. Schick

Martin C. Schick, motion picture engineer, died at his home in Fort Wayne, Indiana, of a heart attack. He is survived by his wife, parents and two sisters.

James Marcus

James Marcus, character actor who entered motion pictures in 1916 after a long stage career, died in Hollywood at the age of 70.

Francis J. Taney

Francis J. Taney, 38, who was credited with the distinction of being the first booking agent to book Paul Whiteman as a dance orchestra, died in Good Samaritan Hospital, Hamilton, Ohio.

Paul Anthony

Paul Anthony, 27, projectionist at the O'Fallon Theatre, North St. Louis, died from injuries suffered when his automobile crashed into an intercity bus near St. Louis.

Harry H. Burford

Funeral services were held in LaCrosse, Wisconsin, last week for Harry H. Burford, 64, who had been booking agent for LaCrosse Theatres Company since 1919.



and then just when you think the screen has reached the fullness of its powers, new wonders come—

Since films began, there is none

Goldwyn – Mayer's superb Clarence

"Conquest" starring Greta Garbo and

the costliest film ever made and stirring be



PRAISE TO THEM ALL!
GRETA GARBO and
CHARLES BOYER
in Clarence Brown's Production of
"CONQUEST" with
Reginald Owen · Alan Marshal
Henry Stephenson · Leif Erikson
Dame May Whitty · C. Henry
Gordon · Vladimir Sokoloff
Screen Play by Samuel Hoffenstein,
Salka Viertel and S. N. Behrman
Directed by Clarence Brown
Produced by Bernard H. Hyman
A Metro-Goldwyn-Mayer Picture

to equal Metro–

Brown production

Charles Boyer. It is

ond words in its drama!



Garbo

Boyer

"Conquest"

M-G-M



LITHO U

IN THE CUTTING ROOM

Hollywood Hotel

(Warner Bros.)

A Hollywood Story

This is to be a Hollywood fable, the old success story, set to music, produced on a large scale, with a wellknown feminine newspaper and radio commentator receiving second billing.

Hollywood stories being such as they are and audience familiarity with them being such as it is and the Warner reputation for turning out picturesque musical films being generally accepted, the showmanship interest in this forthcoming addition to Hollywood revelations, which takes its title from an established radio broadcast, rests, from an exhibitor's viewpoint, in information as to who will be in it, who concocted the screen story, who supplied the music and lyrics, and who is directing it.

For names, as the order of their importance in the feature is accepted, "Hollywood Hotel" will present Dick Powell, Rosemary Lane, Lola Lane, Frances Langford, Hugh Herbert, Ted Healy, Alan Mowbray, Grant Mitchell and Louella Parsons. Among others to be seen are Johnnie Davis, Mabel Todd, Allyn Joslyn, Edgar Kennedy, Eddie Acuff, Paul Irving, Glenda Farrell, Fritz Feld, William B. Davidson, Benny Goodman and his Swing band, and Raymond Paige and his orchestra.

Under the supervision of Sam Bischoff, Jerry Wald and Maurice Leo prepared the original story which Wald, Leo and Richard Macauley whipped into screen form. Music and lyrics are credited to Johnny Mercer and Dick Whiting, and the director, Busby Berkeley, in addition to his other accomplishments, also was responsible for the unique finale in "Varsity Show."

The theme has to do with how the starch is knocked out of a temperamental star when a screen novitiate and a greenhorn are engaged to pose as the star and her escort.

Release date: After Jan. 1, 1938.

The Bad Man of Brimstone

(MGM)

Western Melodrama

If, thinks MGM, it didn't give this picture the benefit of class production and didn't pack the cast with names whose box office pull is established, it might have an outdoor action film such as Gene Autry, George O'Brien et al make. Considering what Messrs. Autry, O'Brien and others do at the box office, MGM would not be doing quite right by itself if it did not include in its western such notables as Wallace Beery, Joseph Calleia, Lewis Stone, Guy Kibbee, Bruce Cabot, Cliff Edwards, Guinn Williams, Arthur Hohl, Noah Berry, John Qualen, Raymond Hatton, Charley Grapewin, Robert Barrat and Virginia Bruce. Dennis O'Keefe is a yet untested quantity but the studio thinks mighty well of him.

In this forthcoming feature, on which neither intelligent effort nor monetary expense has been spared, some of the character names are: Trigger, Eight Ball, Blackjack, Buzz, Vulch, Skunk and Loco. There's also a Horned Toad, and Saddlenose. Such identities adequately should key the theme, a tenderfoot from the East tossed in with a lot of boisterous, blustering, swashbuckling buckeroo banditti. Wallace Beery, the astounding Pancho Villa in "Viva Villa," is the Bad Man. The time of this story, which is built on an unusually treated relationship, is the 1880's when bad men really were bad. The locations used are, mainly, Brice and Zion Canyons in Utah, which will make possible the expected scenically beautiful backgrounds. Planned to be a rooting, tooting action attraction, it does not seem, at this writing, that anyone will do any singing in it.

J. Walter Ruben and Maurice Rapf prepared the original story, which was adapted by Cyril Hume and Richard Maibaum. Mr. Ruben, who also directed, is not recorded as a western director, but he did make Wallace Beery's "The Good Old Soak" and "Old Hutch."

Release date: Nov. 19, 1937.

This Woman is Dangerous

(Warner Bros.)

1937 Style Comedy-Romance

The studio publicity department looks upon this as the most important and best all-around story Kay Francis ever has had. It describes it as "sparkling with delightful wit and modern hilarious comedy . . . heart touching at times, yet always full of the 1937 style romance." The key reason for the belief undoubtedly is found in the "1937 style" qualification which unquestionably means that Miss Francis, for the moment, is going to forego seriously toned melodramatic romance and follow in the foot steps of Irene Dunne, Myrna Loy, Carole Lombard and others as a comedienne.

The situations in the story seem to be promising of such a result. Kay deserts her prospective groom, Ralph Forbes, at the altar, marries a genius (naturally quite batty) advertising man, Pat O'Brien, employee of her father, Thurston Hall and Forbes. Romantically things go all right for the pair until Hall believes he is young again and takes up with a blonde; he also takes up the firm's ready cash. Then Kay butts into her husband's business and the story takes queer and hilarious quirks. Eventually Kay is convinced that her place is in the home and that O'Brien really is an advertising genius.

Besides those mentioned the cast has quite a few attractive names. Listed are Herbert Rawlinson, Melville Cooper, John Eldredge, Grant Mitchell, Sarah Edwards, Georgia Caine, Joyce Compton, Josephine Whittell and Gordon Oliver.

The production is based on a *Saturday Evening Post* story by A. H. Z. Carr, the original title having been "Return from Limbo." Horace Jackson, who did the screen play, numbers among his credits the recent "Suzy" and, some time ago, "Animal Kingdom." Direction is in the hands of Stanley Logan, who made Miss Francis's last picture, "First Lady."

Release date: Tentatively December 16, 1937.

Manhattan Merry-Go-Round

(Republic)

Musical Comedy - Romance

From a standpoint of feature names to be presented as well as because of the prestige of personalities included as background essentials, "Manhattan Merry-Go-Round" appears to be worthy of more than ordinary showmanship attention. Probably the most expensive production which Republic has attempted to date, although the locale is New York the story is no mere recording of glamorous incidents of Broadway and environs. Rather it is a musically embellished yarn of what happens as gangsters move in on the phonograph recording business, to find that they have bitten off more than they can chew.

Principals to be seen are Phil Regan, Leo Carrillo, Ann Dvorak, James Gleason and Tamara Geva, opera singer. Feature players included are Luis Alberni, Henry Armetta, Smiley Burnette, Eddie Kane, Morini Olsen and Gene Autry. Important personalities in for incidental bits are Ted Lewis and Cab Calloway and their bands, Kay Thompson and her ensemble, baseball player Joe DiMaggio, Louis Prima and his band, the Lathrops, and Rosalean and Seville.

Adapted from Frank Nummert's musical revue of the same title, the original screen play is credited to Harry Sauber, whose recent screen play writings include "Racketeers in Exile," "Adventure in Manhattan," "Thank You, Jeeves," and "Sing Me a Love Song." Director Charles F. Riesner recently handled "Sophie Lang Goes West," "Everybody Dance" and "Murder Goes to College." Previously he was with MGM for many years.

Half a dozen composers contributed the music and lyrics.

Release date: November 26, 1937 *(Tentatively).*

Hitting a New High

(RKO Radio)

Comedy with Music

This is to be the story of a great deception in which several persons are deceived. It is being produced in accordance with the belief that present day audiences, no matter how much of everything else they want, are mostly desirous that their entertainment will make them laugh. A cafe singer with operatic ambitions becomes a feminine Tarzan to be discovered as a singing marvel by an impresario who is more interested in bagging lions and tigers than in hiring divas. Complications ensue which threaten to make the Tarzanic tyro an opera singer, but in the climax she casts her professional and romantic lot with a night club band leader about to embark on a tour of South America.

The comedy appears to be in capable hands, as Edward Everett Horton, Jack Oakie, Eric Blore and Billy Gilbert will handle it. The music, particularly the songs, also appears to be in worthy hands, as it will be sung by Lily Pons, who is forced to become the Tarzanette. Romance, and there is a considerable comedy contrast, also will feature Miss Pons and John Howard. The comedy melodrama will be provided by Eduardo Ciannelli.

Jesse Lasky is the producer and Raoul Walsh director. The original story was prepared by Robert Harari and Maxwell Shane, and Gertrude Purcell and John Twist adapted it to the screen.

It is Mr. Lasky's intention that "Hitting a New High" shall be as good if not better entertainment than "The Gay Desperado." He is giving it extra staging values.

Release date: New Year's week, 1938.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Ali Baba Goes to Town

(20th Century-Fox)

Musical Comedy

There have been no pictures like this. There is no precedent on which to base exploitation or box office expectancy. There is a certain amount of stage history, not precisely parallel, perhaps, but more or less kindred, on which showmen may elect to predicate their calculations as to the production's possible usefulness in their respective communities.

There was, for instance, "Of Thee I Sing," a jocose burlesquing of the Washington scene, governmental institutions and processes—but not personalities—to the late George Gershwin's memorable score. This did very well on Broadway and in most of the big cities of the country, but didn't reach the screen, somehow, although frequently announced as about to be filmed.

There is, in Boston tryout, a George S. Kaufman play in which Mr. George M. Cohan is reported to have amused the critics immensely by caricaturing President Roosevelt and lampooning his works, lyrically and while tap-dancing, but this venture is as yet little more than a moist newspaper dispatch under significantly large headlines, and hardly, until submitted to Broadway and perchance the provinces, a dependable indicator of current public attitude toward the national administration.

There is, also, a Warner Brothers picture, "The First Lady," which deals humorously with back-stage Washington, refraining, as "Of Thee I Sing," from personalities, but this is not to be released until December 4th, and "Ali Baba Goes to Town" is down for October 29th.

There have been other cinema treatments of federal affairs, institutions and offices, such as "The President Vanishes," an innocuous melodrama, and "Gabriel Over the White House," a somewhat doctrinated but manifestly imaginative fiction. These have no bearing on the present speculation.

Eddie Cantor's picture is, like "Of Thee I Sing," a largely and sometimes spectacularly musical comedy. It is also, like Mr. Cohan's Boston vehicle, a direct dishing up of the New Deal, in all or nearly all of its major aspects, and a more or less goodhumored but unmistakakable emphasizing of the not precisely enthusiastic viewpoint. In the course of it Mr. Cantor personally attends to the chore of burlesquing Mr. Roosevelt's phrases and gestures of public address. And into the score is woven, reiteratively, the strain from Gershwin's "Of Thee I Sing" score which Mr. Cantor has taught his radio listeners to sing as "We want Cantor," an adroit if not especially relevant touch.

Mr. Cantor's device for getting into his subject is the dream trick, old as the Bagdad into which it ushers him, fresh from a Hollywood motion picture location and today's affairs, but well executed. Here he finds a Sultan whose subjects are starving in plain sight of his personal plenty, and, winning the sovereign's confidence, proceeds to instruct him in the administering of direct relief, WPA work, taxation, governmental subsidy and so on, telling him these are current American cures for a like condition. Then, to unsnarl a royal romance, he persuades the Sultan to abdicate and get himself elected president, in a campaign conducted with placards reading "Vote for Honest Abe" (the Sultan's name being Abdul). But the people elect Cantor—known to them as "Ali Baba"—and the royal wrath is appeased only after he has boarded his magic carpet ("Inflation" is the magic word that lifts it; "deflation" brings it down) and routed the army of royal enemies marching upon the town.

By way of getting into this dream section, Cantor plays a star-struck youth heading for Hollywood to collect autographs, and afterwards he's seen in the crowd outside the Carthay Circle preview of the film with a radio announcer hailing the first string Twentieth Century-Fox talent, plus such ringers as Douglas Fairbanks, as they arrive, Cantor coming last and stealing the announcer's microphone to sing a song while "Ali Baba" looks on from the sidelines.

This is no place to quote all of Mr. Cantor's references, direct and indirect, to the state of the nation at the time he left and the state of Bagdad after he has taught it the New Deal way. It is the place to say, though, that there is evident attempt to keep the whole thing light and airy, straddling the thin line between punning and panning, which is a neat enough trick for Mr. Cohan to get away with in intellectual Boston and will be a triumph for Mr. Cantor if he gets away with it in the solid south, the middle western areas where the closed banks are open again, and in the CCC camps.

If he does get away with it (there is, as mentioned, no screen precedent for the attempt) showmen have plenty of other exploitation material with which to get the people in to see him do it. To wit:

Roland Young, June Lang, Tony Martin, Louise Hovick (you remember her), John Carradine, Alan Dinehart, Douglas Dumbrille, the Pearl Twins (harem dancers), the Peters Sisters (dark blues singers), and Virginia Field;

Four songs by Mack Gordon and Harry Revel, one by Raymond Scott;

The names of Gene Towne, Graham Baker and Gene Fowler on a story fashioned for the screen by Harry Tugend and Jack Yellen;

The names of Laurence Schwab as associate producer, David Butler as director and, of course, Darryl Zanuck over and above all.

It is also mentionable that the production is offered in the platinum sepia process coming currently into favor.

And on and beyond all of this, there is the name and fame of Eddie Cantor, whose 25th year as a prime factor in American entertainment is to be closed with a nationally noted celebration on October 26th, whose air following is among the most constant and numerous, whose sponsorship of Bobby Breen and Deanna Durbin has brought the screen two new luminaries, whose periodic counsel to his listeners to write to their mothers on Mother's Day is counted a valued contribution to that institution, and whose parenthood of five daughters is as well known as Mrs. Dionne's. If, as if-ed in the foregoing, the comedian gets away with the political aspect of his present occupation, showmen have more than enough material, in Cantor himself, with which to sell the picture.

Previewed at the Chinese theatre, Hollywood, to a large and unusually distinguished audience. —W. R. W.

Produced and distributed by Twentieth Century-Fox. Associate producer, Laurence Schwab. Directed by David Butler. Assistant director, Ad Schaumer. Screen play by Harry Tugend and Jack Yellen. Story by Gene Towne, Graham Baker and Gene Fowler. Music and lyrics by Mack Gordon and Harry Revel. "Twilight In Turkey" by Raymond Scott. Dances staged by Sammy Lee. Photographed by Ernest Palmer. Film editor, Irene Morra. Musical direction, Louis Silvers. P. C. A. Certificate No. 3640. Release date, October 29. Running time, when seen in Hollywood, 85 minutes. General audience classification.

CAST.

Ali Baba	Eddie Cantor
Yusuf	Tony Martin
Sultan	Roland Young
Princess Miriam	June Lang
Sultana	Louise Hovick
Ishak	John Carradine
Dinah	Virginia Field
Boland	Alan Dinehart
Prince Musah	Douglas Dumbrille
Raymond Scott Quintet	Themselves
Specialties	Peter Sisters, Jeni Le Gon
Omar, The Rug Maker	Maurice Cass
Tramps	Warren Hymer, Stanley Fields
Captain	Paul Hurst
Radio Announcer	Sam Hayes
Selim	Douglas Wood
Assistant Director	Sidney Fields
Chief Councilor	Ferdinand Gottschalk
Doctor	Charles Lane
Specialty	Pearl Twins

45 Fathers

(20th Century - Fox)

Comedy

"45 Fathers" is exciting comedy that the whole family can enjoy. It can be anticipated that it will greatly interest the youngsters. Built on an engaging and understandable premise, it moves speedily. Action and dialogue are effectively counterbalanced and the characterizations are just what one would expect in this type of film. Its chief exploitation asset is, of course, Jane Withers, but the show also suggests any number of unique methods of quickening curiosity.

Judith Frazier, orphan, becomes the ward of an Explorers' Club. The elderly members draw lots and Bunny Carothers becomes her guardian. The comedy which is the result of Bunny's efforts to educate and make a little lady of tomboyish Judith kept the audience smiling and laughing continually. The greatest laughs came, however, when she, in alliance with her servant friends, Joe and Flo McCoy, endeavored by devious hilarious means to free Bunny's nephew, Roger, from the designs of a socialite, Elizabeth Carter. Her well intended schemes cause all sorts of trouble and harum scarum fun. Eventually they cause Elizabeth to file a breach of promise suit. The action culminates in a courtroom where Judith's mim-



LIGHTS!

The Attention of the Industry is Focussed on "STAND-IN"

icry and the McCoys' ventriloquistic tricks lead Elizabeth to give testimony which forces a dismissal of the complaint.

Previewed in the Ritz theatre, Hollywood. The audience, which had been watching "Wife, Doctor and Nurse" and was in a mood for comedy relief, seemed to enjoy the film very much. Continuously interested in the antics of Miss Withers, the adult crowd also reacted favorably to the contributions of the Hartmans. The Withers following should find the show more than satisfying, and others who enjoy wholesome comedy should be interested.—Gus McCarthy.

Produced and distributed by 20th Century-Fox. John Stone, associate producer. Directed by James Tinling. Screen play by Frances Hyland and Albert Ray. Based on a story by Mary Bickel. Photographed by Harry Jackson. Jasper Blystone, assistant director. Alex Troffey, film editor. Musical direction by Samuel Kaylin. P. C. A. Certificate No. 3712. Release date, December 10, 1937. Running time, 70 minutes when seen in Hollywood. General audience classification.

CAST

Judith Frazier	Jane Withers
Roger Farragut	Thomas Beck
Elizabeth Carter	Louise Henry
Joe McCoy and Flo McCoy	The Hartmans
Bunny Carothers	Richard Carle
Mrs. Carter	Nella Walker
Judge	Andrew Tombes
Vincent	Leon Ames
Professor Ziska	Sammy Cohen
Professor Bellini	George Givot
Sarah	Ruth Warren
Beulah	Hattie McDaniel
Hastings	Romaine Callendar

Without Warning

(Warner Bros.)

Murder Mystery

Karloff returns to the screen without the horror makeup of "Frankenstein," et al, and in a straight character role as a falsely imprisoned ex-convict bent on revenging himself upon an old enemy. "Without Warning" also is unusual in that it has but two women in the cast, Marie Wilson, who has a prominent part in the story, and Phyllis Barry, who is seen only in a "flashback."

The locale, although a title card says that the organizations and institutions are fictitious, is easily identified as a United States Army barracks on an island.

"Eddie Pratt" brings his bride of a few hours, "Sally," to the island in violation of Army rules, murder is committed, and the pair, seeking to hide from the sentries, discover the body. The murderer, in escaping, hits "Eddie," who flees with "Sally." In the investigation, "Jevries," civilian supervising construction work for the Army, is exposed as an ex-convict with ample reason to kill the murdered man. About seven other possible suspects are rounded up, but "Jevries" is arrested. He is cleared when the murderer is exposed as an Army officer who attempted to cut in on a gun smuggling racket of the dead man.

Previewed at the Forum theatre, Hollywood, where the audience approved of the picture, especially the bits of comedy injected to flavor the suspense.—Vance King.

Produced and distributed by Warner Brothers. Associate producer, Bryan Foy. Screen play by Crane Wilbur. From the play by Ralph Spencer Zink. Directed by John Farrow. Assistant director, Elmer Decker. Dialogue director, Harry Seymour. Photography by L. William O'Connell. Film editor, Harold McLernon. Art director, Stanley Fleischer. P. C. A. Certificate No. 3719. Running time, when seen in Hollywood, 56 minutes. Release date to be determined. General audience classification.

CAST.

Jevries	Boris Karloff
Sally	Marie Wilson
Eddie Pratt	Eddie Craven
Corporal Sanger	Eddie Acuff
Lieutenant Matthews	Regis Toomey
Colonel Hackett	Henry Kolker
Colonel Rogers	Cy Kendall
Dr. Brooks	Charles Trowbridge
Private of the Guard	Frank Faylen
Private Ferris	William Haade
Reilly	Harland Tucker
Aline Dolman	Phyllis Barry
Private Innes	John Ridgely
Sergeant Peterson	Jack Mower
Private Abbott	Anderson Lawlor
Private Murphy	John Harron

The Lady Fights Back

(Universal)

Comedy-Drama

There's been some talk lately, and at least one newsreel mention, of a device called a "salmon ladder," by which fish accustomed to running up certain streams for natural purposes at the romantic season of the year, are enabled to negotiate dams erected by man for unromantic purposes of his own. On that facet of the many-sided march of science may be based allusion to this otherwise fictional offering.

The names available are Kent Taylor, Irene Hervey, William Lundigan and Willie Best, and for good measure Arthur Stringer, author of "Heather of the High Hand," from which the picture is taken.

In the story "Owen Merrill," engineer assigned to dam construction in the salmon country, arouses the ire of "Heather McHale," a mountain girl, whose livelihood is derived from operation of a salmon fishing club patronized by wealthy friends of her deceased father. As the argument warms, so does love, and it all works out when the engineer announces installation of the salmon ladder, making boy, girl and salmon happy.

Previewed at the Pantages theatre, Hollywood, where a good deal of laughter (one burst of it, regrettably, in the wrong place) indicated general satisfaction with the production.—Melvin Keile.

Produced by Edmund Grainger. Distributed by Universal. Story by Arthur Stringer. Screen play by Brown Holmes and Robert T. Shannon. Photographed by Milton Krasner. P. C. A. Certificate No. 3545. Release date, September 19, 1937. Running time, when seen in Hollywood, 61 Minutes. General audience classification.

CAST.

Owen Merrill	Kent Taylor
Heather McHale	Irene Hervey
Doug McKenzie	William Lundigan
"MacTavish"	Willie Best
Jannsen	Joseph Sawyer
Maloney	Paul Hurst
Steve Crowder	"Chick" Chandler
Commissioner Allen	Ernest Cossart
Villager	"Si" Jenks
Sir Daniel McAndrews	Gerald Oliver Smith

Hollywood Round-Up

(Columbia-Coronet)

Western

In 1936, when his starring vehicles were released through Universal, Buck Jones was established in Fame's annual poll of exhibitors as the No. 1 Western star at the box-office. He since has embarked upon a new production company, Coronet Pictures, Inc., which will release his starring vehicles through Columbia. "Hollywood Round-Up" is the first of the series.

With Jones in the cast are Helen Twelvetrees, now essaying a screen comeback, Grant Withers, seen in many characterizations in other releases, and little Dickie Jones, as well as other more or less able players.

"Hollywood Round-Up" is aimed at the Western fans already developed by Jones and other he-men of the saddle, and also, through the injection of other elements such as the "inside" of making western films, at a wider field than many of its predecessors. It starts out to burlesque the production of "horse operas," but, about halfway along, it changes its mind, apparently, and takes up the story of an innocent man misunderstood in his unwitting participation in a crime.

"Buck Kennedy" is a film stunt man and double for "Grant Drexel," a conceited western star, and "Drexel" has 'Kennedy" fired for friendliness toward "Carol Stephens." "Buck" is hired by a gang of bank robbers who pose as a film location troupe and obtain the use of a bank as a set. The bank is really robbed and "Buck," not in on the plot, is captured. He escapes with the aid of "Dickie Stephens," tracks down the robbers and prevents their escape in an airplane by lassoing the tail assembly of the ship and pulling off the rudder. "Drexel" takes credit for the capture, but is exposed by "Carol" and "Dickie" at the Hollywood Boulevard premiere of his new picture. "Kennedy" then gets a contract to star in westerns.

Previewed at the RKO Hillstreet theatre, Los Angeles, a first run house where an audience waiting to see "Lost Horizon" seemed to be unimpressed.—V. K.

Produced by Coronet Pictures. Distributed by Columbia. Produced by L. G. Leonard. Directed by Ewing Scott. Original story and screenplay by Joseph Hoffman and Monroe Shaff. Dialogue by Ethel La Blance. Production manager, Mack V. Wright. Photographed by Allen Q. Thompson. Film editor, Robert Crandall. Art director, F. Paul Sylos. Musical supervisor, Morris Stoloff. Assistant director, Harve Foster. Previewed without P. C. A. certificate number. Running time when seen in Hollywood, 63 minutes. Release date, November 8, 1937. General audience classification.

CAST

Buck Kennedy	Buck Jones
Carol Stephens	Helen Twelvetrees
Grant Drexel	Grant Withers
Oscar	Shemp Howard
Dickie Stephens	Dickie Jones
Henry Westcott	Eddie Kane
Freddie Foster	Monty Collins
Perry King	Warren Jackson
Louis Lawson	Lester Dorr
Carl Dunning	Lee Shumway
Lew Wallach	Edward Keane
Hotel clerk	George A. Beranger

Hold 'Em Navy

(Paramount)

Annapolis Document

To the credit of writers Erwin Gelsey and Lloyd Corrigan, something has been done here that puts a new face on the often used premise of Annapolis Service and topical football. As a result, what comes up on the screen is just as unusual as the most ingenious idea that has been a subject of pictorial story telling in years. "Hold 'Em Navy" contains the full allotment of midshipman parading and fanfare, romance, comedy, glimpses of intimate dormitory and academic life, and football heroics. But the one radical departure it makes is that its hero doesn't win the football game on the field. He actually does win it, however, even though at the moment that the touchdown that beats Army is pushed over he's doing sentry duty, arguing with a girl who caused all the trouble, and at the same time trying to listen to radio reports of the game.

"Tommy Gorham" beat the Army because he had learned all the lessons of Navy tradition. A great football player and a great ladies' man, he is kicked off the "plebe" team when he is reported A.W.O.L. by an upper classman and football player, "Chuck Baldwin," whose girl, "Judy," he is wooing. A year passes. "Tommy" has learned his lessons the hard way and he and "Chuck" are backfield mainstays. The romantic rivalry has continued intense, with "Tommy" seeming to have the edge. Just before the big game, "Judy" learns that "Chuck" has reported "Tommy." To avenge his treachery, she traps him into staying out late, but "Tommy" contrives to get himself into a jam that saves "Chuck" for the big game. Again tossed off the squad, he's walking his post, listening to the game, squabbling with "Judy" as "Chuck" goes over for the winning points.

As directed by Kurt Neumann, the picture is well put together. He extracts full value from the material. Yet it seems that had it been given the benefit of a little more expensive production, and had a few more important names been included in the cast, it might have been one of the surprise shows of the season. As it is, "Hold 'Em Navy," as entertainment in which there is much material for showmanship, will stand comparison with many more costly made features. Plus the element of surprise, it includes practically everything anyone wants to see on the screen, from human interest to spectacle.

Previewed in the Alexander Theatre, Glendale, Cal. Some sort of community trade show carnival cut into the attendance of this usually well patronized preview house. But the tried and true adherents gave every indication that

(Continued on page 54)

LESLIE
HOWARD

JOAN
BLONDELL

HUMPHREY BOGART

ALAN MOWBRAY

MARLA SHELTON

. . . and speaking of Lights,

WON'T THESE NAMES LOOK DAZZLING WHEN YOU PLAY "STAND-IN"?

they would be in the mood to do a little scoffing at the absent brothers. The demonstration following the climax more than pleased director Kurt Neumann and the few Paramount executives and publicity department employees present. Manager Lew Harris was of the opinion that the picture would strengthen any program and, in the case of several Class A films he has seen lately, he would be inclined to play it as the top attraction.—G. M.

Produced and distribtued by Paramount. Directed by Kurt Neumann. Harry Scott, assistant director. Original screen play by Erwin Gelsey and Lloyd Corrigan. Edward Dmytryk, film editor. Photographed by Henry Sharp. Lieut. Commander Lucien Green, U. S. N., technical adviser. Musical direction by Boris Morros. P. C. A. Certificate No. 3709. Release date, November 5, 1937. Running time, 65 minutes when seen in Hollywood. General audience classification.

CAST.

Tommy Gorham	Lew Ayres
Judy Holland	Mary Carlisle
"Chuck" Baldwin	John Howard
Grandma Stackpole	Elizabeth Patterson
"Stuffy" Miller	Benny Baker
Jerry Abbott	Archie Twitchell
The "Admiral"	Tully Marshall
Steve Crenshaw	Billy Daniels
Caroline Wales	Gwen Kenyon
Stark Jepson	Richard Denning
Benley Hopkins	Jack Hubbard
Ritter	Lambert Rogers
Blake	Lee Bennett
Carver	Alston Cockrell

Counsel for Crime

(Columbia)

Court Room Melodrama

Routine courtroom material is redeemed in this picture by a compact and fast paced story, competent acting on the part of the cast and, in particular, an ironically novel twist for a conclusion. The legal technicalities may interest the members of various legal associations and the human interest story of a forensic battle between father and son should find general audience interest. Mother's love is importantly concerned in the theme. Romance is thinly supplied and, indeed, at the ending of the picture, is completely forgotten.

Star positions are played by accomplished performers, Otto Kruger and Douglass Montgomery, in the father and son roles, respectively. Kruger, who played the defense attorney in "They Won't Forget," carries over his suave and perfect courtroom mannerisms to make his performance the outstanding piece of workmanship in the production. As the young idealist, Montgomery plays his assignment with intense seriousness. Nana Bryant is the mother. Jacqueline Wells as Kruger's secretary has little to do except look decorative, which task she accomplishes quite nicely. John Brahm's direction deserves mention, together with the quartet scripting of Grace Neville, Fred Niblo, Jr., Harold Buchman and Lee Loeb, who worked from the original of Harold Shumate a dramatic and moving yarn.

Montgomery as a neophyte lawyer is taken into the law office of the celebrated but rather shady barrister "William Mellon" (Otto Kruger). The nexus of the problem is the fact that Montgomery is unaware of the identity of his parentage. As a child born out of wedlock to Kruger and Miss Bryant, the young man believes himself to be the adopted son of Senator Maddox whom Miss Bryant has married. When Montgomery realizes the nefarious legal tricks of Kruger, he resigns and joins the district attorney's office in an investigation of his father's ethics. When Kruger commissions a henchman to uncover some incriminating evidence against the investigating committee, he unwittingly plays into the blackmailing hands of his own investigator, who uncovers the unsavory past of Miss Bryant. In a struggle over the damaging records, the blackmailer is killed. Rather than reveal the reason for his act, Kruger allows himself to be put on trial. The bit of irony comes when Montgomery, in a sense of self righteousness and satisfaction, wins the conviction of his own father to a charge of second degree murder.

Reviewed at the Rialto Theatre, New York, where a crowded mid-afternoon house of Mr. Arthur Mayer's choicest thrill action fans followed the unfoldment of the story with a practiced and discriminating eye.—JOSEPH F. COUGHLIN.

Produced and distributed by Columbia Pictures. Director, John Brahm. Story, Harold Shumate. Screen play, Fred Niblo, Jr., Grace Neville, Lee Loeb, Harold Buchman. Assistant director, William Mull. Cameraman, Henry Freulich. Film editor, Otto Meyer. Sound engineer, Lambert Day. Musical director, Morris Stoloff. Gowns, Kalloch. P. C. A. Certificate No. 3457. Running time, 62 minutes. Release date, September 14, 1937. General audience classification.

CAST.

William Mellon	Otto Kruger
Paul Maddox	Douglass Montgomery
Ann McIntyre	Jacqueline Wells
Senator Maddox	Thurston Hall
Mrs. Maddox	Nana Bryant
Friday	Gene Morgan
Edwin Mitchell	Marc Lawrence
Asa Stewart	Robert Warwick
George Evans	Stanley Fields

Nation Aflame

(Treasure)

Social Commentary

A prefatory note explains that the picture is not based on actual events, a common device of the day. The theme, nevertheless, is an American sociological phenomenon which has found favor on the screen chiefly because of its timeliness, the existence and operation of that type of secret society which has as its symbol a hooded robe and has as its creed "Pure Americanism."

The film departs, in story value and cohesion, from newspaper history which not many months age exposed a hooded legion in the middle west, and it makes no pretense of being an indictment, smashing or otherwise, of the social fact on which it is based.

The story shows the formation of the Avenging Angels by a gang of confidence men headed by a smooth talking demagogue and a bumbling politician, for purely commercial and predatory purposes. The professed creed of the Angels finds such popular favor that its leaders are swept into seemingly unbreakable political power. Woven into the fabric is a slight love interest which, when the girl finally is convinced of the leader's viciousness, becomes the instrument of the Angels' dissolution.

Noel Madison and Lila Lee, both familiar to screen audiences, help accentuate the dramatic values.

Viewed as the second half of a double bill at the Criterion, New York. A scattered audience followed the picture closely but gave no other hint of approval or disapproval.—JAMES D. IVERS.

A Victor and Edward Halperin production. Distributed by Treasure Pictures. Directed by Victor Halperin. Produced by Edward Halperin. Screen play by Oliver Drake. Additional dialogue by William Lively. Photographed by Arthur Marinelli, A.S.C. Film editor, Holbrook Todd. Running time, 76 minutes. Production Code Certificate No. 2964.

CAST.

Sandino (Sands)	Noel Madison
Mona Burtis	Lila Lee
Wynne Adams	Norma Trelvar
Tommy Franklin	Douglas Walton
Roland Adams	Harry Holman
Bob Sherman	Arthur Singley
Wilson	Earl Hodgins
Wolfe	Snub Pollard
Walker	Si Wells
Campbell	Lee Shumway
Dave Burtis	Roger Williams
Toots	Dorothy Kildare
Harry Warren	Alan Cavan
President of the U. S.	C. Montague Shaw

Youth on Parole

(Republic)

Problem Plot

The sociological problem of the paroled convict is given sympathetic and interesting treatment in this study of the problems of readjustment that beset a boy and a girl after serving undeserved jail sentences. Their romance and the added touch of action in their efforts to track down the gang of jewel thieves responsible for their conviction help make the vehicle well balanced entertainment.

The cast credits list no name of stellar import, but Gordon Oliver and Marian Marsh as the youthful leads make an appealing couple. Mr. Oliver, in particular, offers personality and performance. Margaret Dumont, the statuesque stooge of the Marx Brothers, is the surprise of the picture. Cast as an Irish rooming house keeper, Miss Dumont, who once expressed the hope of being recognized as an actress rather than a spring board for Marxian gags, looks positively happy for once and acts as if she relished every moment of her unharried freedom. Supporting players number Peggy Shannon, Miles Mander, Sarah Paggen, Wade Boteler and Mary Kornman. Phil Rosen has given the original screen script of Hershel Rebuas capable direction.

Miss Marsh and Oliver are the unwitting victims of a band of jewel thieves who plant on them some of their plunder. Released after serving two year terms, the young pair begin the task of trying to live normal lives once again. The girl is forced to move from her home to save her family embarrassing explanations. The boy finds that no employer is willing to receive an applicant with a jail record. The boy meets the girl again and the sharing of their common misery leads to love. Both find employment but the past again catches up with them. Finally they resolve to capture the gang who railroaded them. Posing as underworld characters the pair trap the robbers. The fadeout brings generous rewards, a bill of exoneration and the prospects of married life.

Screened at a press showing in New York.—J. F. C.

Produced and distributed by Republic Pictures. Associate producer and director, Phil Rosen. Original screen play, Hershel Rebuas. Additional dialogue, Henry Blankfort, Jr. Cameraman, Edward Snyder. Supervising editor, Murray Seldeen. Film editor, Ernest Nims. Musical director, Alberto Colombo. Song by Harry Owens. Costumed by Eloise. Running time, 62 minutes. Release date, October 4, 1937. P. C. A. Certificate No. 3665. General audience classification.

CAST.

Bonnie Blair	Marian Marsh
Phillip Henderson	Gordon Oliver
Landlady	Margaret Dumont
Peggy	Peggy Shannon
Sparkler	Miles Mander
Mrs. Blair	Sarah Padden
Mr. Blair	Wade Boteler
Mae Blair	Mary Kornman
Fingie	Joe Caits
Ratty	Milburn Stone
Danny	Harry Tyler
Michael	Ranny Weeks
Lawyers	Theodor Von Eltz
Maizie	Ula Love
Inspector	Paul Stanton

Live, Love and Learn

(MGM)

Comedy

The title has a provocative lilt. The player personnel has a measure of pulling power. The picture is essentially a comedy. Harry Rapf is a mature producer and George Fitzmaurice is a director with name value. The time is now and the place is New York. Five writers participated in story preparation.

All this seems to be quite a lot for showmen to talk about in advertising and exploitation. It can be added, if such things have been found to be favorably influential, that the first audience to view a formal exhibition of the production in Hollywood was well pleased.

The story is not a run-of-mine affair easily defined in quick advertising copy. On the contrary, it is of the kind that, save when treated with extreme care as in this case to broaden appeal, is found to please the few immensely while the many fail to comprehend the point. Fortunately, something of this seems to have been taken into account all along the line, for the piece has been built up, rounded out and counterpointed with individual performances, striking characterizations and incidental business which afford, in and as themselves, substantial diversion for the plain people.

The story is about "Bob Graham," starving artist, and "Julie Stoddard," of the Long Island hunting set, and their devotion to his art. She gives up family and friends to marry him and share his attic. Fame overtakes him and he

(Continued on page 56)

"STAND-IN" KNOCKED THE CRITICS OFF THEIR FEET AT THE PREVIEW!



- "Smash box-office written all over it and will hold its own among the outstanding offerings of the season." — *Hollywood Daily Variety*
- "Definite box-office attraction for practically all types of houses." — *Norman Webb, National Box-Office Digest*
- "They'll be standing in line for this one." — *Erskine Johnson, King Features*
- "Excellent box-office . . . the best Hollywood yarn yet concocted." — *Joe Blair, Motion Picture Review*
- "'Stand-In' is a stand-out. A great comedy." — *Jimmy Starr, Los Angeles Herald and Express*
- "The best picture about Hollywood in Hollywood's history." — *Frank Scully, Esquire*
- "The most hilariously funny picture previewed in many a moon." — *John Schwarzkopf, Motion Picture Magazine*
- "Three million Fawcett fan readers are going to be urged to see Walter Wanger's smash production." — *Gordon Fawcett, Screen Book*
- "Packs full quota of laughs. Will delight audiences." — *Film Daily*
- "The audience laughed long, loud and delightedly." — *Motion Picture Herald*
- "Will turn in snug box-office balances. Howard plays to audience response reminiscent of no performance since Gary Cooper's 'Mr. Deed's'!" — *Motion Picture Daily*

grows to like the luxuries which come from painting favorable portraits of wealthy clients. She deserts him as a means of bringing him back to his art-for-art's-sake status and he finally rejoins her in the garret.

As the story is worked out, the emphasis is on the humorous content, with only a brief session of seriousness, and the ending is slapstick enough, perhaps, to keep people who don't know what art's about anyway from wondering why what happens does. Especially formidable defense against thought is provided by Robert Benchley as an amiable drunkard, E. E. Clive as a British sportsman and Monty Woolley as an art dealer. To the same end have been directed the considerable talents of Charles Brackett, Cyril Hume and Richard Maibaum, who fabricated the screen play from an original by Marion Parsonnet suggested by a story by Helen Grace Carlisle.

Previewed at the Westwood Village theatre, after an attempted preview the previous evening had been thwarted by a breakdown of the sound equipment in midpicture, the mixed audience seemed to like the picture quite well.—W. R. W.

Produced by Harry Rapf. Distributed by Metro-Goldwyn-Mayer. Directed by George Fitzmaurice. Assistant director, Al Shenberg. Story by Marion Parsonnet (suggested by a story by Helen Grace Carlisle). Screen play by Charles Brackett, Cyril Hume and Richard Maibaum. Music score by Edward Ward. Photographed by Ray June. Film editor, Conrad A. Nervig. P. C. A. Certificate No. 3724. Release date, October 25, 1937. Running time, when seen in Hollywood, 77 minutes. General audience classification.

CAST.

Bob Graham	Robert Montgomery
Julie Stoddard	Rosalind Russell
Oscar	Robert Benchley
Lily Chalmers	Helen Vinson
Mr. Bawltitude	Monty Woolley
Mr. Palmiston	E. E. Clive
Jerry Crump	Mickey Rooney
Pedro Felipe	Charles Judels
Mrs. Crump	Maude Eburne
Justice of the Peace	Harlan Briggs
Post	June Clayworth
Alfredo	Barnett Parker
Fraum	Al Shean

Night Club Scandal

(Paramount)

Melodramatic Mystery

When a lot of capable actors, under intelligent direction and supplied with good material, are permitted to do their stuff, it can be expected that the resulting picture will be above par entertainment. Such is the case with "Night Club Scandal." The cast includes no high ranking box office names, but it is made up of a group of players who know what it's all about. It is their ability and experience which makes the film an entertaining show. Paramount lists "Night Club Scandal" as a General Office production, which is taken to mean that it is considered in the secondary attraction class. It may not be that audiences, particularly those patronizing small town and neighborhood theatres, will so consider it.

The title suggests a scandal in a night club, but the picture tells the story of how a man tried to commit a perfect crime. It is realized at once that he is the killer, but by means of a shatter-proof alibi he removes himself from the lists of suspects. A young men, innocent, but involved, is accused of the murder. A police captain builds up a chain of circumstantial evidence that secures his conviction. A glib reporter, because he thinks the condemned man's sister loves him, by actual demonstration breaks down the theory of circumstantial evidence, shows how the killer perfected his alibi, wins release for the suspect but, in line with Paramount's new technique of treating romance, does not win the girl's hand.

Held together by a strong cord of suspense, its melodrama effectively contrasted by comedy, the picture moves rapidly and permits no letdowns or loose spots.

Prievewed in the Ritz theatre, Hollywood. One gauge which this reporter uses to test audience interest is to count the number of walkouts. There were very few in this instance, not more than four or five. The remainder of the crowd, and it was good sized one, was visibly interested. A few, of course, and there's always a group of them in every theatre, who know long in advance just how everything is going to turn out, were inclined to be facetious at first. After a while, though, the quality of the picture made them respectful.—G. M.

Produced and distributed by Paramount. Directed by Dudley Murphy. Screen play by Lillie Hayward. From a play by Daniel N. Rubin. Mel Epstein, assistant director. Archie Marshek, film editor. Photographed by Leo Tover. P. C. A. Certificate No. 3707. Running time, 70 minutes when seen in Hollywood. Release date, November 19, 1937. General audience classification.

CAST.

Dr. Ernest Tindal	John Barrymore
Russell Kirk	Lynne Overman
Vera Marsh	Louise Campbell
Capt. McKinley	Charles Bickford
Frank Marsh	Harvey Stephens
Jack Reed	J. Carrol Naish
Julia Reed	Evelyn Brent
Mrs. Elvira Ward	Elizabeth Patterson
Mrs. Alvin	Cecil Cunningham
Doctor Sully	Barlowe Borland
Duffy	John Sheehan
Broun	George Guhl
Alcott	Frank O'Connor
Dr. Goodman	Leonard Willey
Messenger Boy	George Offerman, Jr.
Policeman	Lee Shumway
Marsh Maid	Dorothy Howe
Doorman	Herbert Ashlay
Cab Driver	Jack Naymond
Reed's Assistant	Mack Gray
District Attorney	Robert Brister
Prison Guard	Dick Cramer
Governor	John Hamilton
Waiter	Fred Warren
Copy Boy	Spec O'Donnell
Mullins	Dudley Clement
Reporter	Franklin Parker
Secretary	Reginald Simpson

Lucrezia Borgia

(European Films)

(Historical Expose)

The family skeleton of the infamous Borgia clan is rattled furiously and theatrically in this subject produced in Paris. In this film transcription of their lives and lusts, the presentation seems to be more suited to a tabloid Sunday supplement than the motion picture screen.

The production, equipped handsomely with elaborate sets, a well regulated series of mob scenes and an adequate running translation of superimposed titles, pulls no punches. It plainly and concretely credits to Cesar Borgia the murders of his brother and brother-in-law, though history does not agree. Alexander VI is portrayed as a feeble old man whose reasoning process seems to have become atrophied. Lucrezia, as played by the comely Edwige Feuiller, appears to be quite beautiful but rather dumb in the management of her marital difficulties. Gabriel Gabrio's Cesar runs the range of emotion from A to Z and back to A, while Aime Clariond as the wily Machiavelli presents an early Renaissance edition of a Broadway gossip collector.

Although the lovely Lucrezia is the title character of the production, it is her brother Cesar who dominates the play as he moves the *femme fatal* from one husband to another. There is very little continuity of plot.

Extremely limited in appeal, the production also faces possible complaint in Catholic circles, for the material details data patently open to misinterpretation.

Seen at the Belmont Theatre in New York, where a sparce mid-afternoon audience was apathetic.—J. F. C.

Produced by La Compagnie du Cinema, Paris. Distributed in the United States by European Films Corporation. Directed by Abel Gance. Original scenario by Leopold Marchand and Henry Vendresse. Musical score by M. Lattes. No P. C. A. Certificate. Release date, October 12, 1937. Running time, 78 minutes. Adult audience classification.

CAST

Lucrezia Borgia	Edwige Feuillere
Cesar Borgia	Gabriel Gabrio
Machiavelli	Aime Clariond
Alexander VI	Roger Karl
Duke of Gandia	Escande
Sancia	Josette Day
Sforza, Duke of Milan	Dumesnil
Savonarola	Artault
Alfonso of Aragon	Max Michel

Alcatraz Island

(Warner Bros.)

Melodrama

Alcatraz, the federal prison in San Francisco Bay, through detective and newspaper feature stores, has become as familiar in the public mind as have the federal operatives dubbed G-men, originally by the underworld, in many successful features. For that matter there have been a number of prison stories which have paid dividends at the theatre.

With these proved antecedents, "Alcatraz Island" proves valuable in title and theme, and besides there is a story component which emphasizes the cosmic force of paternal, if not domestic love, competent performances by a cast headed by John Litel and Ann Sheridan, and an outstanding juvenile in Mary Maguire.

The story, aimed at an exposition of the inner workings of the Alcatraz penitentiary and the dread in which it is held by the underworld, strains at times to attain its objective.

A wealthy racketeer who has escaped punishment because of the jury bribing ability of his lawyer, is made to appear better than a reprehensible character by emphasizing the point that he never resorts to murder. He is tripped by an income tax indictment and sent to Leavenworth prison. A gangster enemy attempts to kidnap his daughter and is sent to the same prison. Both are transferred to Alcatraz.

The gangster is stabbed under circumstances which point to the racketeer as the murderer. In a surprising, if not incredible, climax a G-man and a district attorney with whom the daughter, by now a young woman, is in love, obtain his acquittal. Only a few months of his original sentence remain before he will be free to enjoy his daughter's love, and presumably resume his somewhat remarkable business.

An early afternoon audience at the Strand, New York, filled the house but received the picture without audible comment.—J. D. J.

A First National picture produced by Cosmopolitan. Directed by William McGann. Associate producer, Brian Foy. Assistant director, Elmer Decker. Original screen play by Crane Wilbur. Dialogue director, Harry Seymour. Cemeraman, Lou O'Connell. Film editor, Frank Dewar. Art director, Esdras Hartley. Unit manager, Carroll Sax. Gowns by Howard Shoup. Running time, 64 minutes. Production Code Certificate No. 3494. Release date, November 6.

CAST.

"Gat" Brady	John Litel
Flo Allen	Ann Sheridan
Ann Brady	Mary Maguire
"Red" Carroll	Ben Welden
Fred MacClane	Addison Richards
"Harp" Santell	Dick Purcell
"Tough Tony" Burke	George E. Stone
Miss Maruand	Doris Lloyd
Warden Jackson	Charles Trowbridge
The Red Head	Veda Ann Borg
Crandalt	Edward Keane
U. S. Attorney	Ed Stanley
George Drake	Gordon Oliver
The Flying Dutchman	Vladimir Sokolof
Miss Tolliver	Peggy Bates
"Whitey" Edwards	Anderson Lawlor
Sally Carruthers	Ellen Clancy
"Butch"	Matty Fain
Federal Judge	Walter Young
Federal Officer	Lane Chandler

Merry-Go-Round of 1938

(Universal)

Vaudeville Comedy

Exhibitors may well emphasize this as the all-time high in screen use of vaudeville and floorshow talent, with Bert Lahr, Jimmy Savo, Billy House and Dave Apollon proving once and for all that stage comedians are as funny in pictures as behind footlights if allowed to do their stuff their own way. Alongside these may be billed as cinema personalities, permitted likewise to be themselves, Mischa Auer, Alice Brady, Louise Fazenda and Richard Carle, plus Joy Hodges, a rangy soprano with notable voice possibilities, and John King, in the subordinated romantic leads.

Additional clues to the character of the offering may be supplied by mentioning that it's

(Continued on page 58)

It's a Riotous Day at the Box-Office

WHEN HOLLYWOOD LOOKS AT ITSELF...



WALTER WANGER *presents*

LESLIE HOWARD · JOAN BLONDELL

in

STAND-IN

with

HUMPHREY BOGART

ALAN MOWBRAY · MARLA SHELTON

C. HENRY GORDON · JACK CARSON

Directed by TAY GARNETT

Screenplay by Gene Towne and Graham Baker

A WALTER WANGER *production*

From the Sat. Eve Post story by Clarence Budington Kelland

RELEASED THRU UNITED ARTISTS

a B. G. DeSylva production directed by the seasoned Irving Cummings. But it probably is not within the capacity of quick copy to inform the customers accurately as to what to expect, for the picture is by some fortunate or inspired combination of widely assorted contents and circumstances as scatteringly effective as a blast of buckshot. It tied a pessimistic preview audience in knotted stitches.

Whether or not for billing purposes, the names of Monte Brice, Henry Myers and A. Dorian Otvos clamor for emphasis, because signed to a story and screen play that manages to weave into a coherent fabric as mad and miscellaneous an assortment of personalities and performances as ever packed the Palace.

The story concerns four vaudevillians played by Messrs. Lahr, Savo, House and Auer, who raise from orphaned infancy the girl child of a fallen aerialist. At 19 she falls in love with a wealthy young man whose aunt doesn't care for stage people, whereupon they impersonate fictitious noble family connections, an Indian Swami gifted in levitation, a lumberjack and other imaginary persons whose influences combine to produce the happy ending.

Things like this have been done before, but not like this. Devices employed for equatorial laugh production range from straight staging of Mr. Lahr's famous woodchopper routine and Mr. Savo's classic "River, Stay Away from My Door" to old-fashioned trick photography whereby Mr. Auer's Swami concentration lifts Mr. Lahr periodically into thin air. Mr. Apollon's stageband act also is worked in with no change save curtailment, and Miss Hodges' song numbers are staged as if in proscenium. The Misses Brady and Fazenda are equally unfettered by characterization. The net result of all this latitude is a knitting together of an extraordinary number of extraordinary individual achievements which added up to throw hardened press folk and plain citizens of a quiet California community into the aisles.

Previewed at the Alexander Theatre, Glendale, Cal., to a mixed audience which laughed its approval in volume and frequency sufficient to suggest the picture may be another of those unpredictable rabbits Universal has had a way of pulling out of its hat at appropriate moments throughout its long and sometimes careening career.—W. R. W.

Produced and distributed by Universal Pictures. Executive Producer, Charles R. Rogers. Producer, B. G. (Buddy) DeSylva. Directed by Irving Cummings. Original story by Monte Brice and Henry Myers. Screen play by Dorian Otvos and Monte Brice. Cameraman, Merritt Gerstad. Film Editor, Ted Kent. Soundman, William Hedgecock. Art Director, John Harkrider. Running time, 86 minutes when seen in Hollywood. Release date, November 14, 1937. General audience classification.

CAST

Bert ..... Bert Lahr
Jimmie ..... Jimmy Savo
Billy ..... Billy House
Aunt Hortense ..... Alice Brady
Mischa ..... Mischa Auer
Sally ..... Joy Hodges
Mrs. Updike ..... Louise Fazenda
Tony ..... John King
Clarice ..... Barbara Read
Dave Apollon ..... and his orchestra
Hector ..... Howard Cantonwine
Dave Clark ..... Charley Williams

Club de Femmes (Girls' Club)

(Mayer-Burstyn)

Girls Without Uniform

Recent reports have carried the pleasing announcement that the accomplished French playwright, Jacques Deval, has instituted steps to become an American citizen. Monsieur Deval has evidenced his talent in a long list of noteworthy plays, particularly "Tovarich," produced on the New York stage last season and soon to be released in film with Claudette Colbert and Charles Boyer. However, after seeing "Club des Femmes," it could be suggested that M. Deval enlighten himself concerning a certain American institution set up by the organized American industry for self protection and known as the Production Code, particularly as it concerns such topics as sex perversion and the sale of women, together with scenes of passion and undue bodily exposure.

In this Gallic version of "Girls Without Uniform" theme, done in a "Grand Hotel" manner, the locale is a huge residence club endowed by a wealthy French woman to shelter unprotected young business and professional girls from the blandishments of the wicked city of Paris. But the actual membership of the institution would seem rather to be candidates for a psychopathic hospital; not one of them appears normal, happy or rational. The main woe of one of the girls is how to smuggle her lover into her boudoir. Another young thing suffers from a lesbian fixation. A third miss is arrested for rifling the trousers of her companion of the evening. Even the help around the house feels the touch of perversion, for the telephone operator practices the avocation of some minor-scale procuring.

The plot concerns the separate stories of Claire and Alice. As played by the beauteous Danielle Darrieux, recently arrived to appear before the American cameras, Claire's illicit love affair is projected as conduct quite touching, beyond morality and strictly licit. When a fire reveals that a man has invaded the girl's room, the matron is properly horrified while the rest of the girls appear envious. When in due time the expected happens, the transgression is overlooked entirely while the entire household is transfigured under the spell of vicarious motherhood.

In the meantime, the parallel story of Alice has advanced to tragic resolvement. Suffering from an abnormal sexual complex, though Else Argall's playing of the unfortunate character seems to make the role rather one of a victim of somnambulism, Alice is unnaturally attracted to Juliette and when the evil companionship of Helene betrays her friend into a tragic difficulty, Alice kills the telephone operator in revenge.

The production is given careful and expensive treatment. The acting of the principals and the support is finished. Literate English titles do full justice to the script. However, though the entire work is interesting from a technical standpoint, the serious objections that can be raised to its moral or rather immoral implications narrow the field for exhibition. Indeed, it may prove too adult for the adults.

Previewed at a trade press showing in New York.—J. F. C.

A S-E-L-F Production. Distributed in the United States by Arthur Mayer and Joseph Burstyn. Written and directed by Jacques Deval. Associate director, J. Kruger. Settings, Aguettand. Music, Marius-Francois Gaillard. Director of Production, L. Schlosberg. No P.C.A. Certificate. Release date, October 19, 1937. Running time, 89 minutes. Adult audience classification.

CAST

Doctor Gabrielle Aubry ..... Valentine Tessier
Claire ..... Danielle Darrieux
Carol Royce ..... Georgette
Juliette ..... Josette Day
Helene ..... Junie Astor
Jacqueline ..... Martine Mouneyres
Francoise ..... Marion Delbo
Mme. Fargeton ..... Eve Francis
Lucile ..... Kissa Kouprine
Alice ..... Else Argall
Robert ..... Raymond Gall
Greta ..... Betty Stockfield

Ask Uncle Sol

(Educational)

Comedy

Eddie Lambert, a dialectician of sorts, presides as Uncle Sol, judge, in a burlesque on radio courts. Each case presented serves Uncle Sol with occasion for abusing the English language and gives the defendants an opportunity to "put on a show." With Andy Anderson and his orchestra supplying the music the Deauville Boys, a trio, harmonize in song, Edith Mann dances and the Flying Whirlos do a roller skating act.—Running time, 11 minutes.

Sunday Night at the Trocadero

(MGM)

Eye-and-Ear Appeal

Located in the wellknown Hollywood rendezvous where the screen stars come for some night spotting, this short presents cinema celebrities seated at ringside tables apparently enjoying themselves and the floor show provided for their entertainment. The subject is handsomely presented. Connie Boswell sings a bit of her famous stylization. There is a parade of scantily attired showgirls to perk up the supposedly tired business man.—Running time, 20 minutes.

The Inventor

(Paramount)

Funny

This number of the Paragraphic series cleverly presents a number of crazy inventions, some of them actually registered at the Patent Office. A "teched" inventor explains some of the thinks he has worked out while maintaining a very serious mien which is calculated to keep audiences guessing. He has a gadget to offset noisy conversation at the theatre, a mechanical apparatus for eating corn on the cob a way to save soap, and a complicated cigar lighter.—Running time, 11 minutes.

Playing the Ponies

(Columbia)

Stooge Roughhouse

Just as in the eating of olives, one cultivates a taste for the crazy, slapstick antics of the Three Stooges. In the latest edition of their exploits, the boys first are seen as proprietors of a hash joint. Disgusted with this trifle of a business, they are anxious to locate in a more lucrative occupation and swap their establishment for a race horse. How they realize their ambitions by feeding their entrant Chili nuts makes for some hilarious sequences.—Running time, 17 minutes.

Romance of Radium

(MGM)

Outstanding

An exceptionally fine subject has been fashioned out of the thrilling discovery and development of this rare chemical treasure. The playing of the material is timed with the serialized publication of the life of the Curies in the *Saturday Evening Post*. Advance advertising and prominent billing should bring to the notice of the general public and the school children, in particular, information concerning the exhibition of this outstanding short feature. The concluding sequence in which the priceless and dangerous substance of radium is photographed under hazardous circumstances offers dramatic suspense worthy of a major production. For once, the ebullient Pete Smith is awed to a proper state of reverence by the nature of his material. Running time, 10 minutes.

Silly Night

(Educational)

Gags and Gals

The interesting and accomplished cartoonist, Jefferson Machamer, continues his sketches of what he fondly refers to as his "gals" and, between sketches, banters words with the bevy of beautiful girls always at hand. The script of these Machamer subjects varies little, perhaps accounting for the feeling that the subject is not up to the standard of earlier issues. Appearing as members of the cast are Joan Christie, Ruth Clayton, Stanley and Elaine and Henry Jines.—Running time, 11 minutes.

Going Places, No. 39

(Universal)

Interesting

That parlor sport known as ping pong to the initiate but table tennis to the professional player is the subject of this latest issue of the Going Places series. As performed by a quartet of expert exponents of the game, before slow motion camera, the perfect playing is revealed as something more than swatting a pill ball back and cross a table. Lowell Thomas contributes his enthusiastic line of commentary.—Running time, 10 minutes.

U.S. FILMS TIGHTEN HOLD ON DANISH MARKET THOUGH RELEASES DECLINE

Nineteen of 29 Pronounced Successes in Season Come from Hollywood, but So Do 6 of 14 Box Office Failures

by CHRIS WINTHER
in Copenhagen

Twenty fewer feature pictures were released in Denmark in the motion picture year from September 1, 1936, through August 31, 1937, but the number was 32 larger than for the 1934-5 season. The total was 316 in 1936-37, as against 336 in 1935-36 and 284 the previous season.

American productions still hold the leading position on the Danish market with no serious threat from other countries. Germany, however, which hitherto has held a steady second place, is in serious danger of dropping to third if the continual rise in the importation of French productions is not checked. A drop of five in British releases is counterbalanced by a corresponding increase in the number of Swedish productions released.

The lineup for the season 1936-37 was as follows:

	Releases	Percentage of Total
American	193	61.1%
German	40	12.6%
French	28	8.8%
Swedish	20	6.3%
British	15	4.8%
Danish	9	2.9%
Austrian	5	1.6%
Russian	4	1.3%
Polish	1	0.3%
Czechoslovakian	1	0.3%
Total	316	100%

Of the 193 American productions released in the past season 34 were from Paramount, 29 from Metro-Goldwyn-Mayer, 26 from Warner-First National, 24 from Twentieth Century-Fox, 23 from Columbia and 16 from United Artist. None of the other American producers has its own distributing offices in this country so it is almost impossible to list exact figures on other producers. However, not less than 10 Universal productions and not less than 8 from RKO were released through independent distributing companies, who also handled the remaining 23 American pictures released during the period in question.

The most pronounced development of the past three years is without doubt the growth of interest in French pictures. In the 1924-25 season they constituted only 5.6% of the total releases; in the last season the proportion rose to almost 9%. According to information received here, local independent distributors at the time of writing have approximately 50 French pictures on hand, and new French productions are being imported, so that it is not entirely impossible that later this season the market will be flooded with French pictures.

The reason for the great interest taken in French productions must be sought in the fact that, as there are comparatively few Danes who understand French as well as they understand English or German, only the very best French pictures were imported. In time it was only natural that the public should discover that French pictures always were rated very highly by the reviewers and that this finally should result in the French pictures being stamped as first rate productions. Finally this led to the belief that it was a definite mark of culture if one were able to enjoy the French pictures. At present only a very few of the better educated Danes are willing to declare that a French picture is poor entertainment. Of course the distributors were not slow in seizing upon this advertising angle, and brought several French pictures of decidedly inferior quality into Denmark. In the past month several newspapers have come out into the open and made fun of the public for snubbing French productions.

American Percentage Rises

American productions, although nine fewer were released than in the preceding season, rose one per cent in the share of total releases on account of the drop in the total. Czechoslovakian, Italian, Polish and Swiss pictures released are generally those that play up the unusual and get a quite good box office on account of their originality.

Swedish productions are generally well liked in Denmark, especially because at first only the very best were brought here. In the past season an attempt has been made to force more of them through on the basis that most Danes are able to understand Swedish. However, many of them did not do as good business as expected, as the Danes prefer a good picture from countries other than the Scandinavian to those of poorer quality but with an understandable language.

It is only natural that the Danish pictures generally are successes, as the great majority of the population, although being able to read foreign languages, seldom are well enough versed in them to follow a conversation and must rely on subtitles to tell the story. Hence a picture where there are no subtitles and where the language is the public's own, can be sure of good receipts no matter what their quality may be. The average Dane will declare that the Danish pictures are far below average and yet will go to see every Danish production released during the year. Actually, however, the Danish pictures, when one takes into consideration the limited means that can be spent upon them, really are not as inferior as claimed.

For comparison with the foregoing seasons the releases in the past three seasons are listed below:

	1934-35	1935-36	1936-37
American	183	202	193
German	39	57	40
French	16	20	28
British	13	25	15
Swedish	12	14	20
Danish	11	10	9
Austrian	2	2	4
Russian	3	4	4
Polish	2	0	1
Czechoslovakian	1	1	1
Italian	1	0	0
Swiss	0	1	0
Swed.-Norweg.	1	0	0
Total	284	336	316

Of foreign pictures that have been successes the past season musical films rate highest, next comedies. There have been 29 definite successes, ten of them musicals. Among these were two of Columbia's Grace Moore vehicles, two of RKO's Fred Astaire-Ginger Rogers pictures and two German productions with Benjamin Gigli. The other successful musicals were MGM's "Great Ziegfeld," "San Francisco" and "Born to Dance," and Universal's "Showboat." Nineteen of the 29 direct hits were American, four French, three German, and one each came from Austria, England and Sweden.

In the American group MGM takes the lead with five successes including the biggest hit of the year, "The Good Earth," while United Artists released the most talked of picture of the year in "These Three."

While taking the lead in the number of successes, the American producers also presented most of the pictures which were considered failures. Of a total of 14 definite failures, six were American, Germany accounted for four, France two, and Sweden and Poland one each.

Of the 316 features released, more than

(Continued on page 62)

"WINTERSET" IS BARRED IN DENMARK, SWEDEN

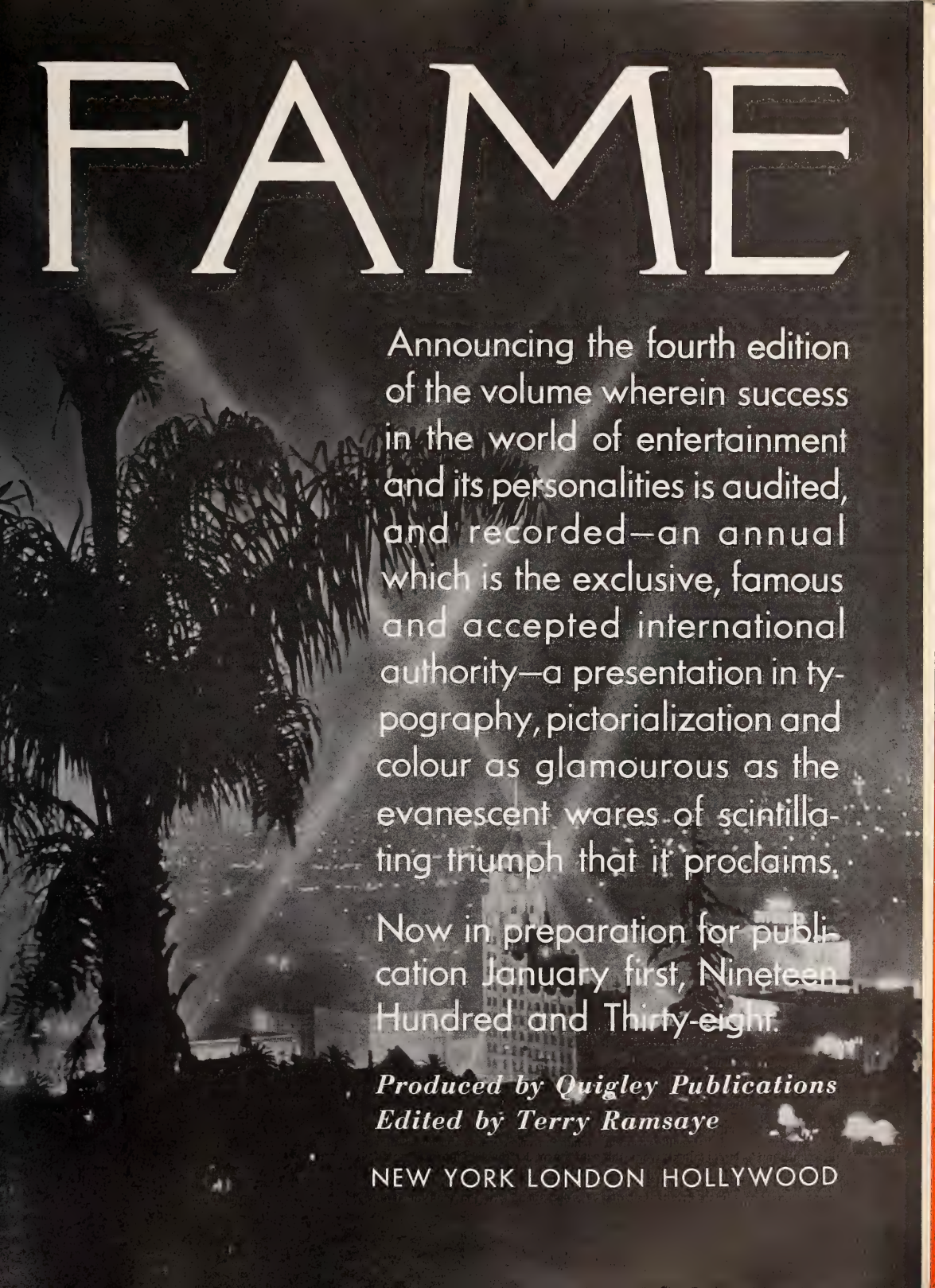
The ban on "Winterset" was made almost simultaneously by both the Danish and Swedish censor boards. The boards felt that deletions could not be made in a way that would leave an understandable story.

In both countries the censor boards admitted the artistic value of the picture but claimed that the intensity of violence displayed in the last half of the film would have a dangerous influence on youth.

In Sweden the decision was appealed but without a change of opinion. No appeal has been made in Denmark.

The stage version, however was permitted and even was being played in Sweden at the time of the decision of the censor board. The play probably will appear in Denmark this winter.




FAME
Announcing the fourth edition of the volume wherein success in the world of entertainment and its personalities is audited, and recorded—an annual which is the exclusive, famous and accepted international authority—a presentation in typography, pictorialization and colour as glamourous as the evanescent wares of scintillating triumph that it proclaims.
Now in preparation for publication January first, Nineteen Hundred and Thirty-eight.
Produced by Quigley Publications
Edited by Terry Ramsaye
NEW YORK LONDON HOLLYWOOD

CENSORS ACTIVE IN SCANDINAVIA

(Continued from page 59)

50 per cent can be classified as melodrama and comedy, mystery taking third place in the lineup, with musicals running a close fourth. In a comparison of American pictures released in Denmark, however, westerns take third place, closely followed by mystery subjects, while the musicals come in a poor fifth.

Tabulating the releases according to the nature of the contents the following analysis is arrived at:

	Percentage of Total	No. of Releases	American Releases
Melodrama	29.4%	93	56
Comedy	25.0%	79	30
Mystery	11.7%	37	28
Musical	11.1%	35	19
Westerns	9.2%	29	29
Historical	4.4%	14	6
Adventure	3.5%	11	10
Gangster	3.1%	10	10
Classicals	1.6%	5	3
Biographical	0.6%	2	1
Juvenile	0.3%	1	1
Totals	100.0%	316	193

Practically all pictures released have their Danish premiere in Copenhagen, sometimes with a simultaneous release in two or three of the larger towns in the provinces. Occasionally, as was the case with MGM's "Camille," a picture may open in the provinces a few days in advance of the first showing in the capital, but this plan usually is avoided as the Copenhagen press-reports as a rule are of great value in selling a production in the provinces.

The Censorship Situation

All motion pictures to be shown in Denmark must be passed by a board of censors appointed by the minister of justice and responsible to him.

Although this board is a part of the department of justice it is financially independent, being maintained by collecting fees on all material submitted to the board by the distributors. On regular feature pictures and ordinary shorts a fee of one half a cent is paid for each meter (about 3 feet) while newsreels and subjects of educational value pay only half as much. Each still to be used as display material and each poster must pay a fee of 3 cents a copy.

A film submitted to the censor board faces three possible actions, these being indicated by discs issued by the board. A red disc signifies that the board has found the film suitable for showing to a general patronage, a yellow disc excludes all children under 16 years of age from admission to the house where the picture is being shown, while a white disc excludes the picture from being exhibited publicly, although not closing the possibility of showing it in clubs where only members are admitted. If a film is to be shown for such a "closed" group a special permit must be obtained from the department of justice. This permit does not, however, give permission to more than one group at a time. Each group desiring to see the picture must make an individual application for the permit, as the club must be able to prove that its members have some special reason qualifying them as a suitable audience for the banned picture.

SHORT PRODUCT PLAYING BROADWAY

Week of October 16

CAPITOL
The Hub ..... MGM-Fitz-Patrick
How to Start the Day.... MGM
Romance of Radium..... MGM

CENTRAL
Night at the Night Club.. Universal
Kiko's Cleaning Day..... Educational

MUSIC HALL
Hawaiian Holiday ..... RKO Radio
Dude Ranch ..... Twentieth-Century-Fox

PARAMOUNT
A Cowboy Shorty..... Paramount
Toucha Downa ..... Paramount
Paramount Pictorial, No. 3. Paramount

RIALTO
Pay and Like It..... MGM

RIVOLI
It's a Good Stunt..... Paramount
Hawaiian Holiday ..... RKO Radio

ROXY
A Close Shave..... Educational
Going, Going, Gone..... Educational
Filming Modern Youth.... Twentieth-Century-Fox

STRAND
Romance Road ..... Vitaphone
Milt Britton and Band..... Vitaphone
Lyin' Mouse ..... Vitaphone

Governed by Law of 1933

The findings of the censor board are based upon two sections of the law of March, 1933, governing the industry. The first of these reads: "Pictures which the board of censors shall consider able to influence harmfully the minds of children, or to minimize their respect for the law, may not be passed for showings for children under 16 years of age."

This paragraph is interpreted in such a way that there is a growing tendency to prohibit for children practically all gangster or crime pictures. In the same way pictures that have a touch of the ghastly, brutal or coarse, or with a somewhat "sexy" angle, generally return from the censor board with a yellow disc (barring children 16 years old or younger).

In order to avoid a fate of this nature for a picture which the distributor figures would net a considerably better box office when the child-patronage is not excluded it is a fairly common practice for the distributor to make his own deletions "toning the picture down a little" before submitting it to the censor board.

The second of the mentioned paragraphs reads: "The censor board shall not pass pictures for public showing if they may be considered violating the laws of common decency, or if their showing may be expected to induce brutality, or if the picture may be considered morally harmful in any other way."

The reasons for banning a picture outright are essentially the same as the reasons for excluding them from screenings for general patronage in such a way that the brutality, sex-angle, horror or coarseness is found in a greater degree than in pictures receiving the yellow disc. As examples of films that have been given the white disc can be mentioned "The Bride of Frankenstein" (for ghastliness), "Scarface" (for having too much of the gangster element), and now most recently "Winterset" (for the intensity of brutality in the last half of the picture). Of course a motion picture is not always banned in entirety by the censor board except in such cases where the deletions found necessary by the board are of such a nature or so extensive that they would render the remainder of the picture meaningless.

The mere fact that the board has passed a certain sequence in a picture that will be released for general patronage does not imply that stills from this sequence can be utilized for display purposes. This was the case with a still from the latest Danish release, "Det Begyndte om Bord," depicting two men struggling. The still was not permitted for display purposes but the scene was not deleted from the film.

After a picture has been banned it is possible for the distributor to appeal from the censor board's decision to the minister of justice, but this appeal very rarely is attempted. There is the alternative of arranging showings for clubs, but this procedure is also rather rare, as the additional expenses, for example in subtitling, are too large to make it worth the distributor's while, as the income to be expected from club showings is always doubtful, what with the limitation of the number of clubs for whom it can be shown.

Besides the regular censor board there is an unpaid committee of three whose members represent different cultural groups in the country.

Danish Board Most Lenient

There is no official cooperation among the censor boards of Denmark, Norway and Sweden, although these three boards do exchange findings. The Danish board is considered the most lenient, and it is a fairly common practice to have a picture passed in Denmark before submitting it to the censor boards in the other countries. There is no doubt that the Swedish board is somewhat stricter than the Danish, as illustrated when "Fury" was passed by the Danish board but banned in Sweden.

A film must be subtitled before being passed by the censor board, but when a distributor has a picture which he fears may not be passed, the general practice is to submit the untitled film for a preliminary decision before any expense is incurred by translation and subtitling.

Western Electric Sued in Vienna

by HANS LORANT
in Vienna

A suit charging extortion by Western Electric and another action accusing two members of the Vienna branch of fraud have been started here by 20 Austrian exhibitors. The exhibitors sought to have their contract with Western Electric annulled.

The exhibitors claimed that Western Electric took advantage of them in 1929 and 1930 in leasing of sound apparatus at an annual rental of 8,000 schillings for 10 years, which, they pointed out, in the 10-year period would have amounted to 80,000 schillings, this solely for rental of the apparatus. The exhibitors declared the cost of supplying the apparatus could be no more than 30,000 schillings for 10 years.

The charges for service also were termed an excessive burden on the exhibitor.

The exhibitors also filed a suit in criminal court in Vienna against John Hepburn, general manager of Western Electric's Vienna branch, and Gerard Maurice, chief technician, charging fraud. They declared that the defendants instructed their engineers engaged on the control service to spend as many hours on the job as possible, as the service was paid for by the hour.

The Vienna branch of Western Electric replied that at the time when the contract was signed there could be no question of pressure of circumstance or of inexperience on the part of the exhibitors. The defense said that exhibitors were perfectly free to deal with other firms leasing sound apparatus at that time, for instance, Klangfilm sound equipment, which, the company claimed, also was on the market and cost almost as much as Western Electric apparatus.

Grand National to Have Three Anna Sten Films

Grand National will release three of the six pictures scheduled for production this year by Dr. Eugene Frenke, director-producer. The first two will star Anna Sten and are titled "With Pleasure, Madame" and "Gorgeous."

Victor Schertzinger will produce and direct another Anna Sten picture for Grand National with the title "Love Me Again."

Dinner For Ira Cohn

Ira Cohn, manager of the Twentieth Century-Fox Pittsburgh exchange, will be the guest of honor at a testimonial dinner at the William Penn Hotel on December 6th. The occasion marks his 17th anniversary with the same company and the ninth of his association with the Pittsburgh office. Exhibitors from all over the tri-state district are arranging the dinner, with C. J. Kellenburg as general chairman.

Kansas Club Plans Ball

The Kansas City Variety Club will hold a ball at PlaMor, November 15th. Proceeds from the ball will go, as usual, into the charity fund, and the affair will take the place of the annual charity ball of the Motion Picture Fund. Earl Jameson and Arthur Cole are arranging the ball.

MGM ASKS PUBLIC, PRESS FOR TASTES IN SHORTS

Better Stories Asked, Also Entertainment and Educational or Controversial Elements

Short subjects with greater story value and combining top entertainment with educational or controversial elements are wanted by the theatre customers, motion picture critics of the daily newspapers told Metro-Goldwyn-Mayer after a general survey to determine popular reaction.

The newspaper writers, asked by Fred C. Quimby, in charge of MGM short subjects, to solicit letters from their readers on the subject, responded with enthusiasm and in most cases devoted much column space to the answers. Loew's theatres in each of the cities contacted cooperated by awarding passes to the authors of the best letters selected by the critics. The survey also provided an occasion for many of the newspaper critics to express at length their own views.

The mass of information and suggestions received was classified by the MGM publicity department under the direction of Herb Morgan, who is working with Howard Dietz, director of advertising and publicity, and Silas Seadler, advertising director, on a special campaign emphasizing Metro's short product, and much of it is to be used as a basis for future production schedules.

A definite stand was shown by the poll against band leader pictures, routine miniature musicals, and glorification of night club entertainers. There was considerable criticism of material used in cartoons.

Suggestions for new material included requests for abbreviated versions of Shakespeare, compressed biographies of famous painters and writers, something on the order of Noel Coward's one-act plays or O. Henry's short stories, more human interest stories, and intelligent dramatizations in the field of science and industry.

Opinion about travel shorts was mixed. Almost everyone who discussed the subjects expressed an interest in this type of material, but many patrons were dissatisfied with the present treatment. The general feeling seemed to be that travel shorts should be dramatized rather than merely photographed.

Many readers took theatre managers to task for dismissing the short subjects on programs with the phrase, "Also selected short subjects." They pointed out that with features of equivalent merit the shorts frequently determined which theatre they attended and that producers were missing a great avenue of public appeal by not advertising their short subjects with their features.

Newspapers which gave the survey exceptional space and attention included publications in Indianapolis, Harrisburg, Houston, Baltimore, Dayton, Richmond, Akron, Dallas, La Crosse, Milwaukee, Charlotte, Springfield, O., and Washington.

The idea generated a general discussion of the whole matter among other newspaper film writers.

HOUSE ORGAN ISSUED ON SHORT SUBJECTS

In connection with its campaign to emphasize short subjects Metro-Goldwyn-Mayer has started publication of a new house organ, the MGM Short Story, *(Presenting the Junior Lion's Tale). The first issue, dated October, carries a report of the recent shorts survey, an article reviewing stars who have achieved prominence through the medium, a feature on Pete Smith, technical stories on the creation of a new cartoon, "The Captain and the Kids," and the making of "The Romance of Radium"; a story on how shorts are received in foreign theatres, and examples of short subject exploitations.*

The publication is edited by Herb Morgan, includes Howard Dietz, Silas F. Seadler, Oscar A. Doob, Howard Strickling and Frank Whitbeck on its editorial advisory board, and will be sent free to any exhibitor.

Craig Will Open Columbia Course

John D. Craig, who made the thrill sequences for "Eskimo," "Trader Horn," and "Cannibals of the Deep," opens Columbia University Film Study's new series, "Motion Picture Parade," in New York next Wednesday. Mr. Craig will speak on "Adventures Making Adventure Pictures." The program will be illustrated with films selected by the speaker.

J. B. Priestley, novelist, and Paul Rotha, leader of the English documentary school, will discuss "Filming Ideas," on the following Wednesday, November 3rd, and Mr. Rotha will speak again on November 17th, on "Filming Facts."

Terry Ramsaye, editor of MOTION PICTURE HERALD and author of "A Million and One Nights," will discuss the "March of the Movies," on November 10th.

Jungle Film Rights Sold

Luis Rojas de la Torre has sold the New England rights to "Man Hunters of the Caribbean," to Harry Segal, for the Kentucky, Southern Ohio and Tennessee territory to Big Feature Rights Exchanges, and for Northern Ohio to Imperial Pictures of Cleveland. The picture is based on the adventures of Andre Roosevelt and Erskine Loch in the jungles of Central America.

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Associate Producer, EVERETT RISKIN · Directed by LEO McCAREY · A COLUMBIA PICTURE

JIMMY FIDLER
Ace Radio Commentator
"Put this on your must-see list. It is one of the funniest comedies of the year."

LOUELLA PARSONS
Noted Screen Authority
"If there is any picture funnier than 'THE AWFUL TRUTH' I haven't seen it."

JIMMY STARR
Celebrated Film Critic
"I'm urging, begging and pleading with you not to miss 'THE AWFUL TRUTH'."

RUTH WATERBURY
Photoplay
"Best picture that has come out of Hollywood in a year."

ADOLPHE MENJOU
"It's top comedy. A marvelous picture."

ERNST LUBITSCH
"I would be a proud and happy man to have directed 'THE AWFUL TRUTH'."

UNITED PRESS
"Is one of the finest pictures of the year."

HOLLYWOOD REPORTER
"New Columbia smash is unquestionably the funniest picture ever filmed."

ED SULLIVAN
Famous Columnist
"Season's greatest. You'll love it. I've never heard such yells of laughter."

LOS ANGELES TIMES
"A hundred percent winner of light comedy. A masterpiece of its type."

MODERN SCREEN
"The truth about 'THE AWFUL TRUTH' is it's terrific."

HOLLYWOOD CITIZEN-NEWS
"An all-around smash hit."

SCREEN BOOK
"The best comedy out of Hollywood in ages."

CHARLES R. ROGERS
Universal Pictures
"Greatest comedy ever produced."

MERVYN LeROY
Famous Director
"Greatest piece of theatre entertainment I've ever seen. A comedy knockout."

We request that you review it yourself at our nationwide trade showings!

And soon... **GRACE MOORE** *in* *"I'll Take Romance"* *with* **MELVYN DOUGLAS**

TECHNOLOGICAL

Projection Highlights Of the SMPE Convention

by F. H. RICHARDSON

An especially gratifying phase of the highly successful fall convention of the Society of Motion Picture Engineers was the number of progressive projectionists present. Not only does this offer convincing evidence of awakening interest in the technics of projection, but also of a desire to be posted on new developments in theory as well as practice.

Joseph D. Basson, president of Local 306 IATSE & MPMO, New York City, was vice chairman of the special projection session and acted as official representative of George Browne, International president, who was unable to be personally present because of the A. F. L. convention in Denver. Among others on hand were: Thad C. Barrows, president Local 182, Boston; Nathan D. Golden, chief of the motion picture division of the Department of Commerce, who is a member of Local 160, Cleveland; Harry Rubin and Jessie Hopkins, respectively president and secretary of the Projection Practice Committee of the SMPE; Lester Isaac, supervisor, and M. D. O'Brien, assistant supervisor of projection, of Loew's, Inc.; John W. Sawyer, supervisor of projection of Shea Theatres, Buffalo; F. E. Cahill, supervisor of projection of Warner Theatres; Otto Nelson, who for 45 years has been in charge of projection for the National Cash Register Company, Dayton, Ohio.

Chauncey Greene of Minneapolis read a paper before the projection session, as did Theodore P. Hover, Lima, Ohio. Others present were Cecil Woods, well known to all old-time projectionists (Woods has superintended the installation of sound equipment in a total of 802 theatres in this and other countries during the past 11 years); J. J. Seeley of the RKO theatre, Fall River, Mass.; George Edwards, who has endeared himself to us all by his work in projection through many years; G. A. Bishop of Fall River; J. E. Woodland, Brooklyn, N. Y.; Charles W. Beals, Glove theatre, NewYork; M. Glassin, Park theatre, New York; H. Hollender, Colony theatre, New York; Max Prilex of New York; L. Lewis Edwards, Trenton, N. J.; Philip Shafran, New York; H. E. Starke and Philip Sugarman of Providence, R. I.; P. E. Kline, who manages all projection matters in the Panama Canal Zane; W. H. Ingram of Rochester, N. Y., Local 253; D. Bradfield, Nat Shaub and Morris Puchalsky of New York; H. A. Starke, Los Angeles; W. P. Stone, Asheboro, N. C.; W. W. Jennings and Earl Roberts, Local 203, Easton, Pa.

Joseph W. Engle of Local 640, out on Long Island, was on hand, as were Victor A. Wellman of Cleveland, our old friend John Griffiths of Ansonia, Conn.; Leo Cimikoski, Local 459, Norwich, Conn.; C. H. Gleason of Waltham, Mass.; Frank J. Bettelli, Camden, N. J.; Charles T. Reed, Harrisburg, Pa.; W. H. Ingram and R. J. Fisher, Rochester, N. Y.; Irl Gordon, Akron, Ohio (who read a most excellent illustrated paper on sidewise misplacement of the sound track); H. B. Smith, Springfield, Mass. I also noted the following members of Local 306, New York City; Irving J. Meltzer, Morris Holtzman, Clarence W. Mead, Samuel Roseman, A. Kessler, Paul J. Larson (honorary life member of 306), Edmund McD. Bendheim and W. W. Byrne.

It might be added that at the banquet there were 26 members of Local 306. I am justifiably proud to say that your scribe was installed at the head of their table.

The projection session was universally pronounced an outstanding success. Its only drawback was lack of sufficient time. One full morning session had been allotted to it, but it hung far over into the afternoon and might well have consumed a second full session. I am quite certain the papers presented were in the nature of eye-openers to many of the studio engineers who were present.

The report of the Projection Practice Committee, in unanimously disapproving the change in projector apertures proposed by the Research Council of the Academy of Motion Picture Arts and Sciences, pointed out clearly the impracticability of the proposed change. In fact, one of the papers presented in the projection session was based upon the fact that even now the space between sprocket holes and pictures area is so small that the sound track occasionally impinges on the sprocket hole or picture area, one of the other being quite frequently over-stepped. Slides showing photographs of this condition, all representing prints of recent pictures, were shown.

BLUEBOOK SCHOOL QUESTION NO. 95

(A) Describe what is known as an "inner tube coupling" and its effect. (B) Amplifier circuits may be either Class A or Class B. What is the difference between these circuits?

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

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Committee Appointed by Academy to Study Noises

A committee, under the chairmanship of Thomas Moulton of United Artists Studios, has been appointed by the Research Council of the Academy of Motion Picture Arts and Sciences to investigate set equipment noise conditions and to conduct a series of experiments being lined up with a view towards reducing the noise contributed to recorded sound by arc lights and other set equipment.

The committee will be particularly concerned with reducing noise on the set during the actual taking of a scene, aiming to improve the quality of sound recording by reducing the amount of extraneous noise in comparison to the wanted dialogue. Membership of the committee, in addition to Mr. Moulton, consists of Olin Dupy, George Groves, Ralph Townsend and Gordon S. Mitchell, manager of the Research Council of the Academy.

Browning Opens Store

Irving Browning, photographer, has opened The Camera Mart, Inc., New York City, a camera shop for the amateur and professional. Mr. Browning will continue to operate his photographic studio for illustrative and advertising black and white or color photography.

Agfa and Charney Move

The Agfa Ansco Corporation and C. King Charney, Inc., distributors, have moved their Hollywood offices and warehouse to 6424 Santa Monica Boulevard.

HUNGARIANS WANT U.S. PICTURES BUT HOME PRODUCT LIMITS FIELD

Noticeable Increase of Local Production to 45 Films This Season Restricts Market Despite the First-Run Demand

by ENDRE HEVESI
in Budapest

The film market in Hungary this season will be dominated by the 45 Hungarian pictures scheduled for release. Twenty-two of these locally made films already have been completed; the others are either in the making or will be started within the next few months.

Local production being on such a large scale, the inevitable result will be that imported foreign films, with the possible exception of American ones, will play a less important part on the market than hitherto.

American pictures are booked extensively by the Budapest first-run theatres, despite the growing national production activity. Budapest first-run cinemas thus far have booked 20 20th Century-Fox pictures, 12 from Paramount, 12 Warner, 16 United Artists-London, eight RKO and four Columbia pictures. Metro, besides the films it is going to exhibit at its own theatre, has placed 16 films in other Budapest first-runs.

First-Runs Want U. S. Films

These figures show that there is a great demand for American films on the part of the Budapest first runs. The situation is less cheerful for them, however, in the Budapest second-, third- and fourth-week neighborhood theatres and in the provincial houses. Hungarian motion picture theatres are not permitted to show more than one feature in one program. Consequently the Budapest neighborhood cinemas, in which pictures usually run for one week, do not need more than 52 films a year. Obviously, these in most cases will be chosen from among the new Hungarian productions which are more popular with the patrons of these theatres than foreign films. According to the law, 20 per cent of the pictures shown in all Hungarian theatres must be locally made Hungarian ones.

The Budapest second-runs, however, will show more than the required number of Hungarian pictures because these invariably have better box office results in these theatres than the foreign product. The 40 or 45 Hungarian films produced this year will be divided among the Budapest second-run theatres so that each will exhibit at least 20 or 25 locally made pictures. Consequently, these theatres will not be able to show a great number of imported films.

Provincials Favor Nationals

The chances of imported films in provincial theatres are still worse. In a city of 50,000 inhabitants, for example, there may be two theatres, one playing every day, the other on Saturdays and Sundays only. The duration of the film season is 40 weeks. The theatre playing every day shows two programs a week and so needs 80 features a year. The other books 40 films throughout the season. The total number of films required by a town of this size is 120. Forty-five of this number are Hungarian pictures, since all Hungarian films, even the inferior product, are exhibited in provincial theatres. This means that no more than 70 to 75 foreign pictures will be included in the program of cinemas in a provincial city of that size. This number includes the product of all the American, German, Austrian, British and Italian companies that import films into Hungary.

In smaller towns and villages, the chances of foreign films are even worse. A small town or village with only one cinema requires 60 feature films a year; 40 or 45 of these are Hungarian and the rest only—15 or 20 films—may be foreign.

It is obvious from these figures that, with the exception of Budapest first-run houses, the market open to foreign pictures in Hungary is extremely limited, yet it is flooded with product from other countries. Approximately 200 foreign films will be imported this season, chiefly American, but also many from Germany, Austria and France. In addition, there are still about 100 foreign pictures left over from last season. These are offered at a very low price, which naturally causes a slump in booking prices of new pictures, already lowered by the strong competition of 200 imported films.

Looking at the business results of last year, it appears that it would have been rational to decrease the number of foreign importations, particularly because, instead of last year's output of 24 Hungarian films, 45 pictures are to be made locally this year. The local branches of American companies as well as the independent Hungarian distributors have been particularly anxious to import a large number of films. The Hungarian market will not be able to cope with this number.

Possibly the companies which import first-rate product, and have exceptionally able managers here, may profit by this policy, but the majority of importers in all likelihood will sustain losses in the coming season. No foreign film can pay its way if it is shown only in the Budapest first-runs; yet most of them, of course, with the exception of super product, will go no farther than this. Very few imported pictures will be released in second-week, neighborhood and provincial cinemas, yet without these a picture has small chance of being a financial success.

Costs and Profits

The cost of launching a foreign film in Hungary, including prints, subtitles, taxes, publicity and other expenses, ranges from 15,000 to 25,000 pengos, not counting the license. The maximum profit obtainable from a release in a first-run is 25,000 pengos, the minimum 3,000. The average, however, is around 8,000 pengos. This is very little when compared with the initial costs.

At the start of the season, it is interesting to observe the keen competition between American and Hungarian films. The season opened with two big American features, "The Good Earth" and "On the Avenue," and two fairly good Hungarian films, "Hotel Kikelet" and "Segitség! Orökóltem!", fighting for supremacy in the smartest first-run cinemas. "Hotel Kikelet" particularly is scoring large box office takings, but the two American films are pronounced equally successful artistically and are having even greater success financially. This proves that a really good American picture can stand the competition of even a good Hungarian film in the first-run houses. Naturally, in the smaller Budapest theatres and in country towns, this state of affairs no longer obtains. In these houses no American picture, however good, can hope to command the same popularity as does a Hungarian film.

By the way, MGM, the only American company with a theatre of its own here, is reported considering abandonment of the house when the lease expires next summer. It is reported that the company will allow the Royal Trust to take it over. The Royal Trust supplies film for 12 first-runs and subsequents.

In return, the trust is expected to release MGM product in all of its theatres, thus giving the American company a considerably wider market than it enjoys at the moment.

If the deal goes through, only two independent houses will be left in Budapest, all the others being operated by Istvan Gero's Royal Trust.

MAYOR PROCLAIMS "AMUSEMENT WEEK"

The Electric theatre, Kansas City, Kan., last week celebrated its 31st anniversary.

Mayor Don C. McComb proclaimed the period "amusement week" in honor of the house, which is the oldest in the city, and called attention to the "high standard of entertainment service" the theatre has rendered, its "long record of clean, wholesome entertainment."

A. F. ("Peck") Baker, who has been in active charge of the house since it first was opened on October 6, 1906, and George Baker, his son, made it a big week with "Artists and Models" the first half of the week, and a big stage show and picture the last half. Admissions were raised 5 cents, from 15 to 20 on matinees, 25 to 30 cents at night, for the latter part of the week.

The big program is reminiscent of the theatre's early days when it was "the world's largest theatre for 5 cents."

The theatre has been rebuilt and enlarged several times, the last time in 1922.

Robert Wm. Paul Named Honorary Member of SMPE

At the convention of the Society of Motion Picture Engineers at the Pennsylvania Hotel, N. Y., October 11 to 14, the name of Robert William Paul was proposed by the honorary membership committee of the Society for honorary membership in the organization. The proposal was made before the Society by John I. Crabtree, chairman.

On a unanimous vote of the Society, Mr. Paul was named an honorary member. The citation was read by Glenn E. Matthews, as follows:

To the BOARD OF GOVERNORS:

The honorary membership committee has the honor to present the name of Robert William Paul for honorary membership in our Society.

This man distinguished himself and enriched the history of this industry by his ingenious design of many instruments necessary to the development of the motion picture. He was also one of the first producers and exhibitors of motion pictures. During Mr. Paul's association with the motion picture industry for 16 years (1894-1910) his work embraced all branches of activity in the development of the motion picture. When Mr. Paul became interested in this field in 1894 the status of the art was somewhat as follows:

Edison and Dickson completed their first camera using rollable film in 1888-89 and began making short lengths of picture (47 feet long). The studio where the bulk of these films was made was completed in February, 1892. Many films were produced for examination with the Peep-hole Kinetoscope between 1892-95 when Dickson left Edison. The camera was so large and heavy that the pictures were all of vaudeville subjects. No satisfactory projector had been developed by Edison or his co-workers up to December 1895 when he learned of the Armat Vitascope and shortly afterwards was given a demonstration.

Jenkins and Armat gave the first public demonstration of their projector (Phantoscope) in September, 1895, at the Cotton States Exposition in Atlanta, Georgia. Armat then made important changes in the machine and subsequently remodeled it to make it of commercial value. The improved projector, known as the Vitascope, was used for a public exhibition in New York City, April 23, 1896.

Lumiere began his researches on a camera and projector in 1894, and demonstrated it in March, 1895, at an industrial conference. The first exhibition for which admission was charged was given December 28, 1895, in Paris. The work described below under Sections 1-7, inclusive, is considered, therefore, to be contemporaneous with the work of Lumiere and Armat. It is concluded, therefore, that Robert Paul pioneered in the evolution of the motion picture camera and projector and influenced greatly the development of the motion picture industry in Great Britain.

Mr. Paul's accomplishments may be summarized as follows:

1. Designed and built a camera with cam-driven intermittent movement (1895) (with Acres).

2. Designed and built printing and developing apparatus.

3. Designed and built an improved camera with a modified Geneva movement (1895). This camera was light and portable as compared with Edison and Dickson cameras.

4. Designed and built a projector with 7-tooth wheel intermittent movement (1895-96). See "English Mechanic," Feb. 21 and March 6, 1896, for description.

5. Designed and built an improved model projector having a revolving drum shutter cut away on two sides and equipped to show lantern slides as well as motion pictures. Used arc or limelight (Brit. Pat. No. 4686, Mar. 2, 1896).

6. Designed and built three-slot star wheel intermittent projector with 30 degree shutter having light to darkness ratio of 11 to 1 (1899) (Brit. Pat. No. 487, 1899).

7. Gave first entertainmen with projector known as "Theatrograph" at a Finsbury Technical College, London, Feb. 20, 1896. (Same date as first showing of Lumiere projector in England.)

8. Built first motion picture studio in England used for commercial production at Muswell Hill, N. London (1899). Described in Strand Magazine.

9. Gave many exhibitions in and around London and supplied pictures made under his direction for numerous exhibitions.

10. Made pioneer investigations in trick photography and slow-motion studies of scientific nature for distribution.

11. Made some of earliest news or topical pictures during 1896 in Portugal, Spain and Egypt, as well as England. Pictures shown with Paul's projector on the S. S. *Norman* on trip to S. Africa, April, 1896, probably first pictures exhibited at sea. Photographed Prince's Derby in June, 1896, and Queen Victoria's Diamond Jubilee in 1897. Sent two cameras to Boer War in 1899.

Mr. Paul began his career as a manufacturer of electrical and scientific instruments in London in 1891. He gave up the motion picture work in 1910 to devote himself exclusively to his original business. In the intervening years since that date he has made a notable reputation for his skillful design of instruments until his health forced his retirement a few years ago.

Budd Rogers Adds Canadian Managership for Maxwell

John Maxwell and Arthur Dent of Associated British Picture Corporation in London announced Wednesday the appointment of Budd Rogers to supervise the sale and distribution of their product in Canada. This now gives Mr. Rogers complete charge over sales in North America, having handled the affairs of the company for the last two years in the United States as vice-president and general manager of Alliance Films.

A deal has just been concluded with Empire-Universal Films, Ltd. for the distribution of Associated British product in Canada and Mr. Rogers soon will confer with Oscar Hanson, president, and A. W. Perry, general manager of Empire-Universal.

Associated British Picture in England has bought the controlling interest in the Union Cinemas of the United Kingdom, adding about 165 theatres and giving Associated British control of approximately 700 theatres in the United Kingdom.

Reisman Decorated With Honor Cross

Phil Reisman, foreign sales manager for RKO, has joined the ranks of those in the motion picture industry who have been decorated by the French government with the Legion of Honor Cross. Mr. Reisman was honored before sailing for New York on the Ile de France.

Among others in the motion picture industry who have been decorated are Louis B. Mayer, vice-president in charge of production for Metro-Goldwyn-Mayer; Sidney Kent, president of Twentieth Century-Fox; Adolph Zukor, chairman of the Paramount board of directors; and Harry Warner, president of Warner Brothers.

Wilcox Joins in Three Canadian 'Victoria' Openings

"Victoria the Great," Herbert Wilcox production, released through RKO Radio, opened in Toronto Monday, in Montreal last Friday, and had its western hemisphere premiere in Ottawa on the preceding Wednesday. Mr. Wilcox and Anna Neagle, star of the picture, attended all three openings, returning to New York following the Toronto showing for the premiere of the picture at the Radio City Music Hall, New York, October 28th.

On their arrival in Montreal Friday, Mr. Wilcox and Miss Neagle were presented with the freedom of the city by Mayor Renault and the City Council. Miss Neagle decorated the Victoria Monument at Victoria Square and inspected the Victoria Rifles, Queen Victoria's Canadian regiment.

Lord Tweedsmuir, Governor General of Canada, and Mrs. Tweedsmuir were hosts at a dinner preceding the Ottawa opening. Ned E. Depinet, vice-president of RKO Radio, also was present at the dinner.

RKO Radio last week issued a 72-page campaign book on the picture. The book is printed on 80-pound coated stock bound in a four-page offset cover in full color. Six insert pages printed in sepia cream stock introduce the subject matter with the more spectacular scenes from the production.

Word from London this week indicated that Mr. Wilcox will make two pictures for distribution by British Lion, using its Beaconsfield studio, following his next production, "The Romance of Madame Tussaud," for Imperator, releasing through RKO Radio.

National Decency Legion Classifies 18 Productions

Of 18 new pictures reviewed and classified by the National Legion of Decency in its listing for the current week nine were approved for general patronage, six were listed as unobjectionable for adults, one was cited as objectionable in part and two were condemned. The pictures and their classification follow.

Class A-1, Objectionable for General Patronage: "Boots and Saddles," "The Great Garrick," "Luck of Roaring Camp," "Roll Along, Cowboy," "Stand In," "Texas Trail," "Thanks for Listening," "Wallaby Jim of the Islands," "Youth on Parole." Class A-2, Unobjectionable for Adults: "Alcatraz Island," "Danger-Love at Work," "Double Wedding," "Evforduo" (Hungarian), "52nd Street," "Ora Ponciano" (Spanish). Class B, Objectionable in Part: "Angel." Class C, Condemned: "Adolph Armstrong" (Swedish), "Lucrezia Borgia" (French).

Leave of Absence Granted

Twentieth Century-Fox has granted a six months leave of absence to Louise Hovick (Gypsy Rose Lee). Since joining the company she has appeared in "You Can't Have Everything" and "Ali Baba Goes to Town." "Ali Baba," in which Eddie Cantor is starred, will be released October 29th.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended October 16, 1937, from 65 theatres in 13 major cities of the country was $989,029, an increase of $76,179 over the total for the preceding week ended October 9, 1937, when 66 theatres in 13 large cities aggregated $912,850.

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Theatres (Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)	Seats	Price	Average Receipts Per Week	Current Week — Picture	Current Week — Gross	Previous Week — Picture	Previous Week — Gross
Boston							
Boston	3,246	35c-75c	$17,700	"Music for Madame" (RKO) (plus stage show)	19,000	"There Goes the Groom" (RKO) (stage: Fats Waller and Orch.)	24,000
RKO Memorial	2,907	25c-65c	13,600	"100 Men and a Girl" (Univ.) and "Idol of the Crowds" (Univ.)	21,000	"Walter Wanger's Vogues of 1938" (U.A.) and "The Lady Fights Back" (Univ.) (2nd week)	12,000
Loew's Orpheum	2,970	25c-65c	14,500	"Big City" (MGM) and "Women Men Marry" (MGM)	20,000	"Dead End" (U.A.) and "It Can't Last Forever" (Col.) (2nd week)	13,500
Metropolitan	4,332	35c-75c	26,200	"Wife, Doctor and Nurse" 20th Cent.-Fox) (plus stage show)	31,000	"High, Wide and Handsome"(Para.) (stage: George Raft-2 days)	26,500
Paramount	1,793	25c-50c	8,000	"This Way, Please" (Para.) and "They Won't Forget" (W.B.)	8,000	"Back in Circulation" (W.B.) and "Bulldog Drummond Comes Back" (Para.)	8,600
Chicago							
Chicago	4,000	35c-75c	35,500	"High, Wide and Handsome" (Para.) (plus stage show)	30,600	"Souls at Sea" (Para.) (plus stage show)	30,000
Garrick	900	35c-75c	6,800	"Souls at Sea" (Para.)	6,700	"That Certain Woman" (W.B.)	6,200
Oriental	3,490	35c-75c	17,500	"Life Begins at College" (20th Cent.-Fox) (plus stage show) (Ina Ray Hutton and Orch.)	35,400	"Wife, Doctor and Nurse" (20th Cent.-Fox) (plus vaudeville revue)	26,000
Palace	2,509	35c-75c	19,900	"Breakfast for Two" (RKO (stage: Fats Waller and Revue)	16,800	"Music for Madame" (RKO) (stage: Milton Berle and Revue)	25,600
Roosevelt	1,591	35c-75c	13,000	"Thin Ice" (20th Cent.-Fox) (3rd week)	10,000	"Thin Ice" (20th Cent.-Fox) (2nd week)	14,800
State-Lake	2,776	20c-55c	14,800	"Roberta" (RKO) (plus stage show)	13,000	"Marry the Girl" (W.B.) (plus stage show)	13,000
United Artists	1,700	37c-75c	17,500	"Broadway Melody of 1938" (MGM)	19,000	"Big City" (MGM) (2nd week)	10,000
Cleveland							
Allen	3,300	30c-55c	5,700	"The Life of Emile Zola" (W.B.)	7,500	"100 Men and a Girl" (Univ.)	8,300
Hippodrome	3,800	30c-55c	12,700	"Life Begins at College" (20th Cent.-Fox)	17,500	"The Life of Emile Zola" (W.B.)	21,250
RKO Palace	3,100	30c-75c	17,800	"Danger, Love at Work" (stage: Jack La Rue and Vince Barnett)	16,000	"Wild and Woolly" (20th Cent.-Fox) (stage: Ina Ray Hutton and Orch.)	17,000
State	3,400	30c-55c	17,200	"The Prisoner of Zenda" (U.A.)	13,000	"Souls at Sea" (Para.)	13,000
Denver							
Denham	1,500	25c-40c	6,700	"Stella Dallas" (U.A.)	3,000	"Double Or Nothing" (Para.)	11,000
Denver	2,500	25c-50c	9,600	"100 Men and a Girl" (Univ.) (plus stage band)	10,000	"Stella Dallas" (U.A.) (plus stage band)	9,000
Orpheum	2,500	25c-40c	7,300	"Something to Sing About" (G.N.) and "Small Town Boy" (G.N.)	5,000	"Madame X" (MGM) and "Music for Madame" (RKO)	6,000
Los Angeles and Hollywood							
Carthay Circle	1,518	50c-$1.50	11,800	"The Life of Emile Zola" (W.B.) (5th week)	7,800	"The Life of Emile Zola" (W.B.) (4th week)	11,700
Chinese	2,500	30c-55c	11,600	"The Prisoner of Zenda" (U.A.) and "The Women Men Marry" (MGM)	15,469	"Walter Wanger's Vogues of 1938" (U.A.) and "Borneo" (20th Cent.-Fox)	10,700
Four Star	900	40c-55c	4,000	"Doctor Syn" (GB)	3,304	"King Solomon's Mines" (GB)	2,600
Hillstreet	2,700	30c-65c	8,000	"Lost Horizon" (Col.) (2nd week) and "Life Begins with Love" (Col.)	12,200	"Lost Horizon" (Col.) (1st week) and "The Game That Kills" (Col.)	19,500
Loew's State	2,500	30c-55c	14,700	"The Prisoner of Zenda" (U.A.) and "The Women Men Marry" (MGM)	17,656	"Walter Wanger's Vogues of 1938" (U.A.) and "Borneo" (20th Cent.-Fox)	10,500
Pantages	3,000	30c-65c	8,100	"Lost Horizon" (Col.) (2nd week) and "Life Begins with Love" (Col.)	9,000	"Lost Horizon" (Col.) (1st week) and "The Game That Kills" (Col.)	17,000
Paramount	3,595	30c-65c	18,400	"This Way, Please" (Para.) (plus stage show)	15,000	"Danger—Love at Work" (20th Cent.-Fox) (plus stage show)	12,500
W. B. Hollywood	3,000	30c-65c	10,400	"Back in Circulation" (F.N.) and "West of Shanghai" (F.N.)	13,000	"Confession" (F.N.) and "Dance, Charlie, Dance" (F.N.)	6,900
Minneapolis							
Minnesota	4,000	25c-55c	12,200	"High, Wide and Handsome" (Para.)	9,500	"Wife, Doctor and Nurse" (20th Cent.-Fox)	8,300
RKO Orpheum	2,900	25c-40c	7,200	"Back in Circulation" (F.N.) (stage: Fred Waring and Orch.) (25c-55c)	18,500	"Big City" (MGM)	4,500
State	2,400	25c-40c	5,600	"She's No Lady" (Para.) and "Bad Guy" (MGM)	3,500	"The Devil Is Driving" (Col.) and "The Lady Escapes (20th Cent.-Fox)	4,500

[THEATRE RECEIPTS--CONT'D]

Theatres (Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)	Seats	Price	Average Receipts Per Week	Current Week Picture	Current Week Gross	Previous Week Picture	Previous Week Gross
Montreal							
Capitol	2,547	25c-60c	9,300	"Double Or Nothing" (Para.) and "On Such a Night" (Para.)	10,500	"Big City" (MGM) and "Blonde Trouble" (Para.)	9,000
Loew's	3,115	25c-50c	11,600	"The Shiek Steps Out" (Rep.) (plus stage show)	14,000	"100 Men and a Girl" (Univ.) and "Reported Missing" (Univ.) (2nd week)	11,000
Palace	2,600	25c-65c	10,500	"The Prisoner of Zenda" (U.A.)	13,500	"Walter Wanger's Vogues of 1938" (U.A.)	11,000
Princess	2,272	25c-65c	7,600	"Varsity Show" (W.B.) and "Salute to Valour" (Col.)	8,500	"Mr. Dodd Takes the Air" (F.N.) and "The Devil Is Driving" (Col.)	6,000
New York							
Astor	1,142	55c-$2.20	15,600	"The Firefly" (MGM) (9th week)	7,000	"The Firefly" (MGM) (8th week)	4,000
Capitol	4,700	25c-85c	33,400	"The Good Earth" (MGM) (3rd week)	27,000	"The Good Earth" (MGM) (2nd week)	35,000
Criterion	1,700	25c-75c	12,000	"This Way, Please" (Para.)	8,500	"Love Takes Flight" (G.N.)	6,000
Globe	1,400	25c-65c	17,800	"Something to Sing About" (G.N.) (5 days-4th week)	3,500	"Something to Sing About" (G.N.) (3rd week)	6,000
Hollywood	1,430	55c-$2.20	....	"The Life of Emile Zola" (W.B.) (9th week)	16,000	"The Life of Emile Zola" (W.B.) (8th week)	17,000
Paramount	3,700	25c-99c	36,100	"High, Wide and Handsome" (Para.) (stage: Yacht Club Boys) (3rd week)	29,000	"High, Wide and Handsome" (Para.) (stage: Yacht Club Boys) (2nd week)	38,000
Rialto	594	25c-55c	7,700	"Counsel for Crime" (Col.)	7,600	"It Happened in Hollywood" (Col.)	7,500
Rivoli	2,200	25c-99c	23,100	"Wife, Doctor and Nurse" (20th Cent.-Fox)	24,500	"The Life of the Party" (RKO)	11,200
RKO Music Hall	6,200	40c-$1.65	79,000	"Stage Door" (RKO) (plus stage show)	113,000	"Lost Horizon" (Col.) (plus stage show) (2nd week)	70,000
Roxy	5,954	25c-75c	35,400	"Life Begins at College" (20th Cent.-Fox) (plus stage show)	63,500	"100 Men and a Girl" (Univ.) (plus stage show) (3rd week)	40,750
Strand	3,000	40c-99c	20,800	"Back in Circulation" (F.N.) (4 days-2nd week)	2,000	"Back in Circulation" (F.N.) (1st week)	20,000
Oklahoma City							
Criterion	1,700	10c-40c	5,300	"High, Wide and Handsome" (Para.) (6 days)	3,900	"Life Begins at College" (20th Cent.-Fox) (stage: Paul Whiteman and Orch.) (25c-75c)	8,200
Midwest	1,500	10c-55c	4,300	"The Bride Wore Red" (MGM)	5,200	"Double Or Nothing" (Para.)	4,500
Tower	1,100	10c-40c	....	"Make a Wish" (RKO) (6 days)	1,500	"Confession" (F.N.)	1,700
Omaha							
Brandeis	1,200	25c-40c	4,900	"Lost Horizon" (Col.) and "Forty Naughty Girls" (RKO) (2nd week)	4,700	"Lost Horizon" (Col.) and "Forty Naughty Girls" (RKO) (1st week)	7,100
Omaha	2,200	25c-40c	6,900	"High, Wide and Handsome" (Para.) and "She's No Lady" (Para.) (8 days)	6,300	"Hell Divers" (MGM) and "King of Gamblers" (Para.) (4 days)	3,800
Orpheum	3,000	25c-40c	9,200	"Varsity Show" (W.B.) and "The Man Who Cried Wolf" (Univ.) (plus "The Prisoner of Zenda" midnight preview and Big Apple dance contest on stage)	8,900	"Thin Ice" (20th Cent.-Fox) and "Wild Money" (Para.)	11,400
Philadelphia							
Aldine	1,300	40c-65c	9,200	"The Prisoner of Zenda" (U.A.)	17,000	"Dead End" (U.A.) (3rd week)	9,500
Boyd	2,400	40c-65c	14,800	"The Life of Emile Zola" (W.B.) (2nd week)	18,500	"The Life of Emile Zola" (W.B.) (1st week)	28,000
Fox	3,000	40c-65c	17,000	"Life Begins at College" (20th Cent.-Fox) (2nd week)	18,500	"Life Begins at College" (20th Cent.-Fox) (1st week)	19,500
Stanley	3,700	40c-65c	15,700	"The Bride Wore Red" (MGM)	10,500	"Big City" (MGM)	11,500
San Francisco							
Fox	5,651	15c-75c	11,000	"Life Begins at College" (20th Cent.-Fox) and "Charlie Chan on Broadway" (20th Cent.-Fox) (2nd week)	15,000	"Life Begins at College" (20th Cent.-Fox) and "Charlie Chan on Broadway" (20th Cent.-Fox) (1st week)	21,000
Golden Gate	2,850	15c-55c	16,600	"Stage Door" (RKO) (plus stage band)	23,000	"Saturday's Heroes" (RKO) (stage: Sally Rand)	18,500
Orpheum	2,440	15c-55c	8,200	"100 Men and a Girl" (Univ.) and "Counsel for Crime" (Col.) (3rd week)	10,200	"100 Men and a Girl" (Univ.) and "Counsel for Crime" (Col.) (2nd week)	12,200
Paramount	2,670	15c-75c	13,300	"Bride Wore Red" (MGM) and "Wine, Women and Horses" (W.B.)	13,500	"Madame X" (MGM) and "My Dear Miss Aldrich" (MGM)	9,500
United Artists	1,200	15c-75c	6,900	"Walter Wanger's Vogues of 1938" (U.A.) (5 days-3rd week)	5,800	"Walter Wanger's Vogues of 1938" (U.A.) (2nd week)	6,800
Warfield	2,680	15c-75c	15,300	"Lancer Spy" (20th Cent.-Fox) and "Women Men Marry" (MGM)	14,000	"Back in Circulation" (F.N.) and "Sophie Lang Goes West" (Para.)	13,000
Seattle							
Fifth Avenue	2,500	30c-55c	7,700	"The Life of Emile Zola" (W.B.) and "Academy Award Revue" (U.A.)	$,650	"100 Men and a Girl" (Univ.) and "My Dear Miss Aldrich" (MGM)	7,800
Liberty	1,800	25c-55c	7,700	"Dead End" (U.A.) (30c-55c)	9,000	"Lost Horizon" (Col.) (4th week)	5,200
Orpheum	2,450	30c-55c	6,000	"That Certain Woman" (F.N.) and "The Big Shot" (RKO)	5,200	"Love Under Fire" (20th Cent.-Fox) and "Mr. Dodd Takes the Air" (F.N.)	5,150
Paramount	3,050	30c-55c	5,200	"Wife, Doctor and Nurse" (20th Cent.-Fox) and "Annapolis Salute" (RKO)	7,150	"The Prisoner of Zenda" (U.A.) (2nd week)	5,700

DISTRIBUTORS "SCOOP" EXHIBITORS IN BRITISH DISPUTE OVER RENTALS

KRS Lays Down Decree To Put Teeth Into Old Agreement Limiting Program Length to 3¼ Hours

by BRUCE ALLAN
in London

The Kinematograph Renters Society, representative organization of distributors in the British field, has got its blow in first in the rentals war recently foreshadowed by declarations in the Council of the Cinematograph Exhibitors Association.

The CEA so far has done little but express the belief that rentals must come down and that cooperation between circuits and independents is necessary to bring them down.

The KRS, on the other hand, has announced decisions of policy which definitely, in the view of most observers, will raise prices to a still higher level. The offensive, it seems, has been snatched from the hands of exhibitors by KRS rulings, made public last week, in the matter of program limits and flat-price bookings.

For a long time a program time limit of 3¼ hours has been agreed upon between the CEA and the KRS, but in practice it very frequently has been inoperative. To make it more effective the KRS now has laid it down that a program shall consist as a maximum of two features, one short and a newsreel, or as an alternative it shall not play longer than 3¼ hours. To enforce this limit, KRS members propose to abolish flat-price bookings for first features, charging percentage terms on all films classed "A", whether played in single or double bills.

This decision will hit hardest those circuits and super-theatres which have specialized on long bills, often adding stage shows to two features and a newsreel, and have been able to buy their pictures advantageously. By the rank and file of exhibitors the view is taken that, under cover of the pretense of limiting overlong programs by making them uneconomic, distributors are seeking to boost rentals all 'round, by imposing percentage in every situation where the exhibitor still has found it possible to buy flat. A recent attempt to apply a similar policy in "monopoly" situations is being recalled.

Arthur Dent's Statement

The most surprising sequel to the KRS move was the issuance of a statement by Mr. Arthur Dent, executive chief of the Distributing Branch of Associated British Pictures, dissociating that company from the new policy.

Apart from providing unusual evidence of the fact that even in the ranks of distributors there may be two policies, Mr. Dent's statement quite incidentally revealed that ABP is not a member of the KRS. Inquiries elicited that, on the recent absorption of Wardour Films, Ltd., previously distributing branch of ABP, by the parent company, its membership of the Society automatically lapsed, and that, it seems, no new application was made by ABP.

Envisaged as a possibility by Mr. Dent, as a result of the KRS policy, was the situation that film prices as a whole might be controlled arbitrarily for the entire United Kingdom from the KRS offices, and a monopoly situation created. He cited American precedents to prove the danger of such developments, and the situation in Australia, where exhibitors in certain situations had to obtain the consent of two big groups before they could play independent product.

Threats of a "booking holiday," directed at selected distributors, were made by W. R. Fuller, general secretary of the CEA, in announcing that the new KRS policy would be considered by the CEA Council at its next meeting.

What exhibitors fear is that the definition of a first feature or "A" film may prove elastic in practice, and that percentage may become standard even in situations where it has been possible to maintain the flat-price principle. Primarily, of course, it will be applied in the case of two "A" films playing the same bill.

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Joint Protest on Quota Bill

Informal talks between committees of the CEA and of the Film Group of the Federation of British Industries may lead to more formal cosultation between these organizations, with a view to establishing a united front in opposition to certain of the Government's proposals for new Quota legislation, as outlined in the famous White Paper.

Exhibitors oppose many more features of the White Paper than do the Film Group, which represents the interests of British producers. Essentially, the CEA policy still is founded on the quality clause, entailing a viewing test for all British films, as against the minimum cost (£15,000) basis accepted by the Government. Realizing, nevertheless, that the minimum cost

(*Continued on following page*)

IOWA AND OHIO ADD REPORTERS

New contributors to "What the Picture Did for Me" department this week are the following:

J. A. Fair, Elite Theatre, Laurens, Iowa.

Henry L. Mader, Circle Theatre, Circleville, Ohio.

Read the reports of these showmen in this issue.



UNITED FRONT SOUGHT ON QUOTA

(Continued from preceding page)

principle is likely to be adopted, the CEA, as an alternative policy, will advocate various safeguards which also find favor with an important section of the Film Group.

Board Commission Favored

Most vital of these is that the advisory committee, composed of trade elements, shall be supplanted by an official commission or committee nominated by the Board of Trade.

The second main point of agreement is in regard to the "double quota" proposals of the White Paper, under which a film costing £45,000 counts two for quota. This is opposed by exhibitors on the ground that it would reduce available British footage; as a minimum concession, they ask that such films also should rank twice for exhibitors' quota. Producers, for the most part, also are opposed to this clause and even more strongly to the suggestion that it shall be extended on an arithmetical scale, so that a £45,000 picture would count as three, a £60,000 picture as four, and so on.

The probability appears to be that, in due course, at least a section of producers and exhibitors will come together in a joint policy, based on the need of protecting independent British producers against American domination of the British studio field, which is held to be threatened by the double quota plan and by the fact that qualification of a below-minimum film for quota rests, in the present plan, on approval of a committee composed of trade elements opposed to such films.

The Film Group as a separate unit is expected to ask exemption for British films from the six-months booking period, the leveling up of the distributors' and exhibitors' quotas (which, the White Paper proposes, shall be "stepped" in favor of exhibitors), and provisions for easy revision of quota scales and other features of the bill.

The KRS has declined an invitation from the British Films Advancement Council to meet members of Parliament associated with it for discussion of the new Films Bill.

GB Balance Sheet

The outstanding feature of the report and accounts of Gaumont British Picture Corporation, Ltd., for the year ended March 31st, was the provision for losses on film production and distribution amounting to £766,089. This total was reduced to £566,089 by a special reserve of £200,000 created last year, and compared with a "net profit from theatres, including income from investments," etc., of £561,701.

By the transfer of £435,278 from the reserve added to £147,021 brought forward, the available balance became £577,192. Income tax absorbs £57,679; interest on first mortgage debenture stock, £233,926; debenture sinking fund, £70,931; reserve for depreciation and amortization, £13,950; and preference dividend (to March 31st), £178,750. The net balance was £31,953, which was carried forward.

The directors' report stated: "The high cost of film production showed no appreciable fall during the year under review, and the non-recovery of a proportion of such costs from our American organization has resulted in heavy losses being sustained by Gaumont British Distributors, Ltd. . . . Your directors have considered it prudent to cease production at the Shepherd's Bush studios."

Increased profits were reported in the case of the subsidiary companies, Provincial Cinematograph Theatres, Ltd. (£9,557), and Denman Picture Houses, Ltd. (£56,179), and of the associated General Theatre Corporation, Ltd. (£61,072), and Moss Empires, Ltd.

Ostrers' Strategy

The Ostrer brothers stole a march on their opponents at the meeting of Gaumont-British stockholders on Friday. The gallery, crowded with 700 shareholders, who were reported to have been chosen by the Ostrers, voted five to one in favor of the directors, approved the financial report and reelected the directorate by large majorities.

It was freely charged that employees were given shares and instructions to shout down any criticism of the proceedings.

The noisy scenes began when Charles Nordon, acting for a stockholders' committee, moved an amendment rejecting the financial report and demanding a Board of Trade investigation. They were continual interruptions on fictitious points of order, shouts of "sit down," concerted cries of "paid agitator" and continual coughing.

Mr. Nordon declared that the Ostrers had to account for £4,500,000 of £7,000,000 handed to them. The accounts really showed a net loss, he said.

W. H. Drown seconded Mr. Nordon's motion amid frequent interruptions. He referred to "obstructive agitation by paid employees."

Jeffrey Bernerd, GB executive, retorted, "So are you employed by Mr. Maxwell (John Maxwell, head of Associated British Pictures)."

Mr. Drown said that Mr. Bernerd drew £9,000 a year; shareholders got nothing.

"It's £9,500," replied Bernerd.

Isidore Ostrer presided. He said that the preference dividend was paid because the cumulative arrears on the issue would be due next year if no dividend were paid this year.

Maxwell Buys Union Circuit

Mr. Maxwell has purchased for £450,000 the stock holdings of the late David Bernhard in Union Cinemas, Ltd., giving ABP control of the circuit and at the same time making ABP, with 700 theatres, the largest theatre group in England, according to Mr. Maxwell.

Two directors of Union Cinemas will be supplanted for ABP men and the future business of Union will be operated in conjunction with Mr. Maxwell's other theatre interests.

Prior to his death Mr. Bernhard had said that Union had 228 and was building 30 other houses. The ABP-Union tieup will give Mr. Maxwell's group at least 100 more theatres than GB.

CEA Drops Publicity Bureau

The CEA has dropped its plan for a publicity bureau, and Frank Tilley, who had been named to handle the department, has been appointed temporarily to assist W. R. Fuller, general secretary of the CEA, on publicity work in connection with the new Films Bill.



IN THE BRITISH STUDIOS

by ***BRUCE ALLAN***
in London

Laughton's Next

Charles Laughton, after completion of "Vessel of Wrath," first of the Mayflower productions for Associated British Pictures release, is to make "St. Martin's Lane" under Tim Whelan's direction, at Elstree. Following that film the previously announced schedule of the Pommer-Laughton organization is likely to be revised. The third picture probably will be a story of English newspaper life, from an original which Bartlett Cormac is writing.

Recent absorption of the *Morning Post*, oldest British newspaper, by the *Daily Telegraph*, inspired the film theme. Laughton is to appear as the son of the owner of a historic paper. In youth he joins the staff, rises to the editorship, and for 50 years devotes his life to the paper. The finale, probably, will be on the lines of the actual last scene in the *Post* office a week ago, when Editor Gwynne put on his hat and walked out with his usual "Good night, gentlemen."

The background will be the last half century of English history, seen from the newspaper angle, and Fleet Street itself will be reproduced in the period which has witnessed its greatest changes.

Cormac, who wrote "Front Page" and "Gentlemen of the Press," is said to be aiming at something very different from the fast-talking American thriller dealing with newspaper-land. The period he has to cover is that of the pre-telegraph era, when newspaper men were dignified and top-hatted; research in press files and consultation with Fleet Street veterans already is planned to make the atmosphere authentic.

As with "Fury," written by Cormac, a news item has inspired a photoplay. Another recent British instance was the Pommer production, "Farewell Again," directed by Whelan.

For ABP's own production at Elstree in the near future is an adaptation of Edgar Wallace's thriller, "The Terror," which will be the first directorial effort of Richard Bird, film player and stage producer.

Also shortly to go on the floor is Arnold Bennett's famous comedy "The Card," for which a lead has still to be found. Cary Grant, wanted for the part of the sharp-witted provincial boy, is not available.

The cast of "The Terror" will include John Lodge, Iris Hoey, Arthur Wontner, Wilfred Lawson, and Alastair Sim.

London and Color

Raymond Massey, fiercely bearded and clad in wide, white baggy trousers, embroidered coat and turban, has been playing the part of a frontier chief in spectacular battle scenes for "The Drum," second of the color features for London Films at Denham, to be finished in two weeks, close on the heels of the first color picture, "The Divorce of Lady X," which is in the cutting room.

The exterior lot at Denham this week was the scene of the destruction of an Indian fort by shell fire, followed by a charge by Gordon Highlanders, most picturesquely costumed of British troops. This scene links up with actual exteriors secured in the Himalayas, which color experts rate as good as anything yet filmed in color.



CHARLES LAUGHTON has the role of the beachcomber in "Vessel of Wrath", first Mayflower-ABP production.

René Clair Film

While Jack Buchanan plays in New York in the stage production of "Between the Devil," the Jack Buchanan screen production of "Break the News" approaches completion at Pinewood, where they are shooting sequences with Maurice Chevalier and June Knight to link up with the Buchanan-Knight scenes completed before Chevalier sailed.

"Break the News," directed by the French René Clair (it is his first picture since "The Ghost Goes West"), has French (Maurice Chevalier), British (Jack Buchanan), and American (June Knight) leads and music composed by the American, Cole Porter.

Chevalier and Buchanan are cast as chorus boys who, denied at the last moment the chance to play a double act in the show in which June Knight is the star, decide on a publicity stunt in order to force themselves into footlight prominence.

"Break the News" probably will have a New York premiere during Buchanan's stage engagement there.

Longest Take?

Currently for "Vessel of Wrath" at Elstree, Charles Laughton has made an attempt at a new "longest take" record in a scene in which, as the drunken beachcomber Ginger Ted, he is up before the Resident of the tropical island and earnestly discusses with his judge the most suitable punishment for his offense against white dignity. The shot lasts four and a half minutes without a break.

Tyronne Guthrie, stage producer at the "Old Vic," has been cast as brother to Elsa Lanchester, lady missionary of the picture.

Waxwork Romance

Herbert Wilcox is to make, as his next "Imperator" production for RKO world release, an adaptation of "The Romance of Madame Tussaud," the biography, by her grandson, of the founder of the famous Waxwork establishment in London's Marylebone Road.

The picture will be all-color and important scenes will have the French Revolution as a background. Madame Tussaud's apprenticeship to wax sculpture had his setting.

Simultaneously, it is announced that, for Herbert Wilcox Productions, Mr. Wilcox has contracted to make two pictures for British Lion release, using that company's Beaconsfield studios. First of these will be "No Parking," which will star Gordon Harker, Cockney star. Second will be "Nippy," the romance of a teashop girl originally scheduled as an Anna Neagle vehicle. Jean Gillie will now play the waitress, with the support of Harker and of Ralph Reader, who also will write special musical numbers and arrange dances. Reader, formerly a stage producer, played in the Wilcox "Gang Show," and took that picture to America.

Itemized

Ian McLean has a contract with Warner-First National.

Margaret Vyner, Australian ex-fashion model, has joined the cast of the Jessie Matthews "Sailing Along."

Religious features scheduled by Gaumont-British Instructional include "As We Forgive," "The Unseen Power" and "What Men Live By."

CRICK TO DROP POST AS HOYTS CHAIRMAN

Will Give All His Time to Duties as Australia Managing Director of 20th-Fox

by CLIFF HOLT
in Melbourne

Expressing the view that it was impractical to serve two companies with such divergent functions as distribution and exhibition, Stanley S. Crick has announced that he will not seek reappointment as chairman of directors of Hoyts Theatres, Ltd., at the company's annual shareholders' meeting, early in November. Mr. Crick, who is managing director of Twentieth Century-Fox in Australia, has been chairman of the Hoyts board for the last seven years.

Mr. Crick said he regarded distribution as his main responsibility. Despite his company's important stock-holding in Hoyts, he declared he felt it his duty to clarify the 20th Century-Fox policy of protecting the interests of the vast number of independent exhibitors who have made, and still make up, the business of Twentieth Century in Australia.

Mr. Crick's announcement came as a surprise to the trade here. His successor will be named when the Hoyts shareholders meet in Melbourne.

▽

Five Cinesound Features

In the next twelve months Australia's almost lone producing unit, Cinesound Productions, will deliver five features. The company has voted an expenditure of £100,000 ($500,000) for production costs.

Cinesound executives say that their new policy of almost continuous productions will reduce the studio's overhead. Their confidence in local production arises out of the success achieved by "It Isn't Done." Indications of a repetition of that success are given by "Tall Timbers," which has clicked in Brisbane, the scene of its world premiere.

Lloyd Hughes, who was brought from Hollywood to star in "Lovers and Luggers," now in the cutting stage, will be retained to play the lead in "The Broken Melody." This is a story by Frank Harvey, scenarist of "It Isn't Done." An operatic sequence will be the highlight.

▽

Newspaper's Overture

Victoria's leading national daily newspaper, the Melbourne *Herald*, has made a practical gesture towards the motion picture industry in the form of a donation of space for institutional advertising to the value of approximately £400 ($2,000). The industry is using up the space by taking 10 inch three column advertisements each alternate day over a month.

The Melbourne *Herald's* action is the aftermath of an application by the Victorian Exhibitors Association for a reduction of advertising rates for such time as children under 16 are banned from cinemas during the infantile paralysis epidemic. The *Herald* receives the bulk of the amusement industry's advertising, and theatremen held the view that, along with other newspapers, the *Herald* had unnecessarily exaggerated the seriousness of the spread of the illness.

In response to the association's application for advertising concessions, the *Herald* tempered its refusal with a contribution of space to augment the industry's combined efforts to bring the public back to pictures.

Compensation by the State Government for the heavy losses suffered during the infantile paralysis by theatre managements in Melbourne and suburban areas will be applied for if the public health authorities insist that the ban on attendance by children under 16 be continued.

After maintaining the ban for the last six weeks and cancelling all suburban matinees, the Victorian Exhibitors Association has decided to lift the restrictions on juveniles provided they are accompanied by adults. Matinees, however, will not be resumed for the present.

The Association said that an indefinite continuance of the restrictions without modification could not fail to result in a serious cumulative loss for all exhibitors and in bankruptcy for some. It was pointed out that while the decision involved some slight modification of the present restrictions, since children were admitted to all other public entertainments including the annual Royal Show and assembled in large numbers at football matches and elsewhere, no reasonable objection could be taken to the step.

The statement concluded: "In view of the heavy losses which exhibitors will continue to incur while those restrictions are in force, it is hoped that should the Consultative Council request their continuance it will recommend to the Government that, as such restrictions are imposed as public health measures for the benefit of the community as a whole, financial compensation should be made to the industry.

Conn Sets Four Deals, Signs Marshall Neilan

Ambassador Pictures, Maurice Conn, president, concluded releasing arrangements this week on the 16 features of the 1937-38 program, with Harry Segal, for New England; H. C. Bissell and C. C. Linehan, in Cleveland; Anne O'Donnell's Monarch Pictures, in Detroit, and with Louis (Pop) Korson's and Edward Boreth's Masterpiece Film Attractions, in Philadelphia and Washington. Mr. Segal, in Boston, opened new offices, to operate as Ambassador Pictures of New England, Inc. The Bissell-Linehan interests incorporated as Ambassador Pictures of Northern Ohio, Inc.

Maurice Conn returned to New York this week from Hollywood and brought word that he had signed Marshall Neilan to direct, starting first on "Sweethearts in Springtime."



RELIABLE

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EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Start Cheering"	From an original story by Corey Ford. Director: Al Rogell.	Walter Connolly, Jimmy Durante, Johnny Green and his Orchestra, Three Stooges, Raymond Walburn, Joan Perry, Charles Starrett.	Shooting
"Murder in Swingtime"	Story and screen play, Robert E. Kent, Henry Taylor. Director: Leon Barsha.	Don Terry, Robert Paige, Rita Hayworth.	Shooting
METRO-GOLDWYN-MAYER			
"A Matter of Pride"	Original, William C. White. Director: William Thiele.	Frank Morgan, John Beal, Florence Rice, Cora Witherspoon, Barnett Parker.	Shooting
"Everybody Sing"	From an original story, Florence Ryerson, Edgar Allen Wolf. Director: Edward L. Marin.	Allan Jones, Fanny Brice, Judy Garland, Billie Burke, Reginald Owen, Lynne Carver.	Shooting
"Mannequin"	Original, Katharine Brush. Screen play, Lawrence Hazard. Director: Frank Borzage.	Joan Crawford, Spencer Tracy, Alan Curtis, Mary Phillips, Oscar O'Shea, Leo Gorcey, Elizabeth Risdon.	Shooting
"Rosalie"	From an original stage play by William Anthony McGuire, Guy Bolton. Screen play, William Anthony McGuire. Director: W. S. Van Dyke.	Eleanor Powell, Nelson Eddy, Frank Morgan, Ray Bolger.	Shooting
MONOGRAM			
"County Fair"	Original screen play, Jack Neville. Director: Howard Bretherton.	John Arledge, Fuzzy Knight, J. Farrell, MacDonald, Jimmy Butler, Mary Lou Lender, Jack Mulhall.	Shooting
"Boy of the Streets"	Original screen play, Rowland Brown, Scott Darling. Director: William Nigh .	Jackie Cooper, Maureen O'Connor, Kathleen Burke, Doris Rankin, Gordon Elliot, Marjorie Main, Robert Emmett O'Connor, Guy Usher.	Shooting
PARAMOUNT			
"The Big Broadcast of 1938"	Screen play, Walter DeLeon, Francis Martin. Director: Mitchell Leisen.	W. C. Fields, Martha Raye, Dorothy Lamour, Ben Blue, Shirley Ross, Bob Hope, Leif Erikson, Kirsten Flagstad, Stanley Fields, Tito Guizar, Rufe Davis.	Shooting
"Every Day's a Holiday"	Original, Mae West. Screen play, Mae West. Director: A. Edward Sutherland.	Mae West, Edmund Lowe, Charles Winninger, Charles Butterworth, Walter Catlett, Roger Imhof.	Shooting
"Yellow Nightingale"	Screen play, Frank Partos, Ann Morrison Chapin. Director: H. C. Potter.	Gladys Swarthout, John Boles, John Barrymore, Claire Dodd, Curt Bois, Fritz Feld.	Shooting
"They Knew What Happened"	Director: James Hogan.	Lew Ayres, Louise Campbell, Roscoe Karnes, Virginia Weidler, Edgar Kennedy.	Shooting
"The Badge of Policeman O'Roon"	From a play by O'Henry. Screen play, Jo Swerling, Richard Connel. Director: Frank Tuttle.	Bing Crosby, Beatrice Lillie, Mary Carlisle, Andy Devine.	Shooting
REPUBLIC			
"The Lady Misbehaves"	Original and screen play, Joseph Krumgold. Director: Lloyd Corrigan.	Sally Eilers, Neil Hamilton, Joseph Schildkraut, Marcia Mae Jones, George Ernest.	Shooting
"News in the Air"	Original screen play, Wellyn Totman, Jack Townley. Director: Nick Grinde.	Wallace Ford, June Travis, Arthur Lake.	
"Wild Horse Rodeo"	Director: George Sherman.	Bob Livingston, Ray Corrigan, Max Terhune.	
RKO RADIO			
"She's Got That Swing"	Director: Joseph Santley.	Gene Raymond, Ann Sothern, Victor Moore, Helen Broderick, Billy Gilbert, William Brisbane, Parkyarkarkus.	Shooting
"Taking the Town"	Original, Arthur T. Horman. Director: Edward Killy.	Fred Stone, Dorothy Vaughan, Dorothy Moore, Gordon Jones, Berton Churchill.	Shooting
"Women Have a Way"	Original story, Allan Scott, Charles Norman. Screen play, Allan Scott. Director: Leigh Jason.	Miriam Hopkins, Ray Milland, Walter Abel, Henry Stephenson, Alec Craig, Guinn Williams, Marie Osborne.	Shooting
TWENTIETH CENT.-FOX			
"Checkers"	Director: H. Bruce Humberstone.	Jane Withers, Stuart Erwin, Una Merkel, Alan Dinehart.	Shooting
"Charlie Chan at Monte Carlo"	Based on the character "Charlie Chan" created by Earl Derr Biggers. Screen play, Robert Ellis, Helen Logan. Director: Eugene Forde.	Warner Oland, Keye Luke, Harold Huber, Kay Linaker. Virginia Field, Sidney Blackmer, Robert Kent, George Lynn, Edward Paquello.	Shooting
"Tarzan's Revenge"	Screen play, Robert Lee Johnson. Director: D. Ross Lederman.	Glenn Morris, Eleanor Holm, Hedda Hopper, George Barbier, George Meeekr, C. Henry Gordon, Joseph Sawyer.	Shooting
"Big Town Girl"	Based on a story by Francis Whiting Reid. Screen play, Lou Breslow, John Patrick, Darrell Ware. Director: Alfred Werker.	Claire Trevor, Alan Dinehart, Donald Woods, Maurice Cass.	Shooting
"Rebecca of Sunnybrook Farm"	Director: Allan Dwan.	Shirley Temple, Gloria Stuart, Jack Haley, Helen Westley, Alan Dinehart, Phyllis Brooks, William Demarest, Slim Summerville, Raymond Scott Quintet, Peters Sisters, Bill Robinson, Dixie Dunbar.	
UNITED ARTISTS			
"The Adventures of Tom Sawyer"	From the book by Mark Twain. Screen play, John V. A. Weaver. Director: Norman Taurog.	Tommy Kelly, Jackie Moran, Walter Brennan, May Robson, Ann Gillis, Victor Jory, David Jack Holt, Cora Sue Collins, Charles Richmond, Mickey Rentschler, Spring Byington, Victor Kilian, Margaret Hamilton, Nana Bryant, Hugh Chapman, Beulah Bondi.	Shooting
"Goldwyn Follies"	Music, George and Ira Gershwin. Screen play, Ben Hecht. Director: George Marshall.	Adolphe Menjou, Phil Baker, Ritz Brothers, Helen Jepson, Edgar Bergen and "Charlie McCarthy," Bobby Clark, Ella Logan, Virginia Verril, Zorina, George Ballachine and his American Ballet, Goldwyn Girls.	Editing
WARNER BROTHERS-FIRST NATIONAL			
"The Adventures of Robin Hood"	Original screen play, Norman Reilley Raine, Seton I. Miller. Director: William Keighley.	Errol Flynn, Olivia de Havilland, Ian Hunter, Claude Rains, Basil Rathbone, Patric Knowles, Alan Hale, Eugene Pallette, Melville Cooper, Herbert Mundin, Una O'Connor.	Shooting
"Penrod and His Twin Brother"	Original screen play, Wm. and Hugh Cumming. Director: Wm. McGann.	Billy and Bobby Mauch, Spring Byington, Frank Craven, Jackie Morrow, Charles Hulton, Robert Homans, Bennie Bartlett.	Shooting
"Blondes at Work"	Original screen play, Albert Demond. Director: Frank McDonald.	Glenda Farrell, Barton MacLane, Tom Kennedy, Thomas Jackson, Betty Compson, Ralph Sanford, Frank Shannon.	Shooting
"Highway Pirates"	Original screen play, Sherman Lowe. Director: B. Reeves Eason.	Beverly Roberts, Dick Purcell, Gloria Blondell, Charlie Foy.	Shooting

WHAT THE PICTURE DID FOR ME

Columbia

DEVIL IS DRIVING, THE: Richard Dix, Joan Perry—A propaganda picture that lacks the punch to put over its message under the classification of entertainment. Running time, 66 minutes. Played September 28-30.—G. E. Lancaster, Jefferson Theatre, Huntingon, Ind. General patronage.

IT HAPPENED IN HOLLYWOOD: Richard Dix, Fay Wray—Terrible. Running time, 65 minutes. Played Oct. 6-7.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural patronage.

LOST HORIZON, THE: Ronald Colman, Jane Wyatt—A lavish production that pleased all patrons. Has a weird, fantastic plot centered about an infinite Utopia. It offers plenty of food for thought. Needs some exploitation, but has been presold enough to take care of itself. We did a very good business and it held up strong on fourth day. Running time, 118 minutes. Played Oct. 3-5.—Peter Panagos, Indiana Theatre, Marion, Ind. General patronage.

RACKETEERS IN EXILE: George Bancroft, Evelyn Venable—We played this with the Louis-Farr fight. The modern version of an evangelist racket. Just a fair programer; will get by on mid-week but not strong enough for Sundays. Running time, 67 minutes. Played October 2-3.—Fischer and Bickler, Mattray Theatre, Strasburg, N. D. Small town patronage.

RUSTY RIDES ALONE and FIGHTING FOR JUSTICE: Tim McCoy Westerns—Tim is still good in his westerns or must be, as he gets them out. Real good, with good music.—Mrs. Gene Michael, Best Theatre, Freeburn, Ky. Coal mining patronage.

TWO GUN LAW: Charles Starrett, Peggy Stratford—Just an ordinary western. Nothing to crow about. Running time, 56 minutes. Played September 29.—Fischer and Bickler, Mattray Theatre, Strasburg, N. D. Small town patronage.

First National

CASE OF THE STUTTERING BISHOP, THE: Donald Woods, Ann Dvorak—Just a programer that got by. Running time, 70 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

CONFESSION: Kay Francis, Ian Hunter—Just a programer that got by. Running time, 73 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

DRAEGERMAN COURAGE: Jean Muir, Barton MacLane—Nice little programer that will get by in any spot. Pleased all. Don't be afraid of this one. Running time, 60 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

EMPTY HOLSTERS: Dick Foran, Patricia Wallthall—A Western that pleased. Running time, 60 minutes. Played Oct. 1-2.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural patronage.

EVER SINCE EVE: Marion Davies, Robert Montgomery—A very good comedy that did well at the box office. Running time, 90 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

GREEN LIGHT: Errol Flynn, Anita Louise—A good show in anybody's house. We invited the ministers and they had nothing but praise for it. The chorus was great, but not enough of it. Running time, 84 minutes. Played October 3-4.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town and country patronage.

PRAIRIE THUNDER: Dick Foran, Ellen Clancy—This last western by Foran is a real wild western—Indians and everything. Had my western fans on edge and did they ever eat it up. It's one of the best we've had for some time. Running time, 54 minutes. Played Oct. 5.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn.

PRINCE AND THE PAUPER, THE: Billy and Bobby Mauch, Errol Flynn, Claude Rains—Best costume picture we have run this year, but give the credit to the Mauch twins. They went over big with both children and adults. Get in touch with your English teachers on this picture. They'll help you put it over. Running time, 120 minutes. Played October 8.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town and country patronage.

SAN QUENTIN: Pat O'Brien, Humphrey Bogart—Nice picture. Plenty of action and audience appeal. Running time, 70 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

> IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—
>
> *What the Picture Did for Me*
> MOTION PICTURE HERALD
> Rockefeller Center, New York

GB Pictures

KING SOLOMON'S MINES: Paul Robeson, Ann Lee—Before playing this subject I would recommend that every exhibitor turn back the pages of the Herald and read the recent review of Bruce Allan. Sell yourself the picture first, then go out and sell it to your customers. Unfortunately, there is no first run for the GB pictures in any of the nearby cities. Therefore, we have to pioneer with them. "King Solomon's Mines" will bring into your theatre people you seldom see, for it is one of the classics of fiction. I concur in everything that Mr. Allan said in his review. Running time, 78 minutes. Played October 10-11.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

Grand National

ARIZONA DAYS: Tex Ritter, Eleanor Stewart—Was another good western if your fans like musical westerns. Ritter's are different as he seldom shoots anyone or kills them.—Mrs. Gene Michael, Best Theatre, Freeburn, Ky. Coal mine patronage.

DAMAGED GOODS: Pedro de Cordoba—A fine picture with a great lesson. Played it in our A house to increased business and had many compliments on it. You owe it to your public to play this.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DAMAGED GOODS: Pedro de Cordoba—We were just a little afraid to play this but took a chance. Went over big. We had a special matinee for High School and teachers told us was the best thing we ever did for the town.—J. A. Fair, Elite Theatre, Laurens, Iowa. General patronage.

HITTIN' THE TRAIL: Tex Ritter, Jerry Bergh—Well, Mr. Inks, this was an exceptionally good picture of Ritter's. The music was perfect and if your sound on the film wasn't good, I think I'd have it checked. This man is going over, and going over big, and we don't get bad prints from Grand National; and, what's more, Tex Ritter can't be compared to Autry and his voice and acting. Played September 14-15.—Mrs. Gene Michael, Best Theatre, Freeburn, Ky. Coal mine patronage.

SING, COWBOY, SING: Tex Ritter, Louise Stanley—Pretty good. More action and less singing would make these westerns better. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Small town patronage.

SMALL TOWN BOY, THE: Stuart Erwin, Joyce Compton—We played the Grand National picture, "The Small Town Boy," at our theatre during the week of September 26, 1937, and did a very nice business on same. This was the first Grand National picture we have played, and if the rest are as good as this picture and draw as nice a patronage as this picture did we shall be very well satisfied. Our patrons were very much pleased with this picture and we had a very favorable reaction from them with plenty of good comments included.—Henry L. Mader, Circle Theatre, Circleville, Ohio. Rural and small town patronage.

SONG OF THE GRINGO: Tex Ritter, Joan Woodbury—This in my estimation is Ritter at his best. They got right up in their seats when he sang "Rye Whisky," and why not. We are very proud of the way he sings and talks, which is very distinctly. Played August 6-7.—Mrs. Gene Michael, Best Theatre, Freeburn, Ky. Coal mining patronage.

SWEETHEART OF THE NAVY: Eric Linden, Cecilia Parker—Nice program picture. Well liked; played to good business.—J. A. Fair, Elite Theatre, Laurens, Iowa. General patronage.

Metro-Goldwyn-Mayer

BROADWAY MELODY OF 1938: Robert Taylor, Eleanor Powell—This melody in no way compares to the former pictures. Loew's, we feel, misses the genius of Thalberg. Judy Garland is the whole show. Powell dances in no way compared to her former work and Taylor as usual is very stiff. The picture did not draw and the lobby comments were just so. Loew's will have to do better than this to hold up their standard on musicals. Played Oct. 10-12.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

BROADWAY MELODY OF 1938: Robert Taylor, Eleanor Powell—A big cast of established names guarantees business at the box office but the film follows a too familiar pattern. There is nothing new or novel to mark it as a 1938 edition. Running time, 114 minutes. Played October 3-5.—G. E. Lanacaster, Huntington Theatre, Huntington, Ind. General patronage.

BRIDE WORE RED, THE: Joan Crawford, Franchot Tone—A slow-moving vehicle with a simple theme that fails in its purpose. Either Crawford's slipping or the patrons were tipped off on this one, but when playing it one should sharpen their red pencil for not only will the bride wear red, but the box office as well. Running time, 103 minutes. Played Oct. 10-13.—Peter Panagos, Indiana Theatre, Marion, Ind. General patronage.

EMPEROR'S CANDLESTICKS, THE: William Powell, Luise Rainer—Little slow but think it was thoroughly enjoyed by all who saw it. Running time, 89 minutes. Played September 19-20.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb., Small town patronage.

CAPTAINS COURAGEOUS: Freddie Bartholomew, Spencer Tracy, Lionel Barrymore—Undoubtedly this is one of the year's most superb pictures. The stars all gave excellent performances and the story is fine. Still, we only did a fair business for some reason. Running time, 116 minutes. Played Oct. 1-2.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

CAPTAINS COURAGEOUS: Freddie Bartholomew, Spencer Tracy, Lionel Barrymore—Excellent. Top notch entertainment.—Rubin Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

GOOD EARTH, THE: Paul Muni, Luise Rainer—Did good business on this and it is a credit to any theatre that is to play it.—J. A. Fair, Elite Theatre, Laurens, Iowa. General patronage.

MARRIED BEFORE BREAKFAST: Robert Young, Florence Rice—Good for any day. Not big.—J. A. Fair, Elite Theatre, Laurens, Iowa. General patronage.

PARNELL: Clark Gable, Myrna Loy—Why waste Clark Gable and Myrna Loy on pictures that only students want to see? These two actors belong to the masses and not the classes. And Billie Burke trying to be a sweet sixteen. The casting director must have been out. Edna Mae Oliver was superb. Positively not a small town picture. Played October 6-7.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town and country patronage.

ROMEO AND JULIET: Norma Shearer, Leslie Howard—Was surprised at the draw for this one. Had a school matinee and that helped a lot. Was a grand picture and certainly was glad that we played it. Much better than "Midsummer Night's Dream" for audiences. Running time, 127 minutes. Played September 22-23.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

THEY GAVE HIM A GUN: Spencer Tracy, Gladys George, Franchot Tone—Everybody raved about this picture, and the box office take said it was good, too. Played September 26.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

TOPPER: Constance Bennett, Cary Grant—Everything about this one is sufficiently "screwy" that it might have been made in an insane institution. But it

is sufficiently "different" that the patrons will not walk out on it, though I have a feeling that they would not care to see another of the same type. Running time, 97 minutes. Played Oct. 8-9.—G. A. Van Fradenburg, Valley Theatre, Manassa, Colo. Farming community patronage.

TOPPER: Constance Bennett, Cary Grant, Roland Young—Say this is the screwiest thing we ever ran. Play it at extra time. People will talk about it all day on the streets and that makes people want to see it. Well made and will do business and that will buy coal.—J. A. Fair, Elite Theatre, Laurens, Iowa. General patronage.

Monogram

HOOSIER SCHOOLBOY: Mickey Rooney, Anne Nagel—Played to 'way above average Friday-Saturday business. Many favorable comments. Running time, 65 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa.

Paramount

ARTISTS AND MODELS: Jack Benny, Gail Patrick—Good picture, O. K. in any spot. This did not do as good as it should have but a lot of sickness cut in on the receipts. Running time, 97 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

ARTISTS AND MODELS: Jack Benny, Gail Patrick—A loosely knit story with unimpressive dazzle and only a few models. Plenty of artists, however. A hatful of big names to draw them in. Humorman Benny is quite funny in spots and pleasingly witty and human throughout. Ben Blue drew the loudest laughs. In fact, the whole thing pleased, though business was only slightly above average. The only adverse criticism was of Ida Lupino, on whom some patrons were not sold. Played Oct. 6.—C. T. Cooney, Jr., Waldo Theatre, Waldoboro, Maine. General patronage.

BLONDE TROUBLE: Eleanore Whitney, Johnny Downs—This is the first of the 1937 contract and if this is a sample of what we are going to get for the season am sorry we own this product. There is absolutely no reason for a producer to waste two such corners as Whitney and Downs on such a picture. It may do on the lower half of a double but did not stand by itself. Running time, 65 minutes. Played Oct. 6-7.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

DOUBLE OR NOTHING: Bing Crosby, Martha Raye—Went over very good to a satisfactory gross. No question but Martha Raye is added box office and the specialty numbers were outstanding. Running time, 90 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa.

EXCLUSIVE: Fred MacMurray, Frances Farmer—Good program picture. Running time, 81 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

EXCLUSIVE: Fred MacMurray, Frances Farmer, Charlie Ruggles—Dandy newspaper story, liked by all who saw it. Running time, 85 minutes. Played September 26-27.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

FORLORN RIVER: Larry Crabbe, June Martel—Pretty good western. The Zane Grey's are not as good as they used to be. Running time, 56 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Small town patronage.

HILLS OF OLD WYOMING: William Boyd, George Hayes—Must be a good Western. Anyhow, we did a nice business with it. Running time, 80 minutes. Played Sept. 24-25.—G. A. Van Fradenburg, Valley Theatre, Manassa, Colo. Farming community patronage.

HOPALONG CASSIDY SERIES: All of these do business for me. Some a little slow but they don't mind that.—Mrs. Gene Michael, Best Theatre, Freeburn, Ky. Coal mining patronage.

I MET HIM IN PARIS: Claudette Colbert, Robert Young, Melvyn Douglas—A perfectly cast picture, we think. Robert Young is as popular in my town—with the ladies—as is Robert Taylor. Personally, I think he's a better actor, and just as handsome. Melvyn Douglas was perfect. Why don't they use him more? Running time, 85 minutes. Played September 26-27.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town and country patronage.

I MET HIM IN PARIS: Claudette Colbert, Melvyn Douglas, Robert Young—A very good comedy but didn't do much business with it here. Played October 1.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

JUNGLE PRINCESS, THE: Dorothy Lamour, Ray Milland—Sure was surprised that this was the picture it was. They sure did eat it up and did very well on it. Played August 19.—Mrs. Gene Michael, Best Theatre, Freeburn, Ky. Coal mining patronage.

MIDNIGHT MADONNA: Warren William, Mady Correll—A maudlin and dull picture if I ever saw one. There may be an audience for this type of film but I can't find one in my town. Played October 3-4.—G. E. Lancaster, Jefferson Theatre, Huntington, Ind. General patronage.

"FOR THE GOOD OF THE BUSINESS"

This is my first report on pictures for some time and I am glad to do it for the good of the business.

This is the first department I turn to when I get the HERALD.

—J. A. FAIR,
Elite Theatre, Laurens, Iowa.
General patronage.

MOUNTAIN MUSIC: Bob Burns, Martha Raye—We were glad to have had the privilege of playing this picture on our anniversary. It did exceptionally well in spite of the provincial election. Opinions were divided but box office excellent.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can.

NORTH OF THE RIO GRANDE: William Boyd, George Hayes—Paramount is certainly the tops with their westerns and this is no exception. The photography and the story is very good. Running time, 73 minutes. Played Oct. 8-9.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PLAINSMAN, THE: Gary Cooper, Jean Arthur—Can't say too much for this one. Leave it to Paramount to do up a good western. Although we did not make so much, we had those that came satisfied. Played July 6-7.—Mrs. Gene Michael, Best Theatre, Freeburn, Ky. Coal mining patronage.

SOULS AT SEA: Gary Cooper, George Raft—I guess the ladies up here in this lake district like their men and movies a little rough, for they seemed to like this one okay. Running time, 92 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa.

SOULS AT SEA: Gary Cooper, George Raft—Went in and saw it myself as there were plenty of seats available. A strangely impersonal spectacle that failed to grip me immediately after seeing it. The production was a vague blur of ship sinking amidst Hollywood hurly-burly, oily miscast Raft and coasting-easily-through-its-scenes Cooper. I remember it now as clearly as I remember "Ben-Hur." The audience received it blithely and several voiced their disappointment. Played Oct. 3.—C. T. Cooney, Jr., Waldo Theatre, Waldoboro, Maine. General patronage.

WAIKIKI WEDDING: Bing Crosby, Martha Raye, Shirley Ross, Bob Burns—Believe it or not they liked this, which is very unusual for miners. We didn't make anything but broke even. A good picture with all the pigs and Martha Raye. Played August 24.—Mrs. Gene Michael, Best Theatre, Freeburn, Ky. Coal mining patronage.

WILD MONEY: Edward Everett Horton—A fair cast couldn't overcome the handicap of trite and hackneyed material. This one belong in the "cellar" group. Running time, 69 minutes. Played October 10-11.—G. E. Lancaster, Jefferson Theatre, Huntington, Ind. General patronage.

Republic

HAPPY-GO-LUCKY: Phil Regan, Evelyn Venable—Seemed to be a rather "screwy" story and we failed to sell it to our people. Running time, 68 minutes. Played Sept. 28-29.—G. A. Van Fradenburg, Valley Theatre, Manassa, Colo. Farming community patronage.

SEA RACKETEERS: Weldon Heyburn, Jeanne Madden—Nice program picture but the cast had no draw. Running time, 65 minutes. Played September 22.—Fischer and Bichler, Mattray Theatre, Strassburg, N. D. Small town patronage.

THREE MESQUITEERS: Robert Livingston, Ray Corrigan, Sid Saylor—An excellent western. Saylor got plenty of laughs.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

RKO Radio

FLIGHT FROM GLORY: Chester Morris, Whitney Bourne—This one sneaks up on you and surprises. Very dramatic and very good. Running time, 70 minutes.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

MAKE A WISH: Bobby Breen, Basil Rathbone—Make a wish that they will keep on liking Bobby Breen and don't let this picture change their minds. Some said they liked it; others claimed they would rather have had a repeat of beloved "Rainbow on the River"; the rest coasted out into the night in silence. Did below average business for Saturday night. Played September 25.—C. T. Cooney, Jr., Waldo Theatre, Waldoboro, Maine. General patronage.

MEET THE MISSUS: Victor Moore, Helen Broderick—We did unexpectedly well for this comedy and as far as we could learn it satisfied. Played October 2.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

ON AGAIN—OFF AGAIN: Wheeler and Woolsey—Not as good as other Wheeler and Woolsey pictures but they pack them in and that is what we want. No kicks. Only wish we had more such pictures. Comedy is what they want.—J. A. Fair, Elite Theatre, Laurens, Iowa. General patronage.

RIDING ON AIR: Joe E. Brown, Guy Kibbee—Joe E. Brown always does business at my theatre. Just the kind of foolishness people want.—J. A. Fair, Elite Theatre, Laurens, Iowa. General patronage.

SHALL WE DANCE: Fred Astaire, Ginger Rogers—Here is a good musical comedy with a fine story and a good cast but not as good as some of the other Astaire-Rogers pictures. Somehow didn't do so good at the box office. Running time, 111 minutes. Played September 18-19.—Fischer and Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

STAGE DOOR: Katharine Hepburn, Ginger Rogers, Adolphe Menjou—A box office natural when the word gets around. A fast-moving, sure-fire hit. Not a dull moment in the entire picture.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

SUPER SLEUTH: Jack Oakie, Ann Sothern—Some will like, others won't. One of those things. Average entertainment. Played September 3-4.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

TOAST OF NEW YORK: Edward Arnold, Frances Farmer, Cary Grant, Jack Oakie—Fine if you can get them in.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

Twentieth Century - Fox

BIG BUSINESS: Jed Prouty, Spring Byington—Where they like the Jones Family, it ought to go over good. It's a swell comedy. Played September 29.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

CAFE METROPOLE: Loretta Young, Tyrone Power—Only a pretty good program picture. Loretta Young no good here. All of her pictures did not make any money for us. Running time, 82 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

CHARLIE CHAN AT THE OPERA: Warner Oland, Boris Karloff—Very good Chan picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

DAVID HARUM: Will Rogers—When the reissues of Will Rogers pictures first started, the business in Sodus was considerably better than average; then it gradually lessened until we played "David Harum." Business was a pleasant surprise. Favorable weather helped. Played October 6-7.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

FIFTY ROADS TO TOWN: Don Ameche, Ann Sothern—Just a fair to middling picture. Played September 21.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

IT HAPPENED OUT WEST: Paul Kelly, Judith Allen—Just another cheaply made westerner that just gets by. Played September 28.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

THIS IS MY AFFAIR: Barbara Stanwyck, Robert Taylor—Outside of the impressionable young feminine element who think Robert Taylor is "too beautiful for words," the cash customers around here don't care too much for him and consequently this one didn't do much. However, it's a fair picture. Played September 24.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

LOVE IS NEWS: Loretta Young, Tyrone Power—A fast and altogether pleasing performance thoroughly enjoyed by fair sized audiences. Played September 29-30.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

NANCY STEELE IS MISSING: Victor McLaglen, Peter Lorre—Fair business for this stirring drama. Well liked. Played September 25.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

ON THE AVENUE: Dick Powell, Madeleine Carroll, Ritz Brothers—Very good picture. Ritz Bros. excellent in this.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and rural patronage.

SLAVE SHIP: Wallace Beery, Warner Baxter—This slave ship stuff don't go here. It's a darn good production and well put on. Just won't ring at box office.—J. A. Fair, Elite Theatre, Laurens, Iowa. General patronage.

SLAVE SHIP: Wallace Beery, Warner Baxter—The action fans, the men, thought this was great. However, the women thought it was too brutal. Business OK, so it's a good picture as far as I am concerned. Played September 17.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

THAT I MAY LIVE: Rochelle Hudson, Robert Kent —Just a programer. Just got by. Running time, 70 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

THIN ICE: Sonja Henie, Tyrone Power—Another marvelous Sonja Henie feature with Tyrone Power. Joan Davis adds the comedy and she has Martha Raye backed off the map. Her "Olga from the Volga" is a riot. A fine production all through. Our audience loved it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

THIN ICE: Sonja Henie, Tyrone Power, Joan Davis —The one and only Sonja, the winged mercury on skates, supported by a ballet that are plenty good themselves. Good business and the little lady is a good draw and all hail to her. Not forgetting Joan Davis, who is in a class all by herself in putting over "Olga from the Volga." She had the house in stitches on this one. The gal is clever.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WAKE UP AND LIVE: Walter Winchell, Ben Bernie, Alice Faye, Jack Haley—A great show. Comedy, music, dancing, romance, just about everything that can be packed into one feature. Pleased 100 per cent. Had been shown all around so not so good at the box office, but pleased those who came. Running time, 91 minutes. Played October 6-7.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

WEE WILLIE WINKIE: Shirley Temple, Victor McLaglen—Too bad they are killing this little star with such material. Why do they do it? Did above average business but not half what she used to do. Hope her next is better. If not it will be just too bad for the producer.—J. A. Fair, Elite Theatre, Laurens, Iowa. General patronage.

WESTERN GOLD: Smith Bellew, Heather Angel—When they walk out on a picture on Bargain Night, you know what kind of a picture it is. Based in Lincoln's time, it had so many false heroics that it was ridiculous. It is slow and boresome to the extreme. A picture where they laugh in the wrong places.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WIFE, DOCTOR AND NURSE: Loretta Young, Warner Baxter—Modern up-to-date picture that is sure to please. Swell title to exploit. We played up the sex angle in the form of teaser ads and got swell results. Running time, 85 minutes. Played Sept. 26-29.—Peter Panagos, Indiana Theatre, Marion, Ind. General patronage.

WILD AND WOOLLY: Jane Withers—Entertaining programer that gets by nicely and pleased all. Running time, 60 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

WINGS OF THE MORNING: Annabella, Henry Fonda—One of the best in a long time. Wish more people could have seen it. Annabella very good and Fonda also does extra work. Color is good. Steve Donohue, famous jockey, appears in this picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

YOU CAN'T HAVE EVERYTHING: Alice Faye, Don Ameche, Ritz Brothers—I personally thought this picture an inferior musical for all its ballyhoo. Did below average business. The Ritz Bros. were not very funny, and Don Ameche does not draw well here. Some of the patrons enjoyed it, others were not enthusiastic. Played October 7-8.—C. T. Cooney, Jr., Waldo Theatre, Waldoboro, Maine. General patronage.

YOU CAN'T HAVE EVERYTHING: Don Ameche, Alice Faye, Ritz Brothers—Audience seemed to like the picture and it is okay as musicals go, with a large dose of the Ritz Brothers. I am afraid that Fox is going to wear out their welcome if they use them too much, as they seem to be doing. They are starred in "Life Begins in College." They are a type of Marx Brothers, but not so clever, and Metro is smart enough to cast them in one picture a year.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

YOU CAN'T HAVE EVERYTHING: Alice Faye, Don Ameche, Tony Martin—Good music, humor, speed, it has all of them and a cast that delivers. Incidentally, our voice goes to Tony Martin when it comes to singing a hit tune! Running time, 98 minutes. Played September 19-21.—G. E. Lancaster, Huntington Theatre, Huntington, Ind. General patronage.

United Artists

ELEPHANT BOY: Native Cast—Very good picture of its kind but it's the same old story; I cannot make a thing with this company's product. Was very much disappointed with their pics this year. Too many foreign-made pictures to suit me.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

ELEPHANT BOY: Native Cast—Nothing to this picture. Has no story whatever but the sound is good on it. Played October 7.—Fischer and Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

STAR IS BORN, A: Janet Gaynor, Fredric March —This was one feature from United Artists that pleased everyone and it was a pleasure to play it. Nice color and very good sound. One of the best of the year. Advertise it and make some money. Above average business. Running time, 105 minutes. Played September 25-26.—Fischer and Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

STELLA DALLAS: Barbara Stanwyck, Anne Shirley, John Boles—And then came "Stella Dallas" to make them love movies, love your theatre, and love you for showing it. Through red eyes, milady, milady's maid, farmers, housewives, doctors, lawyers, gentlemen in brown suede shoes, truck drivers and even the unmovable, upsophisticated tow-headed college lads, say softly, "Beautiful, great—I can't talk now!" Drew very well. Stanwyck's "Stella Dallas" and Muni's "Zola" are the two outstanding characters of the movie seson.—C. T. Cooney, Jr., Waldo Theatre, Waldoboro, Maine.

WHEN THIEF MEETS THIEF: Douglas Fairbanks, Jr., Valerie Hobson—The audience stayed away in droves because they heard it was English, and don't like Jr. anyway. Still it was approved by those who came, and was not a bad story or production by any means. Played Sept. 27.—C. T. Cooney, Jr., Waldo Theatre, Waldoboro, Maine. General patronage.

Universal

BUCK JONES PICTURES: I have played "Empty Saddles," "Boss Rider of Gun Creek," "Left Handed Law" and "Sandflow," and as my customers are Buck Jones fans, they did average business. He is OK for me.—Mrs. Gene Michael, Best Theatre, Freeburn, Ky. Coal mining patronage.

CALIFORNIA STRAIGHT AHEAD: John Wayne, Louise Latimer—A story of a railroad firm competing against a trucking firm in a race across the country to a post in California. The one who reached the ship's post first received a million dollar contract. Well, the trucks were Ford V-8 and they beat the train. Okay for those who don't think. We starved on it here. It's a Hudson-Essex manufacturing town, and I guess they weren't sold on the ability of this Ford. Tie up with your Ford dealer on this one, he should give you a car for showing it.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

EMPTY SADDLES: Buck Jones, Louise Brooks—Good western but should never have been titled as was. People thought it had something to do with the song by same title. Jones no longer is top western star for me. Dick Foran now holds that position.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

LUCKIEST GIRL IN THE WORLD: Jane Wyatt, Louis Hayward—Played by the most unfortunate situation in the world as far as the boxoffice was concerned. Don't feel bad if you don't play this one. —Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

MIGHTY TREVE, THE: Noah Beery, Jr., Barbara Read—Good little picture, played on bargain nights.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

MYSTERIOUS CROSSING: James Dunn, Jean Rogers—Very good program picture. Wish I had known there were so many colored people in this picture. I could have advertised this fact to my Negro trade and increased my box office receipts. I have found that Negroes in my town will come to almost any picture that has some colored people in it, but I have to let 'em know about it.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SANDFLOW: Buck Jones—We played this with a British production and we were able to save our face. We are most thankful to Buck Jones—he gives us a break at the box office.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

WINGS OVER HONOLULU: Wendy Barrie, Ray Milland—Just a picture. We played it on a Saturday night and our usual Saturday night patrons played beano or went riding. Played October 2.—C. T. Cooney, Jr., Waldo Theatre, Waldoboro, Maine. General patronage.

Warner Brothers

ANOTHER DAWN: Kay Francis, Errol Flynn—Not so good. Too draggy. This did not give very good satisfaction. Kay Francis is slipping here. Running time, 74 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

CALL IT A DAY: Olivia de Havilland, Ian Hunter —If anyone liked this one they neglected to tell me, but the ones who did not like it did not neglect to report on it. I believe this is one of the worst features I ever ran. The English accent makes it almost impossible to understand, which is no doubt just as well, as the plot is non-existent. Hope I never hear of another English show. Didn't take in enough the second night to pay the help. Running time, 89 minutes. Played October 9-10.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

GOD'S COUNTRY AND THE WOMAN: George Brent, Beverly Roberts, El Brendel—A magnificent production in color. Warner should be proud of this feature. Beautiful scenery, wonderful acting and a grand story all combine to make this one of the screen's finest achievements. George Brent and Beverly Roberts combine their talents to make a performance worthy of the highest. El Brendel supplies his inimitable comedy and the balance of the cast performed equally as well. This was our opening picture of the 1937-38 season and we picked a winner.—J. A. Reynolds, Director of Recreation, New Jersey State Prison Theatre, Trenton, N. J. Prison patronage.

GO GETTER, THE: George Brent, Anita Louise—I was uncertain about this, but was agreeably surprised. Turned out to be very fine.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

KID GALAHAD: Edward G. Robinson, Bette Davis —Very good picture that gave general satisfaction. Running time, 100 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

KID GALAHAD: Edward G. Robinson, Joan Blondell—Excellent picture. Should satisfy anywhere. Played September 19.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

MELODY FOR TWO: James Melton, Patricia Ellis —Only a fair program picture that fell flat at the box office. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SAN QUENTIN: Humphrey Bogart, Pat O'Brien —Excellent prison story with a good eye for detail. Humphrey Bogart is rapidly building up a following since his work in "Dead End" and "Marked Woman." Pat O'Brien pulls in some of the so-called "he-men" who usually stay clear of everything but 7 shot westerns. Good acting and good action. Drew well and pleased most everyone. Played September 29.—C. T. Cooney, Jr., Waldo Theatre, Waldoboro, Maine. General patronage.

SINGING MARINE: Dick Powell, Doris Weston—Very good musical. Dick Powell's singing very good. The direction and story also good. Running time, 105 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SINGING MARINE, THE: Dick Powell, Doris Weston—Very agreeably surprised with this one. The Powell pictures have not been so hot lately. This one is a great improvement over his last. And that little Weston gal is a honey. What a smile! And a voice, too. Running time, 105 minutes. Played October 3-5. —Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SING ME A LOVE SONG: James Melton, Patricia Ellis—A very good picture. Did not do much business. Believe they were afraid they wouldn't like Melton's singing. I think he was good as far as the singing was concerned. Hugh Herbert and Catlett extra good; so

(Continued on following page, column 2)

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QUIGLEY BOOKSHOP

ROCKEFELLER CENTER NEW YORK

(Continued from preceding page, column 3)

was Jenkins.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

SLIM: Pat O'Brien, Henry Fonda—Our patrons liked this a lot and so did we. Running time, 80 minutes. —Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

VARSITY SHOW: Dick Powell, Fred Waring—Good, but by no means a special. Was much too long but fairly entertaining. Spectacular finale. Ted Healy stole the show, Jimmy Davis is terrible, Waring was good. Hope we have more of him and his. My patrons still won't come to see Powell. Average was 10 cents. Running time, 120 minutes. Played October 3-4.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural patronage.

WHITE BONDAGE: Jean Muir, Gordon Oliver—Another one built for the duals. But not bad. Its greatest difficulty was its drawing power. It just doesn't have any. Running time, 60 minutes. Played October 1-2.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Miscellaneous

CROOKED TRAIL, THE: Johnny Mack Brown—Pretty good western. This star is plenty good and is popular here but producers do not give him any too good material. He could be made into a big star in the western field with the proper stories and production, or that's my belief.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

JACK OF ALL TRADES: Jack Buchanan—The exhibitor was forced to resort to heavy doses of aspirin, and stayed away from the popular hangouts after the show. It's the greatest misfortune we have been saddled with, such pictures as these British pictures. We work hard to build up a clientele only to have them leave us after such pictures as these. We dropped two reels the second night, but wish the express company would have lost it in transit.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Short Subjects

Columbia

BURY THE HATCHET: Monty Collins, Tom Kennedy—Only a fair comedy. Just a few laughs but not so hot. Running time, 18 minutes. Played September 29.—Fischer and Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

CASH AND CARRY: Three Stooges—Fairly good slapstick. Running time, 18 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn.

COMMUNITY SING: No. 1—This is the first of this series. We played it before the feature and felt it put some extra warmth through the audience. It's like feeding a man before talking business.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

COMMUNITY SING: No. 1—Very good.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

SPRING FESTIVAL: Color Rhapsodies—A very good colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Educational

CRYSTAL BALLET: Treasure Chest—Good. Some excellent skating sequences. Running time, one reel. —Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

LOVE IN ARMS: Two-Reel Comedies — Very good.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

Metro-Goldwyn-Mayer

EQUESTRIAN ACROBATS: Pete Smith Specialties—A fine single with outstanding horseback riding. Give it preferred time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GRAND BOUNCE, THE: Pete Smith Specialties—The history of a check that was made of rubber and might bounce. Very clever.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Paramount

PARAMOUNT PICTORIAL: No. 9—Very poor except for the subject of two cub bears. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

RKO Radio

FOREIGN SPORTS: Sports with Bill Corum—They substituted this for another sports reel. Pass it up. No good. Running time, seven minutes. Played September 18.—Fischer & Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

MARCH OF TIME: No. 1—One of the best of this series we have seen. Do think, however, that all producers are giving too much attention to the Chinese-Japanese trouble. The subject of insect pests is very timely for this farming community. Running time, 17 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

PATHE TOPICS, NO. 7: These singles are improving and as good as any on the market of this kind.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

United Artists

COUNTRY COUSIN: Silly Symphonies—This Disney really deserves the award. It has the mouse-land situation down to perfection. Play it.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Universal

PUPPET SHOW: Oswald Cartoons—A fine Oswald cartoon and novel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Vitaphone

ALPINE GRANDEUR: Colortour Adventures—For some reason the sound on these travel tours does not compare with their other shorts nor is the coloring as good as Loew's travel talks. This one is better than their earlier issues, but will stand a lot of improvement. Running time, 9 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

DAVID MENDOZA & ORCH.: Melody Masters—A very poor short for this company whose standard is usually high to pass to the exhibitor. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

DOUBLE TALK: Edgar Bergen, "Charlie McCarthy"—Excellent.—Rudolph J. Covi, Covi's Theatre, Herminie, Pa. Small town and rural patronage.

ELISEO GRENET & ORCHESTRA: Melody Masters—Very good Melody Master. Some swell dance numbers. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

HI DE HO: Cab Calloway and His Orchestra—One of the best Calloway shorts in a blue moon. Although I think there is a little too much of Cab and not enough of his band in this, it is worthy of a spot on any program. Running time, 11 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

HOTEL a la SWING: Eddie Foy, Jr.—Good Broadway Brevity with some good dance and novelty numbers. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan.

JOE PALOOKA IN "TAKING THE COUNT": Shemp Howard, Robert Norton—The split recording of these Palooka comedies does not register so hot. The subject itself is good and the kids like it; if only the recording was better. Running time, 19 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

RIMAC ORCHESTRA THE: Melody Masters—A very clever musical with a South American setting doing a lot of hot dance of south of the equator. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SHE WAS AN ACROBAT'S DAUGHTER: Merrie Melodies—Every exhibitor will enjoy this humorous cartoon built around a theatre bringing back many situations that you will appreciate in your own house. The duck with the baby duck that asked so many questions appealed to us all very much here.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SUNDAY ROUNDUP, THE: Broadway Brevities—This two-reel, all-color, based on the pastor (Dick Foran) getting the saloon to close on Sunday, including a good fight and several ace vaudeville skits, is ace entertainment.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

VITAPHONE FUNSTERS: Big Time Vaudeville Reel—Our audience, which is rural, has no opportunity to see stage vaudeville. This series of shorts is enjoyed very much by our patrons. All producers should use more of them in their product. Running time, 8 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

VAUDE-FESTIVAL: Big Time Vaudeville Reel—These Vaudeville Reels are the tops for us in a small town. This was one of the best. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WHALE HO: Vitaphone Novelties—This short is only fair. Long drawn out and dull. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

Miscellaneus

LOUIS VS. FARR FIGHT: Very good fight picture. Have to pay too much money for these fight pictures. Running time, 3 reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHANGE DOES IT

Any business that leans heavily upon personal initiative makes progress through change. Findings of keen-minded observers result in changes to more profitable policies and methods of operation. Changes to better positions make it possible for those advanced to spread their ability and resourcefulness over a wider horizon. By the same token, elimination of deadwood-manpower often changes the color of bookkeeping ink from red to black.

Few industries there are more susceptible to change than this business of the motion picture, and especially so in the exhibition branch where progress is traced distinctly through shifts in personnel to bigger jobs. Better conditions nationally no doubt have to do with it but the ability of the many so recognized in the past few months presents strong evidence that the fortunes of exhibition are being consistently advanced.

Your Round Table has carried week-to-week reports on the promotions of theatremen to more responsible posts—from city to district manager, from manager to city manager, from manager of less to more important houses, from assistant to manager, and, equally as gratifying, from chief of staff, doorman, usher, utility man to assistant.

Set down together, the names bulk impressively and those that come quickest to mind are listed now to bring home to others "champing at the bit" that the ladder of advancement is still high—the rungs still wide.

Gentlemen, we give you:

Paul Kunze, Harry Rose, Wally Allen, Bob Suits, Larry Graburn, Howard Knevels, Bill Novak, Len Bishop, Russ McKibbon, George Jones, Roscoe Drissel, Boyd Sparrow, Bill Brown, Don Jacobs, Pearce Parkhurst, Martin Waldman, George Daniels, George Peters, Wallace Forkins, Tom Ward, Dean Thurman, George Allen, Clarence Sletz, Frank Murphy, Dean Emley, William Kamas, George Elders, Arthur Ofe, Jerry Sager, Alfred Jones, Brock Whitlock, Charles Yearby, Edgar Doob and Howard Michaels, among others. There are more, of course, and numerously, but the number spotlighted here will serve to show in what direction the wind doth blow.

The relation of theatre manpower to general industry progress was stressed by your Chairman a few years back in saying:

"You can't keep a good man down. The boy with something to say has got to be heard."

There is no evidence today that superiors are any less willing to listen.

A MATTER OF JUDGMENT

Newsreel pictures of the Shanghai bombing were shocking, to be sure. But war is hardly a picnic in the country and those who patronized the houses showing the Chinese shots were generally advised of what they could expect to see.

Over on the Jersey side, at the Newton Theatre, in Newton, Sidney Samuelson booked Universal's initial release of the strife and publicized the contents of the reel in no unmistakable terms. However, to insure that none would be offended, Samuelson advertised special showings at stated hours for the benefit of those who preferred their entertainment minus the war stuff.

It is not often that theatremen have occasion to tread lightly in referring to their bookings. When these times arise, good judgment usually dictates a sound course of procedure.

△ △ △

THE MOVEMENT SPREADS

Folks down around West Memphis, in Arkansas, must have studied, and with much interest, the excellent 12-page special tabloid newspaper mailed all over the territory to announce the opening of the new Crittenden Theatre. Conceived and edited by Manager Norval E. Packwood, the effective mailing-piece, in layout and text, did a top job of selling the house in all departments.

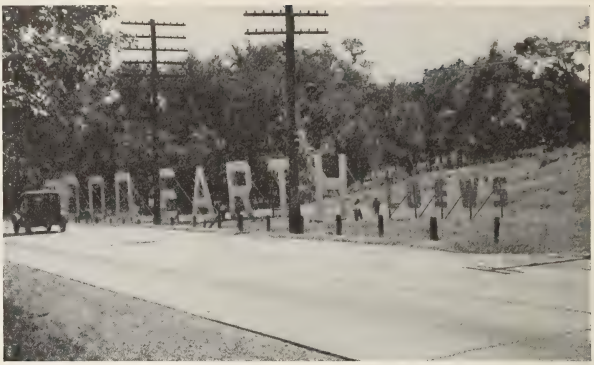
The boxoffice dividends to be had from the publication of theatre weeklies, special issues and suchlike becomes more evident these days, especially in those sectors where available newspaper facilities and circulation are not up to scratch.

△ △ △

The promotion of Round Tabler Al Sindlinger, by producer Louis de Rochemont, to the post of advertising manager with March of Time calls immediately but not only for three rousing cheers. The step-up also calls for a bit of pointing to the one big thing shared in common by the men selected for bigger jobs. In most every instance, they are active Round Tablers. In the majority of cases, they have scored high in the Quigley Awards.

A. Mike Pogel

Round Table In Pictures

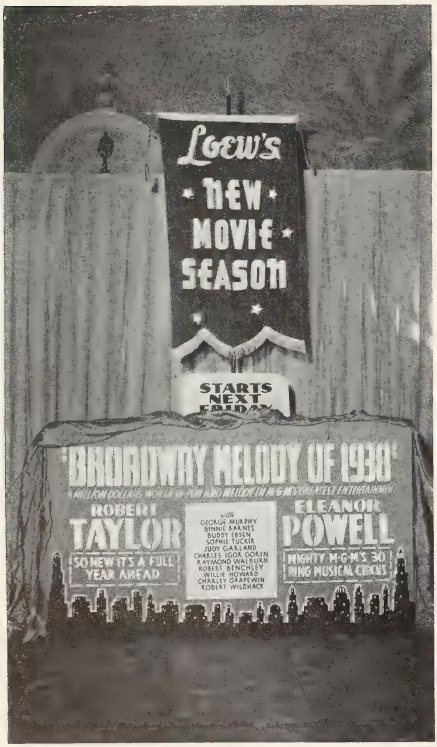


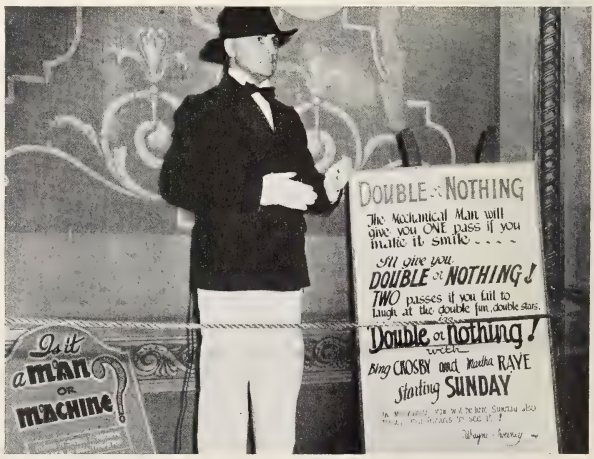
Reported to be the largest sign in Nashville, Tenn., was the one erected by Manager Will Crull, for "Good Earth" at Loew's Vendome, and spotted on important highway three weeks ahead. Entire sign placed three feet above ground covered 200 feet.



To sell the many stars in "Life of the Party," at Warner's San Pedro, San Pedro, Cal., Manager Harry Schlinker had a group of youngsters carrying individual signs with cast, title and theatre. . . . Mechanical man lobby stunt worked well for Manager Wayne Sweeney, on "Double Or Nothing" at the La Porte, Laporte, Ind., the Round Tabler tieing in title with copy offering guest tickets to those who could make "him" smile.

Inaugurating his New Movie Season with "Broadway Melody of 1938," Manager J. G. Newkirk, Loew's Granada, Cleveland, created an artistic transparency lobby display to plug the showing. Flash was illuminated from the rear, colored lettering and white skyline adding to the effect.





Plaque Winners For September





Previous winner of a Bronze Plaque, Ray Bell scored again in the September Competitions, taking down the Silver for his entry on "Stella Dallas," at Loew's Capitol, Washington, D. C. The same picture also won for Ray O'Connell, Warner's Capitol, Lancaster, Pa., who was voted the Bronze for his efforts and which makes him a first-time scorer. Details of both campaigns reported by the entrants are reported elsewhere in this section.



Night glitter signs were planted by Manager Eric Wahlquist on main highways adjacent to Melbourne, Australia, to create especial attention for the date on "I Met Him In Paris," the unique idea allowing the theatreman to get around the restrictions against street ballyhoo.



Bell listed a high score of accomplishments in executing exploitations of various kinds. Among those carried out at the theatre, he reports effective the tiein with a local recording laboratory which set up a studio in the lobby and offered free voice recordings to patrons. The best of the auditions were broadcast every morning, these including a number of plugs for the picture and theatre.



The ever-compelling turtle gag was gainfully employed by Ray O'Connell as a ballyhoo planted in downtown window. Individual letters of the title were painted on the turtle shells and a large sign placed in the background carrying the details of how guest tickets could be won by observing passersby. When the "animules" lined up so that they spelled the title correctly, those who noted the occasion were rewarded.

QUICK REPORTS FROM THE FIELD

"Star" Day

Businessmen in the vicinity of the Logan Theatre, Chicago, were organized by Sam Krimstein to put over a star-value day in connection with the opening of "A Star Is Born." Stories were run in papers, merchants' ads included plug for picture and gala occasion, special banners and street celebrations formed part of the campaign.

Sam further coordinated the business men's advertising into a back page of the leading community paper, purpose of which was to plug a misspelled word contest for which tickets were awarded. Another highlight of Krimstein's campaign was a "star is born baby contest," concluding two days ahead of opening so that winner could participate in parade and appear at opening performance. Cooperating department store provided mothers of all entries with gratis picture of their babies. These photos were displayed in lobby and designated by numbers so that patrons could make their selections by ballot. Sam reports a total of 76 babies entered ranging from five months to five years and promoted gifts were presented to the winner.

Bally

City Manager E. L. Drake and Manager J. R. MacEachron at the Paramount, Jackson, Tenn., for "Day at the Races" dressed one of the ushers as Groucho and sat him on an old bannered carriage with p.a. system over which he broadcast on the picture every 15 minutes. Carriage covered downtown area and surrounding towns.

For "Mountain Music" staff was dressed in overalls and straw hats with cashiers in ginghams and hair done in braids. For street stunt boy and girl paraded in shotgun wedding fashion with father behind carrying back banner reading "We're on our way to," etc., etc.

WANTED!

Exhibitors to Cash in on These New Popcorn Machines . .





These thoroughly new, up-to-date Popcorn Machines get all the nickels and dimes. They are improved big-capacity models with lights, color and motion that really get the business for you. All-electric, full cabinet size. Capacities: $8.00 to $18.00 per hour. Low down payments, easy terms.

Write for Catalog!

ADVANCE MFG. CO.
6332 St. Louis Ave., St. Louis, Mo.

Incidentally, Pictures Too



(*Reproduced from the Kenosha, Wis.,* Evening News, *September* 10, 1937)

Old Time Fiddlers

Two weeks ahead of opening of "Mountain Music" at the Palace, Burkburnett, Tex., Stanley Gartside put on old-fiddlers' contest. Contest was held last night of picture and cash prizes were awarded the winners. For lobby gag, large box was planted containing peep hole, copy above reading "Look who's going to see," etc.. etc. On peering into slot, patrons saw themselves reflected in mirrors.

Entire staff wore hill-billy beards during run and were dressed as mountaineers. Three days ahead Stan ran teaser ad offering free admission to the first ten appearing at boxoffice if it rained any day up to opening and guest tickets were also awarded to those attending opening in best hill-billy costumes.

Screwy Stuff

Daily papers tied in with Bert Leighton, Grand Theatre, Lancaster, Pa., on a "Topper" chuckle contest run in the classified section, tickets going to those readers correctly selecting lines from three different ads to form comedy sentences. Department store used fashion stills of Constance Bennett with copy to the effect that the star was one of the world's best dressed women, and invited customers to view their fall fashions and see the picture.

Through some gentle kidding on the part of opposition manager, Bert landed extra newspaper publicity when he planted "invisible" goldfish in bowl in lobby, and his rival secretly placed a couple of finnies in the bowl. Hardware store featured a "left hand screw driver similar to that used in "Topper," girls visited various swimming pools with cut-out letters stitched to their backs reading "I'm the invisible girl in," etc., and boys walking around ledge of building carried signs "If you think we're crazy, see," etc., etc.

Impersonators

Going into the surrounding towns, Jim Redmond, Bonham Theatre, Fairbury, Neb., for "Day at the Races" sent three lads dressed as the mad brothers on the streets, their antics attracting crowds which were handed heralds on the picture.

Special free kid show was held in which all merchants in town cooperated by distributing gratis tickets to the youngsters. These had been purchased from Jim at 10 cents each. Cones, balloons and other souvenirs were also promoted for giveaways and each cooperating merchant advertised the show.

Safety Week

Special safety week sponsored by various civic organizations and ushered in with a proclamation from the Mayor was the highlight of Harry Sefton's "Devil Is Driving" campaign at the Orpheum Theatre, Wichita, Kan. Police Judge issued a statement endorsing the film and fined speeders and traffic violators by ordering them to attend a performance of the picture. Large trucking organizations were approached to purchase tickets for their drivers and "attention-motorists" cards were distributed at all transportation companies, where drivers handed them to fares.

CONTEST RETURNS REPORTED HIGH BY SEPTEMBER PLAQUE WINNERS

Numerous Competitions Put On by Theatremen Voted Quigley Silver and Bronze; Both Entrants Score on "Stella Dallas"

Topped by some nine contests of various kinds and including what was reported to be one of the most unusual newspaper campaigns put on locally was the entry on "Stella Dallas" submitted by Ray Bell, publicist for the date at Loew's Palace, Washington, D. C. Brief outlines of what Bell did to win the Quigley September Silver Plaque are set down as follows:

Newspapers cooperated for instance on a contest in which readers were asked whether or not they would give up their children to insure progeny a better break in life. Another slant was based on whether the husband or children should have first call on a mother's devotion. Bell also promoted the critics to invite with them to the prevue of the picture readers sending in most interesting letters on why they should be allowed to review the attraction.

Another contest required readers to name outstanding mother-love pictures of the past. Photos of stars of the features referred to were run without identification in conjunction. Identification slant was also utilized wherein photos of line at boxoffice were run in cooperating newspaper with those whose heads were marked by "lucky stars," given guest tickets. Then another space-promoter was a classified tiein and to interest the hundreds of employees in leading department store the Loewman offered lucky number tickets to be given away at personal meetings and which was widely publicized throughout the establishment.

Leading night club was tied in to give away autographed pair of shoes worn by star in picture, stunt built up with series of display ads by the club.

Ad Club Honors Goldwyn

Of interest also was a promotion arranged with the local Advertising Club to present an award of distinction to Samuel Goldwyn in recognition of the high standard of the picture. The papers made much of this slant, running stories and photos of the presentation which took place at a regular meeting attended by some 200 leading advertising men.

Racetrack tiein earned more than the usual share of sport page publicity. Bell succeeded in having one of the featured races at nearby track named "Stella Dallas Handicap," which was worked up to the point where the tiein secured banner heads, and photos of the winning jockey and owner receiving the Dallas trophy. All publicity of course mentioning the title and theatre.

Still another slant that earned a bit of extra publicity had to do with tiein arranged with local recording studio, patrons invited to "can" their voices through a recording apparatus installed in the lobby. This was hooked to a radio program, sponsors mentioned on explanatory posters. Radio too was employed for a contest idea for not only did Bell plant the dramatization, but also offered prize to the radio artist selected for the best job on the program, photo of prize presentation accompanying the tiein. In all, some five stations cooperated in various ways to publicize the picture.

The advance newspaper publicity planted 16 days ahead continued up [illegible] the entire engagement.

numerous stories, articles and art. Photo serialization running six days was another standout and breaks obtained in rotogravure sections, class magazines and other media. Unusual tiein made with local newspaper to promote classified department allowed Bell to distribute at the various theatres a four page "Movie Loewdown" printed free of charge by the paper.

The advertising campaign also embraced numerous co-op ads, majority of these being four and five column. Smart window displays to follow up this advertising were also arranged for, Bell securing ace spots on styles, men's pipes and other exploitation stills. Popular eating places were sold the idea of advertising "Stella Dallas" luncheons, supposedly containing the favorite dishes of the star and this tiein plugged by counter cards and window banners. Newsstand cards to announce publicity on star and picture in various fan magazines were tacked about town with theatre credits included.

Among the host of other slants might be mentioned Quaker Oats tieup for window mention in grocery stores all over the area, bookmarks at main library and branches, "Dallas" sundaes at five-and-tens, Postal Telegraph tiein, *Liberty* magazine carriers [illegible] to theatre, etc. Date of [illegible] lobby

Featured exploitations in both the Bell and O'Connell campaigns are illustrated in the Round Table photo section of this issue.

OCTOBER DEADLINE IS NOVEMBER NINTH

As previously announced, deadline for Quigley October Award entries has been set for midnight of Tuesday, November 9th. Campaigns, to receive consideration, must arrive not later than that time. Also to be stressed is that entries, to be eligible for the November Awards, must be on single pictures played during that month.



NEWSPAPERS AND CIVIC OFFICIALS AID NEW MOVIE SEASON DRIVES

Theatremen Utilize Widespread Exploitations to Announce Coming Dates; Street Parades and Prize Contests Featured

The wealth of strong attractions for the new season has been seized upon eagerly by Round Tablers in different spots to publicize their Fall Inaugurals. Prominently recorded here are outlines of various slants conceived and executed by Loew-men in and out of the metropolitan area and details also from theatremen in Wisconsin, Minnesota, Ohio and Canada.

At this writing the Fall Festival of the Loew New York Theatres under the supervision of Charles C. Moskowitz, is entering the home stretch of a six weeks' campaign. Circuit men in Greater New York, Westchester, Jersey City, Newark and North Bergen are competing in a contest and rolling up points in putting over ideas evolved at weekly meetings held by Oscar A. Doob, Loew Theatres ad head, and his staff.

Street Parades Prominent

Among the exploitations already accomplished are over 100 [illegible] displaying intense activity in various fields. The parade idea also being stressed in these parts, for instance in Meriden, Conn., at Loew's Palace, where Manager J. G. Samartano arranged a very smart turnout of the local armory band, fleet of bannered new Chevrolets, members of the local motorcycle club and three of the "Broadway Melody" girls in cellophane costumes as they appear in the picture. Before the parade Samartano arranged to have the Mayor pro- [illegible] the new season in front of the city [illegible] for long shot of the Meri-

"TOPPER" PREVIEW CRACKS PAPER

Almost a full page of art in the St. Louis Globe Democrat *was the result of tiein on the screening of "Topper" arranged by Harold Evens and publicist James Harris for the date at Loew's State. Screening was held at MGM exchange for local theatremen and paper sold on idea of taking the candid shots for publication on picture page.*

[illegible]e topped his [illegible]r full pages [illegible]papers, all [illegible]g attrac- [illegible]ull page [illegible] Wil- [illegible] Matt [illegible]: on [illegible] Poli [illegible] op [illegible]r

Unique tiein was made by Ray Bell for the benefit of the Loew Theatres in Washington, D. C., wherein the Washington *Post* printed some 20,000 special tabloid copies entitled "Movie Loewdown," at no cost, and distributed at the theatres. Front page was devoted to cuts and captions of coming attractions with rest of copy given to paper's classified ad service.

In Kenosha, Wis., Bill Exton broke out with a full page topped with his campaign title "Farewell 1937—Welcome 1938," which was followed through in all the advertising. In bidding farewell to 1937 in print, Exton credited the year for living up to the promise of big pictures announced last season, enumerating a number of these which he promised to better in entertainment value with the coming year's product.

Ten local merchants were tied in by Ernie Moule, at the Capitol, Branford, Canada, for a special five-page newspaper layout, plus a foyer fashion show. Each page was topped by a theatre streamer and included with the co-op ads were photos and publicity of the shows booked for the new season.

Contests Planted

Newspaper tieins were used, too, in Rochester, Minn., by Manager Harry Salisbury at the Time Theatre, who announced his "Fall Movie Jubilee" with a double truck tied into a "scrambled names" contest. Entrants were supposed to decipher names of the stars in the ads and match these with names of coming pictures shown at the Time and also the Chateau, another Minnesota Amusement house in the same spot.

Before moving into Lexington, Ky., Wally Allen hit the papers in Athens, Ohio, for a co-op page at Schine's Athena. Allen arranged setup which gave the theatre a co-op ad with each merchant on individual coming pictures plus a window display with title, play dates, etc.

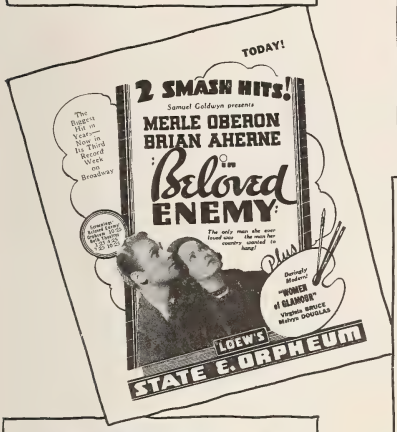


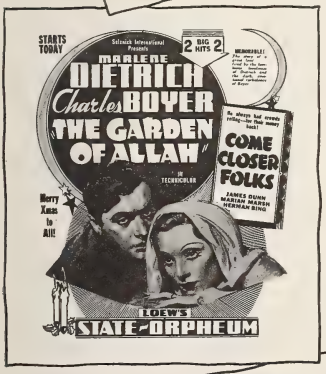
/ *MEN IN NEW YORK AND CONNECTICUT*

SOME BOSTON LOEW THEATRE ADS

The newspaper displays on this page are representative of the work turned out by Joe DiPesa's advertising department for the Loew Boston Theatres. The ads here shown publicizing day-and-date engagements of the same attractions at both the State and Orpheum Theatres, continue the series current in the Round Table pages.























YOU ARE INVITED TO JOIN UP

HAROLD HELLER

manages the RKO Alhambra Theatre in New York City, a neighborhood house, and Heller is close enough to club headquarters to come in and pay us a visit on his next day off so that we can get personally acquainted. Harold began as usher at the RKO Tilyou Theatre in Coney Island and was promoted to manager after serving as assistant at the RKO Orpheum in Brooklyn.

▽

GERSON NADELL

is the assistant manager of the M. & P. Criterion Theatre, Roxbury, Mass., and certainly started showbusiness at a tender age. When he was 16 Gerson started to work in the Allston Theatre, Allston, Mass., as part time usher, then full time, and later chief usher, which job he held until he was made assistant manager at the Criterion. Now that we have the house tied up 100 per cent with Gerson and Buckley, we expect to hear from that point shortly.

▽

GEORGE LAUREY

is the assistant manager of Warner's Utica Theatre, Utica, N. Y. Entered the business at the age of 15 on the service staff of the Fox Gayety Theatre. Remaining there two years, Laurey then left to work at the Avon Theatre, where he stayed for a year as chief usher and later doorman, a position which he held until February of this year, when he was promoted to his present job.

▽

PETER PANAGOS

in Marion, Ind., is the publicity director and assistant manager of the Indiana and Lyric Theatres for Great States Circuit and started directly after graduating from the University of Illinois in Fond du Lac, Wis., as doorman; promoted to assistant city manager and worked in that capacity until he made his present connection, replacing Ralph Cokain, long time Round Tabler.

▽

HARRY ELLIS

is the resident manager of the Franklin Theatre, Bay City, Tex., and comes well recommended by his district manager and Round Table member of long standing Wallace J. Butler. The only circuit that Ellis has ever worked for is the Long Outfit, of which the Franklin is a house, starting as doorman and then working in different jobs until Mr. Long put him in the Colonial and then into the present house. We look forward to hearing plenty from this newcomer, especially with the recommendation received from his boss.

▽

SAM COOLICK

is the publicist for Loew theatres in Queens and started in the home office as office boy; after six months worked on Loew's Weekly and assistant newspaper contact man. Went into the regular publicity field when Loew's took over the Hollywood and Apollo, two east side houses. Later became junior publicity man with six east side theatres, and after a year and a half at that was promoted to the five Queens houses.

DAN RICHETELLI

is in Torrington, Conn., managing the State Theatre. Richetelli started as poster clerk for First National Exchange and later went with Educational Films. Worked evenings at the Paramount as usher and in 1025 left to become booker for Educational, after that company dissolved Dan worked as agent for the Hancock Insurance Company but the lure of showbusiness was too great and back he went to manage the Capitol in Bridgeport and from that point to Torrington, where we hope to hear often from him.

▽

VIRGIL C. SMITH

is in Wheeling, West Va., managing the Victoria Theatre for the West Virginia Theatrical Enterprises, and judging by the nice things he says about the HERALD, we anticipate hearing from him frequently. Remember, Smith, signing on the dotted line is just the beginning; we expect to receive reports on how you are putting your shows.

TERRY C. W. LEUNG

manages the Queen's Theatre, for General Amusements, Ltd., Circuit in Hong Kong, China. Leung started in showbusiness at the age of 20, was assistant at the Queen's for four years and was then transferred in the same capacity to the Alhambra, where he remained another four years, was later promoted to manager of that house and then shifted back to his present situation in a managerial capacity also. Your brother showmen here are always interested in reading of the exploitations of overseas men, so please continue to keep in touch with us.

▽

SHERMAN HART

manages the Palace and Ritz Theatres in Colorado, Texas, taking tickets after school. Worked at that a year and then went to the Palace to usher, worked on the floor weekends and was relief operator until he finished school. From there he was appointed assistant manager, then was promoted to manager, at which post we now find him.

MORE ON WINNING CAMPAIGNS

(*Continued from page 85*)

and front displays being in keeping with the strength of the rest of the ingenious campaign put on by the aggressive Loewman.

Another distinctive job on "Stella Dallas" which earned for him the September Bronze was created by Manager Ray O'Connell at Warners' Capitol in Lancaster, Pa., winner listing 51 individual tieins executed in the campaign, some of the outstanding said to be first-timers put over locally.

These included an affidavit sworn to by the manager before a duly inscribed authority in which O'Connell swore that the picture was the greatest production to play the theatre and followed this with a number of other clauses referring to the stars and strength of the attraction. The affidavit was blown up to half-sheet size.

State Convention of the Elks which terminated with a mammoth street parade day before picture opened was also seized upon by the theatreman for attention to the date. Since outside advertising was not allowed, O'Connell had a squad of his ushers tagging in at the end of the procession, each of the staff carrying banners reading "Strike to see 'Stella Dallas,'" etc.

Radio Debate Staged

Contests here, too, were employed profitably and featured by a radio debate on the subject of "mother love." Four representatives, men and women of the community, debated on the subject from both sides, and listeners were invited to write in giving their ideas on the subject. Guest tickets were given as prizes.

Leading store was also tied in to give prizes of "Stella Dallas" dresses to those coming to the theatre as nearly like the star in the picture as their personal wardrobe permitted. Store advertised the tieins, plugged it in window and quite a bit of excitement was created in the lobby of the theatre at appointed time, where the judges met to choose the winner.

Tiein with local photographer for a "mother-and-daughter" candid camera stunt was also profitable. Photographer took shots of the couples on the streets and in stores and certain ones posted in the lobby with the usual tickets given for correct identifications.

Bathing beauties at popular pool carried back banners among the crowds and another device to gain attention was effected by the use of lettered linoleum strips placed on the sidewalks in the downtown sections. Another dependable attention-attractor used by O'Connell was the gag of freezing window cards in ice.

Turtle Stunt Clicks

Most amusing and interesting also was O'Connell's use of the turtle stunt in prominent window, with which he succeeded in blocking a bit of traffic. A number of turtles were obtained and upon the back of each, one letter of the title painted. Passersby were invited to watch and guest tickets given to those present who observed when turtles were in position to correctly spell out the title.

Good newspaper campaign was also put across with a number of co-op ads secured. Reported as additional first-timers in the town were a completely bannered street car and also the planting of a giant banner on the face of prominent building on the downtown square. Letters to leading mothers in the entire sector, heralds dropped from airplanes, window displays in spots difficult to get, giant lettered circles at filling stations, banners at factories and radio sketch were some other of the two score and ten ideas.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are produtcion numbers. Dagger symbol indicates picture is of the 1937-38 season.

ADVANCE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Squadron "B"	Margaret Morris-Bill Edwards	Sept.	15,'37†	

Coming

Dawn to Dusk	Margaret Morris-Bill Edwards	Nov.	1,'37†	

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything for a Thrill	Frankie Darro-Kane Richmond	June	15,'37	
Devil Diamond, The	Kane Richmond-Frankie Darro	Jan.	15,'37	
Fighting Texan, The	Kermit Maynard-Elaine Shepard	June	22,'37	
Galloping Dynamite	Kermit Maynard-Ariane Allen	Dec.	30,'36	
Headline Crasher	Frankie Darro-Kane Richmond	Dec.	25,'36	
Sing While You're Able	Pinky Tomlin	Mar.	20,'37	66
Thanks for Listening	Pinky Tomlin	July	12,'37	
Tough to Handle	Frankie Darro-Kane Richmond	Mar.	24,'37	
Valley of Terror	Kermit Maynard-Harlene Wood	Jan.	20,'37	
Whistling Bullets	Kermit Maynard-Harlene Wood	May	3,'37	
With Love and Kisses	Pinky Tomlin-Toby Wing	Dec.	20,'36	

Coming

Fighting Cadet	Frankie Darro			
Roaring Six Guns	Kermit Maynard-Mary Hayes			
Rough Riding Rhythm	Kermit Maynard-Beryl Wallace			
Swing It, Professor	Pinky Tomlin-Paula Stone			
Young Dynamite	Frankie Darro			

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

For Love of You	F. Foresta-Riscoe and Wayne		60	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Red Lights Ahead	Andy Clyde-Lucille Gleason	Dec.	29,'36	

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Awful Truth, The (G)	Irene Dunne-Cary Grant	Oct.	21,'37†...*89. Oct.	9,'37
Counsel for Crime	Otto Kruger-Jacqueline Wells	Sept.	14,'37†...62	
(See "The Man Behind the Law," "In the Cutting Room," June 12,'37.)				
Counterfeit Lady (G)	Ralph Bellamy-Joan Perry	Dec.	31,'36...60. Jan.	23,'37
Criminals of the Air	Rosalind Keith-Chas. Quigley	Apr.	30,'37...61	
(See "Honeymoon Pilot," "In the Cutting Room," Mar. 27,'37.)				
Dangerous Adventure, A	Don Terry-Rosalind Keith	Aug.	1,'37...59	
Devil Is Driving, The (G)	Richard Dix-Jean Perry	June	25,'37...68. July	24,'37
(Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84.)				
Devil's Playground (A)	Dolores Del Rio-Richard Dix	Jan.	24,'37...74. Feb.	27,'37
Fight to the Finish, A	Don Terry-Rosalind Keith	June	30,'37...59	
(See "Taxi War," "In the Cutting Room," May 1,'37.)				
Find the Witness (G)	Rosalind Keith-Chas. Quigley	Jan.	8,'37...57. Mar.	6,'37
Frame Up, The	Paul Kelly-Jacqueline Wells	May	1,'37...59	
(See "Right Guy," "In the Cutting Room," May 1,'37.)				
Game That Kills, The	Chas. Quigley-Rita Hayworth	Sept.	21,'37†...56	
Girls Can Play	Chas. Quigley-Jacqueline Wells	June	21,'37...60	
I Promise to Pay (G)	Leo Carrillo-Chester Morris	Apr.	21,'37...65. Feb.	27,'37
(Exploitation: Apr. 3,'37, p. 64.)				
It Can't Last Forever (G)	Betty Furness-Ralph Bellamy	July	15,'37...68. Aug.	14,'37
It Happened in Hollywood	Richard Dix-Fay Wray	Sept.	7,'37†...67	
(See "Once a Hero," "In the Cutting Room," Apr. 17,'37.)				
It's All Yours (G)	Francis Lederer-M. Carroll	Sept.	1,'37†...80. Aug.	7,'37
Law of the Ranger	Bob Allen-Elaine Shepard	Feb.	26,'37...57	
League of Frightened Men (G)	Walter Connolly-Irene Hervey	May	25,'37...65. July	24,'37
Let's Get Married (G)	Ralph Bellamy-Ida Lupino	Mar.	25,'37...69. May	29,'37
Life Begins with Love (G)	Jean Parker-D. Montgomery	Oct.	7,'37†...68. Oct.	9,'37
Lost Horizon (A)	Ronald Colman-Jane Wyatt	Sept.	1,'37†...118. Feb.	27,'37
(Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92; July 31,'37, p. 80; Aug. 28,'37, pp. 96, 100.)				
More Than a Secretary (G)	Jean Arthur-George Brent	Dec.	24,'36...77. Dec.	28,'36
Motor Madness	Rosalind Keith-Allen Brook	Apr.	5,'37...62	
(See "Speed Mad," "In the Cutting Room," Feb. 20,'37.)				
Murder in Greenwich Village	Fay Wray-Richard Arlen	Oct.	16,'37†	
(See "In the Cutting Room," Oct. 9,'37.)				
One Man Justice	Chas. Starrett-Barbara Weeks	July	1,'37...59	
Outlaws of the Orient	Jack Holt-Mae Clarke	Aug.	20,'37†...61	
Parole Racket (G)	Paul Kelly-Rosalind Keith	Mar.	4,'37...62. Apr.	10,'37
Racketeers in Exile (G)	George Bancroft-Evelyn Venable	Mar.	31,'37...67. Apr.	3,'37
Rangers Step In, The	Bob Allen-Eleanor Stewart	Aug.	8,'37†...58	
Reckless Ranger	Bob Allen-Louise Small	May	30,'37...56	
Rio Grande Ranger	Bob Allen-Iris Meredith	Dec.	11,'36...54	
(See "In the Cuting Room," Nov. 7,'36.)				
Roaring Timber (G)	Jack Holt-Grace Bradley	July	4,'37...65. Aug.	28,'37
Speed to Spare	Dorothy Wilson-Chas. Quigley	May	4,'37...60	
(See "Racing Luck," "In the Cutting Room," Feb. 13,'37.)				
Thunder in the City (G)	Edw. G. Robinson-Luli Deste	Apr.	25,'37...76. Feb.	13,'37
Trapped	Charles Starrett-Peggy Stratford	Mar.	5,'37...55	
Trouble in Morocco (G)	Jack Holt-Mae Clarke	Mar.	22,'37...62. Mar.	20,'37
Two Fisted Sheriff	Chas. Starrett-Barbara Weeks	June	15,'37...59	
Two Gun Law	Chas. Starrett-Peggy Stratford	Apr.	7,'37...58	
Venus Makes Trouble	James Dunn-Patricia Ellis	May	14,'37...58	
(See "In the Cutting Room," Apr. 3,'37.)				
Westbound Mail	Chas. Starrett-Rosalind Keith	Jan.	22,'37...54	
When You're in Love (G)	Grace Moore-Cary Grant	Feb.	27,'37...104. Feb.	20,'37
Woman in Distress (G)	May Robson-Irene Hervey	Jan.	17,'37...68. Feb.	13,'37
Women of Glamour (G)	Melvyn Douglas-Virginia Bruce	Jan.	28,'37...72. Mar.	20,'37
(Exploitation: Feb. 27,'37, p. 81.)				

Coming

Absent Without Leave	Dolly Haas			
All American Sweetheart	Scott Colton-Patricia Farr			
(See "In the Cutting Room," Sept. 18,'37.)				
American Legion, The	Don Terry-Mary Russell			
Carnival Lady	Chas. Quigley-Rita Hayworth			
Forgotten Women	Wyn Cahoon-Scott Colton			
Hollywood Round-up	Buck Jones	Nov.	8,'37†	
I'll Take Romance	Grace Moore-M. Douglas	Nov.	11,'37†	
(See "In the Cutting Room," July 24,'37.)				
Murder in Swingtime	Wyn Cahoon-David Carlyle			
Night Before, The	Mary Astor-Richard Arlen			
Old Wyoming Trail, The	Chas. Starrett-Barbara Weeks	Nov.	16,'37†	
Paid to Dance	Don Terry-Jacqueline Wells	Nov.	4,'37†	
She Married an Artist	John Boles-Lull Deste	Nov.	25,'37†	
(See "In the Cutting Room," Oct. 9,'37.)				
Singing Ranger	Chas. Starrett-Donald Grayson			
Start Cheering	Jimmy Durante-Joan Perry	Nov.	30,'37†	
(See "College Follies of 1938," "In the Cutting Room," Oct. 9,'37.)				
Trapped by G-Men	Jack Holt-Wynne Gibson	Oct.	27,'37†...65	
There's Always a Woman	Loretta Young-Randolph Scott			

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battle of Greed (G)	Tom Keene-Gwynne Shipman	Jan.	18,'37...65. Jan.	9,'37
Drums of Destiny (G)	Tom Keene-Edna Lawrence	June	12,'37...*60. June	19,'37
Law Commands, The	Tom Keene-Lorraine Hayes	May	10,'37†...60	
Old Louisiana (G)	Tom Keene-Rita Cansino	Mar.	1,'37...64. Mar.	29,'37
Raw Timber	Tom Keene-Peggy Keys	July	8,'37...63	
Under Strange Flags	Tom Keene-Luana Walters	Apr.	12,'37...64	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blame It on Love	Szeleczky-Basthy	Sept.	6,'37†...78	
Blue Danube Romance	Zita Perezel	Jan.	20,'37...85	
Dreams of Love	Frank Taray	Jan.	3,'37...103	
(English titles)				
Hungarian Village	Travelogue	Dec.	25,'36...20	
(English titles)				
I Married for Love	Kabos-Radal	Sept.	15,'37†...84	
Man of Gold	Maria Egri-F. Kiss	Apr.	12,'37...92	
My Daughter Is Different	Turay-Kabos	Oct.	20,'37†...88	
Once a Week	Kabos-Perezel	Sept.	10,'37†...74	
Salary $200 Monthly	Javor-Felep	Dec.	31,'36...82	
Scotchman in Hungary	Radey-Orasi	Apr.	12,'37...95	
Sister Mary	Szorenyi-Sved	Mar.	28,'37...91	
Sons of the Steppes	Kiss-Komcar	Dec.	26,'36...85	
Storm on the Pusta	Kiss-Komcar	Apr.	5,'37...78	
Tempest In a Charda	Javor-Lazar	Oct.	20,'37†...90	
Three Spinsters	Emile Markus-Rajnay	Dec.	1,'36...84	
Tomi	Pecsi-Adam	Sept.	11,'37†...81	
Vicki (Country Ball)	Javor-Rose Barsony	Sept.	25,'37†...87	

Coming

Help! I Have Inherited	Irene Agay	Nov.	1,'37†...88	
Noszty Lad, The	Javor-Szorenyi	Nov.	25,'37†...97	
Texas Mammy	Fedak	Oct.	25,'37†...89	
Yellow Roses	Kabos	Oct.	30,'37†...90	

(THE RELEASE CHART--CONT'D)

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back in Circulation (A) 266	Joan Blondell-Pat O'Brien	Sept.	25,'37†	82. Aug. 7,'37
Case of the Stuttering Bishop, The 176	Donald Woods-Ann Dvorak	June	5,'37	70.
Cherokee Strip 178	Dick Foran-Jane Bryan	May	15,'37	55.
Confession (A) 158	Kay Francis-Ian Hunter	Aug.	28,'37	*85. July 24,'37
Dance, Charlie, Dance (G) 165	Stuart Erwin-Jean Muir	Aug.	14,'37	64. May 1,'37
Dreadgerman Courage (G) 168	Jean Muir-Barton MacLane	May	15,'37	58. Aug. 29,'36
Empty Holsters 179	Dick Foran-Patricia Walthall	July	10,'37	
Ever Since Eve (G) 162	Marion Davies-R. Montgomery	July	17,'37	79. June 26,'37
Gold Diggers of 1937 (G) 151 (Exploitation: Jan. 2,'37, p. 100; Jan. 9,'37, p. 71; Feb. 13,'37, p. 86; Mar. 6,'37, p. 90.)	Dick Powell-Joan Blondell	Dec.	26,'36	101. Dec. 12,'36
Green Light (G) 154 (Exploitation: Mar. 27,'37, pp. 78, 81; Apr. 3,'37, p. 89; May 1,'37, p. 79; May 22,'37, p. 90; May 29,'37, p. 67; June 12,'37, p. 94; July 3,'37, p. 68.)	Errol Flynn-Anita Louise	Feb.	20,'37	85. Jan. 9,'37
Guns of Pecos 960	Dick Foran-Anne Nagel	Jan.	2,'37	65.
Her Husband's Secretary (A) 173	Jean Muir-Warren Hull	Mar.	20,'37	61. Mar. 6,'37
Love Is On the Air (G) 289	Ronald Reagan-June Travis	Oct.	2,'37†	61. Oct. 16,'37
Marked Woman (A) 156	Bette Davis-H. Bogart	Apr.	10,'37	98. Mar. 6,'37
Men In Exile 174 (See "In the Cutting Room," Nov. 21,'36.)	Richard Purcell-June Travis	Apr.	4,'37	
Mountain Justice (A) 161	Josephine Hutchinson-G. Brent	Apr.	24,'37	82. May 22,'37
Mr. Dodd Takes the Air (G) 159	Kenny Baker-Jane Wyman	Aug.	21,'37	*80. July 31,'37
Once a Doctor (G) 171	Donald Woods-Jean Muir	Jan.	23,'37	65. Mar. 6,'37
Over the Goal (G) 272	William Hopper-June Travis	Oct.	16,'37†	63. Oct. 9,'37
Penrod and Sam (G) 172	Billy Mauch-Henry Watson	Feb.	28,'37	64. Jan. 16,'37
Perfect Specimen, The (G) 257	Errol Flynn-Jean Blondell	Oct.	23,'37†	97. Oct. 2,'37
Prairie Thunder 180	Dick Foran-Ellen Clancy	Sept.	11,'37	
Prince and the Pauper, The (G) 152 (Exploitation: May 29,'37, p. 66; June 26,'37, p. 121; July 3,'37, p. 68.)	Mauch Twins-Errol Flynn	May	8,'37	120. Apr. 17,'37
San Quentin (G) 163	Pat O'Brien-Humphrey Bogart	Aug.	7,'37	70. Apr. 3,'37
Sing Me a Love Song (G) 160 (Exploitation: Dec. 26,'36, p. 70.)	James Melton-Patricia Ellis	Jan.	9,'37	79. Oct. 17,'36
Stolen Holiday (G) 157	Kay Francis-Ian Hunter	Feb.	6,'37	80. Dec. 26,'36
Talent Scout (G) 166	Donald Woods-Jeanne Madden	July	24,'37	62. June 12,'37
That Certain Woman (A) 254 (Exploitation: Sept. 25,'37, p. 69.)	Bette Davis-Henry Fonda	Sept.	18,'37†	*94. Aug. 7,'37
That Man's Here Again (G) 175	Mary Maguire-Tom Brown	Apr.	17,'37	58. Mar. 27,'37
They Won't Forget (A) 265 (See production article, "The Deep South," May 8,'37, p. 16.)	Gloria Dickson-Claude Rains	Oct.	9,'37†	95. June 19,'37

Coming

Accidents Will Happen
Adventurous Blonde, The (G)
Alcatraz Island 264
Gold Is Where You Find It
Hollywood Hotel
Larger Than Life
Sergeant Murphy
Shi the Octopus
She Loved a Fireman (G)
Slight Case of Murder, A
Submarine D-1 258
West of Shanghai (G) 164 (Reviewed under the title, "War Lord.")
Women Are Like That

Ronald Reagan-Gloria Blondell
Glenda Farrell-Barton MacLane. Nov. 13,'37† 61. Sept. 11,'37
John Litel-Ann Sheridan Nov. 6,'37†
George Brent-O. de Havilland
Dick Powell-Frances Langford
Frank McHugh-Ann Sheridan
Ronald Reagan-Mary Maguire
Hugh Herbert-Marcia Ralston Dec. 11,'37†
Dick Foran-Ann Sheridan Dec. 18,'37† *56. Oct. 16,'37
Edw. G. Robinson-Jane Bryan
Pat O'Brien-George Brent Nov. 27,'37†
Boris Karloff-Beverly Roberts Oct. 30,'37 *65. July 17,'37
Kay Francis-Pat O'Brien

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Astero	Miss Kyvell	Feb.	21,'37	90.
Far from the Crowd	Mary Tsagonis	Apr.	7,'37	82.
Ftohea Toy Mpoam	Vasoula Manolidoy	Sept.	5,'37†	96.
True Love	Sophea Damogloy	Oct.	3,'37†	85.

Coming

Kaisourgea Zoe
Reborn

Rita Karmen Nov. 7,'37† 115.
Elene Papadake Dec. 5,'37† 90.

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Backstage 3614	Anna Neagle-Arthur Tracy	Mar.	15,'37	65.
Dr. Syn (G)	Geo. Arliss-Margaret Lockwood	Oct.	15,'37†	81. Sept. 18, 37
Everybody Dance (G) 3613	Ernest Truex-C. Courtneidge	Feb.	15,'37	70. Sept. 12,'36
Gangway (G)	Jessie Matthews-Nat Pendleton	Sept.	1,'37†	88. Aug. 28,'37
Head Over Heels in Love (G) 3604 (Exploitation: Feb. 27,'37, p. 84; Mar. 13,'37, p. 78.)	Jessie Matthews-Louis Borrell	Feb.	20,'37	81. Feb. 13,'37
King Solomon's Mines (G) 3618 (See production article, May 22,'37, p. 16.)	Cedric Hardwicke-Roland Young	Aug.	26,'37	76. July 3,'37
Man of Affairs (G) 3606 (Reviewed under the title, "His Lordship.") (Exploitation: Mar. 6,'37, p. 88.)	George Arliss-Rene Ray	Jan.	20,'37	71. Nov. 28,'36
River of Unrest (G) 3621 (Reviewed under the title, "Ourselves Alone.")	John Lodge-John Loder	Jan.	15,'37	69. May 18,'36
Silent Barriers (G) 3608 (See "The Great Barrier," production article, Feb. 6,'37, p. 10; exploitation: Apr. 3,'37, p. 65; May 1,'37, p. 81; June 26,'37, p. 121; July 17,'37, p. 90; July 24,'37, pp. 79, 81; Aug. 7,'37, p. 94; Sept. 4,'37, p. 96.)	Richard Arlen-Lilli Palmer	Apr.	29,'37	83. Feb. 27,'37
Strangers On a Honeymoon (G) 3615	C. Cummings-Noah Berry	Dec.	15,'36	67. Jan. 9,'37
Talk of the Devil (G) 3607	Ricardo Cortez-Sally Eilers	June	1,'37	76. May 22,'37
Tenth Man, The (G) 3622	John Lodge-Antoinette Cellier	May	15,'37	65. Aug. 29,'36
Two of Us 3619	Jack Hulbert-Gina Malo	July	10,'37	64.
Where There's a Will 3624	Will Hay	July	26,'37	74.
Woman Alone, The (G) 3601 (Reviewed under the title, "Sabotage.")	Sylvia Sidney-John Loder	Jan.	12,'37	76. Jan. 2,'37
You're in the Army Now (G) 3620 (Reviewed under the title, "O. H. M. S.")	Wallace Ford-Anna Lee	Mar.	1,'37	73. Feb. 20,'37

Coming

Bank Holiday
Girl Was Young, The
Look Out for Love
Non Stop New York (G)
Sailing Along
Show Goes On, The

John Lodge-Margaret Lockwood
Nova Pilbeam
Anna Neagle-T. Carminati
Anna Lee-Desmond Tester Nov. 1,'37† 72. Oct. 2,'37
Jessie Matthews-Jack Whiting
Anna Neagle-T. Carminati

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Days (G) 147	Tex Ritter-Eleanor Stewart	Jan.	30,'37	52. Feb. 13,'37
Bank Alarm 139	Conrad Nagel-Eleanor Hunt	June	25,'37	63.
Boots of Destiny 204	Ken Maynard-Claire Dodd	Sept.	3,'37†	58.
Damaged Goods 175	Pedro de Cordoba	Aug.	21,'37	60. July 10,'37
Forever Yours (G) 155	Benjamino Gigli	May	15,'37	70½. June 12,'37
Girl Loves Boy 124	Eric Linden-Cecilia Parker	Mar.	27,'37	77.
Girl Said No, The (G) 201	Robt. Armstrong-Irene Hervey	Sept.	3,'37†	76½. May 29,'37
Gold Racket, The (G) 138	Conrad Nagel-Eleanor Hunt	Apr.	10,'37	65½. May 1,'37
Great Guy (G) 101 (Exploitation: Jan. 16,'37, p. 74; Jan. 23,'37, p. 78; Feb. 6,'37, pp. 74, 77; Feb. 20,'37, p. 85; Feb. 27,'37, p. 81; May 22,'37, p. 88.)	James Cagney-Mae Clarke	Jan.	2,'37	73. Dec. 19,'36
Hats Off (G) 108	Mae Clarke-John Payne	Dec.	6,'37	66½. Jan. 2,'37
Headin' for the Rio Grande (G) 146	Tex Ritter-Eleanor Stewart	Dec.	20,'36	61. Dec. 12,'36
Here's Flash Casey (G) 211	Eric Linden-Boots Mallory	Oct.	22,'37†	*63. Oct. 9,'37
Hideout in the Alps 199 (Reviewed under the title, "Dusty Ermine.")	Jane Baxter-Anthony Bushell	July	23,'37	75. Oct. 10,'36
Hittin' the Trail 149	Tex Ritter-Jerry Bergh	Apr.	3,'37	58.
Juggernaut (A) 154	Boris Karloff-Joan Wyndham	Apr.	30,'37	64. Oct. 17,'36
Killers of the Sea (G) 135	Capt. Wallace Casewell	May	8,'37	49. May 15,'37
Love Takes Flight (G) 206	Bruce Cabot-Beatrice Roberts	Sept.	17,'37†	71. Aug. 7,'37
Man In the Mirror, The (A) 112	E. E. Horton-Genevieve Tobin	Apr.	24,'37	71½. Jan. 16,'37
Mystery of the Hooded Horsemen 151	Tex Ritter-Iris Meredith	Aug.	6,'37	60.
Navy Spy 137	Conrad Nagel-Eleanor Hunt	Mar.	13,'37	56.
Renfrew of the Royal Mounted (G) 212	Jimmy Newell-Carol Hughes	Oct.	8,'37†	*64. Oct. 16,'37
Riders of the Rockies 150	Tex Ritter-Louise Stanley	July	2,'37	66.
Romance and Riches (G) 153 (Reviewed under the title, "The Amazing Quest.")	Cary Grant-Mary Brian	Feb.	27,'37	58½. Aug. 28,'36
Scotland Yard Commands (G) 152	Clive Brook-V. Hopper	Jan.	23,'37	61. Feb. 20,'37
Shadow Strikes, The (G) 202	Rod La Rocque-Lynn Anders	Sept.	10,'37†	61. July 17,'37
Sing, Cowboy, Sing (G) 145	Tex Ritter-Louise Stanley	May	22,'37	59. June 5,'37
Small Town Boy, The 205 (Exploitation: Oct. 16,'37, p. 84.)	Stuart Erwin-Joyce Compton	Sept.	24,'37†	61.
Something to Sing About (G) 210	James Cagney-E. Daw	Sept.	30,'37†	*90. Sept. 4,'37
Sweetheart of the Navy 123	Eric Linden-Cecilia Parker	June	8,'37†	61.
Trailing Trouble 208	Ken Maynard	Sept.	24,'37†	
Trouble In Texas (G) 148	Tex Ritter	Mar.	6,'37	63. Mar. 13,'37
Two Who Dared (A) 113 (Reviewed under the title, "A Woman Alone.")	Anna Sten-Henry Wilcoxon	May	8,'37	73. June 6,'36
23½ Hours Leave (G) 103	James Ellison-Terry Walker	Mar.	20,'37	72½. Mar. 6,'37
Wallaby Jim of the Islands 213	Geo. Houston-Ruth Coleman	Oct.	15,'37†	
We're In the Legion Now (G) 129 (Reviewed under the title, "Rest Cure.")	Reginald Denny-Esther Ralston	Jan.	16,'37	65½. Feb. 15,'36

Coming

Death Takes a Cruise
Don't Lead with Your Heart
Gorgeous
Honoluiu Honeymoon
King of the Sierras 207
Law of the Golden West
Love Runs Into Money
Mr. Boggs Buys a Barrel
(See "In the Cutting Room," Sept. 25,'37.)
Murder at the Rancho
Orchid Girl
Painter in the Sky
Photo Finish
Rollin' Plains
Snow Covered Wagons
Spy of Napoleon (G)
Stars and Stripes
Swing It Sailor
(See "He Wanted to Marry," "In the Cutting Room," Sept. 25,'37.)
Tex Rides with the Boy Scouts 214

Anna Sten
Anna Sten
Rex-Shiek Nov. 26,'37†
Tex Ritter
Anna Sten
Stuart Erwin-Helen Chandler Nov. 12,'37†
Ken Maynard
Anna Sten
Conrad Nagel-Eleanor Hunt
Tex Ritter Nov. 19,'37†
R. Barthelmess-D. Haas 98. Oct. 10,'36
Wallace Ford-Isabel Jewell Nov. 5,'37†
Tex Ritter Oct. 29,'37†

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker-Geneva Mitchell	Mar.	1,'37	63.
White Ivory	Jack Mulhall	Dec.	1,'36	69.

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Early Bird, The	Richard Hayward			
Irish and Proud of It	Richard Hayward			

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ada Don't Do That	Polish Film	Oct.	15,'37†	
Business In Distress	Czech Film	Oct.	15,'37†	
Calling All Cars	Jack LaRue-Lillian Miles	Feb.	10,'37	62. Jan. 28,'35
Fire Trap, The	Norman Foster-Evalyn Knapp	Jan.	10,'37	58. Dec. 7,'35
Phantom of Santa Fe	Nina Quartaro-Norman Kerry	Aug.	1,'37†	75
Rescue Squad	Ralph Forbes-Sheila Terry	Feb.	10,'37	82
Student's Romance, The (G)	Patric Knowles	Oct.	10,'37†	78. Aug. 10,'35
Uncle from America	Czech Film	Dec.	15,'36	90
Voice of India	Hoefler Expedition	Oct.	1,'37†	70
Wedding of Palo, The (G)	Rasmussen's Eskimo Drama	Mar.	1,'37	85. Mar. 20,'37
Coming				
I Give My Heart	Gitta Alpar	Nov.	5,'37†	
Invitation to the Waltz	Lilian Harvey	Nov.	10,'37†	
Kathleen Mavourneen	Sally O'Neil-Irish Cast	Dec.	5,'37†	
Song of the Lark	Czech Film	Dec.	8,'37†	

HUNGARIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Honor	Gy Kabos	Sept.	11,'37†	9 rls.
Bride from Toronto	Paul Javor	Oct.	1,'37†	10 rls.
Exception Granted	Imre Raday-Klari Toinay	June	11,'37	9 rls.
Extra, Extra!	Gy Kabos	Feb.	20,'37	8 Rls.
Honeymoon On Cut-Rate	Paul Javor-I. Agai	Feb.	6,'37	6 rls.
It Happened In Budapest	Gy Kabos-Zita Perczel	Sept.	21,'37†	9 rls.
Pay, Madame	Paul Javor	May	30,'37	8 rls.
Two Prisoners	Paul Javor	Oct.	12,'37†	10 rls.
Coming				
All Men Are Wild	Paul Javor	Oct.	21,'37†	9 rls.
Anniversary	Imre Raday-Ida Turay	Dec.	10,'37†	10 rls.
Eighty Miles an Hour	Gy Kabos-M. Erdely	Nov.	19,'37†	8 rls.
Hotel Springtime	Gy Kabos-Anna Tokes	Nov.	30,'37†	10 rls.
I Picked You for My Husband	Paul Javor	Nov.	4,'37†	9 rls.
Sport of Love, The	Gy Kabos-Ida Turray	Dec.	24,'37†	8 rls.

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Dec.	1,'36	80. June 6,'36
Dead March, The (A)	Boake Carter	Sept.	15,'37†	73. Sept. 11,'37
High Hat	Frank Luther-Dorothy Dare	Jan.	1,'37	90
Rich Relations	Ralph Forbes-Frances Grant	Feb.	1,'37	90
With Pleasure, Madame	Conrad Nagel-Marta Labarr	Apr.	15,'37	90
Coming				
Back from Reno				
Beauty Racket				
Deerslayer				
Honor Among Women				
I Demand Payment	Betty Burgess-Jack LaRue			
Night of Crime				
Sky Girl				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Thin Man (G) 713	William Powell-Myrna Loy	Dec.	25,'36	112. Dec. 12,'36
(Exploitation: Jan. 9,'37, p. 71; Feb. 6,'37, p. 72; Feb. 13,'37, p. 86; May 1,'37, p. 80; June 5,'37, p. 64.)				
Conquest 805	Greta Garbo-Charles Boyer	Oct.	22,'37†	
(See "In the Cutting Room," Sept. 11,'37.)				
Bad Guy (G) 743	Bruce Cabot-Virginia Grey	Aug.	27,'37	69. Aug. 28,'37
Between Two Women (G) 737	Virginia Bruce-Franchot Tone	July	9,'37	89. July 3,'37
Big City (A) 801	Spencer Tracy-Luise Rainer	Sept.	3,'37†	80. Sept. 4,'37
Born to Dance (G) 709	Eleanor Powell-James Stewart	Nov.	27,'36	108. Nov. 21,'36
(Exploitation: Jan. 2,'37, p. 108; Jan. 23,'37, p. 80; Mar. 20,'37, p. 77.)				
Bride Wore Red, The (G) 804	Joan Crawford-Franchot Tone	Oct.	8,'37†	103. Oct. 2,'37
Broadway Melody of 1938 (G) 739	Eleanor Powell-Robt. Taylor	Aug.	20,'37	110. Aug. 21,'37
Camille (A) 839	Greta Garbo-Robert Taylor	Jan.	1,'37	108. Dec. 19,'36
(See production article, Dec. 24,'36, p. 16; exploitation: Jan. 8,'37, p. 107; Mar. 13,'37, p. 76; Mar. 27,'37, p. 78.)				
Captains Courageous (G) 717	F. Bartholomew-Spencer Tracy	June	25,'37	116. Apr. 3,'37
(See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 31,'37, p. 82; Aug. 7,'37, pp. 91, 92; Aug. 21,'37, pp. 76, 78; Aug. 28,'37, p. 97; Sept. 4,'37, pp. 95, 97; Oct. 2,'37, p. 77.)				
Dangerous Number (G) 718	Robert Young-Ann Sothern	Jan.	22,'37	71. Feb. 6,'37
Day at the Races, A (G) 730	Marx Brothers-Allan Jones	June	11,'37	111. June 19,'37
(See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 10,'37, p. 86; July 17,'37, p. 89; Apr. 7,'37v, p. 91; Oct. 16,'37, p. 84.)				
Double Wedding (G) 807	William Powell-Myrna Loy	Oct.	15,'37†	87. Sept. 25,'37
Emperor's Candlesticks, The (G) 733	William Powell-Luise Rainer	July	2,'37	89. July 3,'37
Espionage (G) 723	Edmund Lowe-Madge Evans	Feb.	26,'37	67. Mar. 6,'37
Family Affair, A (G) 632	Lionel Barrymore-Cecilia Parker	Mar.	12,'37	69. Mar. 20,'37
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec.	11,'36	72. Oct. 31,'36
Good Earth, The (A) 741	Paul Muni-Luise Rainer	Aug.	6,'37	139. Feb. 6,'37
(See production article, July 11,'36, p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83; May 15,'37, pp. 96, 99; June 12,'37, p. 94; July 10,'37, p. 87; Aug. 7,'37, pp. 90, 92; Sept. 18,'37, pp. 82, 85; Oct. 2,'37, p. 76; Oct. 9,'37, p. 67.)				
Good Old Soak (G) 728	Wallace Beery-Betty Furness	Apr.	23,'37	70. Apr. 24,'37
(Exploitation: May 29,'37, p. 67; June 26,'37, p. 121.)				
Hell Divers (re-issue) (G)	Clark Gable-Wallace Beery	June	4,'37	109. Dec. 28,'31
Last of Mrs. Cheyney, The 719	Joan Crawford-William Powell	Feb.	19,'37	98. Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 86; May 15,'37, p. 94; June 12,'37, p. 92.)				
London By Night (G) 740	George Murphy-Rita Johnson	July	30,'37	69. July 24,'37
Madame X (A) 806	Gladys George-Warren William	Oct.	1,'37†	72. Oct. 2,'37
Mad Holiday (G) 706	Elissa Landi-Edmund Lowe	Nov.	13,'36	71. Nov. 14,'36
Mama Steps Out (G) 721	Guy Kibbee-Alice Brady	Feb.	5,'37	65. Feb. 8,'37
Manhattan Melodrama (re-issue) (G)	C. Gable-M. Loy-W. Powell	July	2,'37	90. Apr. 28,'34
Man of the People (G) 716	Joseph Calleia-Florence Rice	Jan.	29,'37	81. Jan. 30,'37
Married Before Breakfast (G) 736	Robt. Young-Florence Rice	June	18,'37	70. June 26,'37
Maytime (G) 720	J. MacDonald-Nelson Eddy	Mar.	26,'37	132. Mar. 13,'37
(Musical analysis: Mar. 27,'37, p. 15; exploitation: Feb. 27,'37, p. 85; Apr. 3,'37, p. 64; Apr. 17,'37, p. 78; May 22,'37, p. 89; June 5,'37, pp. 68, 69; July 24,'37, p. 80.)				
My Dear Miss Aldrich (G) 803	Edna May Oliver-W. Pidgeon	Sept.	17,'37†	73. Sept. 11,'37
Naughty Marietta (re-issue) (G)	Jeanette MacDonald-N. Eddy	Aug.	6,'37	105. Mar. 2,'35
Night Must Fall (A) 727	Robt. Montgomery-R. Russell	Apr.	30,'37	117. Apr. 10,'37
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr.	23,'37	67. Feb. 6,'37
Parnell (G) 722	Clark Gable-Myrna Loy	June	4,'37	119. June 12,'37
(See production article, Feb. 13,'37, p. 16.)				
Personal Property (G) 725	Jean Harlow-Robert Taylor	Mar.	19,'37	84. Mar. 20,'37
(Exploitation: May 1,'37, p. 79; June 12,'37, p. 93.)				
Pick a Star (G) 735	Jack Haley-Patsy Kelly	May	21,'37	70. Apr. 24,'37
Romeo and Juliet (G) 1100	Norma Shearer-Leslie Howard	Apr.	16,'37	127. July 18,'36
(See production article, Mar. 28,'36, p. 16; exploitation: Jan. 9,'37, p. 66; Jan. 23,'37, p. 79; Jan. 30,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70; June 26,'37, pp. 118, 119, 123; July 3,'37, pp. 69, 70; July 17,'37, p. 91; July 24,'37, p. 80; July 31,'37, p. 80.)				
Saratoga (G) 742	Clark Gable-Jean Harlow	July	23,'37	94. July 24,'37
(Exploitation: Aug. 28,'37, p. 98.)				
Sinner Take All (A) 712	Bruce Cabot-Margaret Lindsay	Dec.	18,'36	74. Dec. 18,'36
Song of the City (G) 724	Dean Jeffries-Margaret Lindsay	Apr.	2,'37	69. Mar. 27,'37
Tarzan Escapes (G) 711	J. Weissmuller-M. O'Sullivan	Nov.	8,'36	89. Nov. 7,'36
(Exploitation: Nov. 28,'36, p. 96; Dec. 26,'36, p. 75; Feb. 6,'37, p. 72; Feb. 20,'37, p. 85.)				
They Gave Him a Gun (A) 731	S. Tracy-G. George-F. Tone	May	14,'37	94. May 15,'37
Thirteenth Chair, The (G) 732	Madge Evans-Henry Daniell	May	7,'37	66. May 8,'37
Topper (G) 738	Constance Bennett-Cary Grant	July	16,'37	97. July 17,'37
(Exploitation: Aug. 21,'37, p. 75; Sept. 4,'37, pp. 95, 97; Oct. 2,'37, pp. 76, 77.)				
Trader Horn (re-issue) (G)	Harry Carey-Edwina Booth	May	reissue	126. Jan. 24,'31
Under Cover of Night (G) 715	Edmund Lowe-Florence Rice	Jan.	8,'37	72. Jan. 9,'37
Way Out West (G) 734	Laurel and Hardy	Apr.	16,'37	64. Jan. 2,'37
(Exploitation: July 17,'37, p. 92.)				
Women Men Marry, The (A) 802	J. Hutchinson-George Murphy	Sept.	10,'37†	81. Sept. 11,'37
Coming				
Another Family Affair	Lewis Stone-Mickey Rooney	Dec.	17,'37†	
Bad Man of Brimstone	Wallace Beery-V. Bruce	Nov.	26,'37†	
Everybody Sing	Allan Jones-Judy Garland			
Firefly, The (G)	Jeanette MacDonald-Allan Jones	Nov.	5,'37†	138. July 24,'37
Four Marys, The	Myrna Loy-Franchot Tone	Jan.	7,'38†	
Last Gangster, The	E. G. Robinson-Rose Stradner	Nov.	12,'37†	
(See "In the Cutting Room," Oct. 16,'37.)				
Live, Love and Learn 808	Robt. Montgomery-R. Russell	Oct.	29,'37†	78
(See "In the Cutting Room," Sept. 25,'37.)				
Mannequin	Joan Crawford-Spencer Tracy	Dec.	31,'37†	
Matter of Pride, A	Frank Morgan-Florence Rice	Dec.	10,'37†	
Navy, Blue and Gold	Lionel Barrymore-Robt. Young	Nov.	19,'37†	
Rosalie	Eleanor Powell-Nelson Eddy	Dec.	31,'37†	
Thoroughbreds Don't Cry	Mickey Rooney-Sophie Tucker	Dec.	3,'37†	

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Atlantic Flight (G)	Dick Merrill-Paula Stone	Aug.	25,'37†	*60. Sept. 25,'37
Blazing Barriers	Edw. Arnold, Jr.-F. McKinney	July	4,'37†	65
Bride for Henry, A (G)	Anne Nagel-Neil Hamilton	Sept.	29,'37†	58. Oct. 2,'37
God's Country and the Man	Tom Keene	Sept.	2,'37†	56
Hoosier Schoolboy (G)	Mickey Rooney-Anne Nagel	July	7,'37†	62. July 3,'37
Legion of Missing Men	Ralph Forbes	July	28,'37†	62
Outer Gate	Ralph Morgan-Kay Linaker	Aug.	4,'37†	62
Paradise Isle (G)	Warren Hull-Movita	July	21,'37†	73. Aug. 14,'37
(Exploitation: Sept. 18,'37, p. 83.)				
Riders of the Dawn (G)	Jack Randall-Peggy Keys	July	14,'37†	55. Aug. 21,'37
Shadows of the Orient (G)	Regis Toomey-Esther Ralston	Aug.	18,'37†	
Stars Over Arizona (G)	Jack Randall-Kathleen Eliot	Sept.	22,'37†	*65. Sept. 25,'37
Thirteenth Man	Weldon Heyburn-I. Courtney	June	30,'37†	70
Where Trails Divide	Tom Keene	Oct.	13,'37†	59
Coming				
Boy of the Streets	Jackie Cooper-Maureen O'Connor	Dec.	25,'37†	
Code of the Range	Tim McCoy			
County Fair, The	John Arledge-Mary Lou Lender			
Danger Valley	Jack Randall	Nov.	3,'37†	
Federal Bullets	Terry Walker-Milburn Stone			
Land of the Sky Blue Water	Movita			
Luck of Roaring Camp	Owen Davis, Jr.-Jean Woodbury	Nov.	17,'37†	
Marines Are Here, The				
Numbered Woman				
Port of Missing Girls				
Romance of the Limberlost	Milburn Stone			
Telephone Operator				

(THE RELEASE CHART--CONT'D)

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Along Came Love (G) 3618	Irene Hervey-Chas. Starrett	Nov.	6,36	66.Feb. 20,'37
Artists and Models (G) 3702	Jack Benny-Gail Patrick	Aug.	13,'37†	97.Aug. 7,'37
(Exploitation: Sept. 18,'37, p. 83.)				
Blonde Trouble 3701	Johnny Downs-E. Whitney	Aug.	6,'37†	67.Aug. 7,'37
Borderland (G) 3668	William Boyd-Jimmy Ellison	Feb.	26,'37	82.Feb. 13,'37
Bulldog Drummond Comes Back (G)	J. Barrymore-Louise Campbell	Sept.	24,'37†	*58.Sept. 11,'37
Bulldog Drummond Escapes (G) 3626	Ray Milland-Heather Angel	Jan.	22,'37	65.Mar. 13,'37
Champagne Waltz (G) 3628	Gladys Swarthout-F. MacMurray	Jan.	29,'37	85.Dec. 12,'36
(Exploitation: Jan. 16,'37, pp. 79, 80; July 3,'37, p. 70; July 10,'37, p. 87; Oct. 16,'37, p. 84.)				
Clarence 3632	Roscoe Karns-Charlotte Wynters	Feb.	12,'37	
(See "In the Cutting Room," Dec. 26,'36.)				
Crime Nobody Saw, The (G) 3635	Lew Ayres-Ruth Coleman	Mar.	12,'37	60.Apr. 17,'37
Doctor's Diary, A (G) 3627	John Trent-Helen Burgess	Jan.	15,'37	77.Jan. 30,'37
Double Or Nothing (G) 3707	Bing Crosby-Martha Raye	Sept.	17,'37†	95.Aug. 21,'37
Easy Living (G) 3652	Jean Arthur-Edw. Arnold	July	16,'37	88.July 10,'37
Easy to Take 3617	Marsha Hunt-John Howard	Nov.	6,'36	67.
(See "In the Cutting Room," Oct. 3,'36.)				
Exclusive (G) 3653	F. MacMurray-Frances Farmer	July	30,'37	85.July 31,'37
Forlorn River (G) 3650	June Martel-Larry Crabbe	July	2,'37	56.July 3,'37
Girl from Scotland Yard 3638	Karen Morley-Robert Baldwin	Apr.	2,'37	61.
Go West, Young Man (A) 3618	Mae West, Randolph Scott	Nov.	13, 36	80.Nov. 14,'36
(Exploitation: Dec. 26,'36, p. 72; Jan. 2,'37, p. 106; Jan. 30,'37, p. 84.)				
Grant Gambini, The (G) 3648	Akim Tamiroff-Marian Marsh	June	25,'37	70.July 24,'37
Her Husband Lies (A) 3636	Ricardo Cortez-Gail Patrick	Mar.	19,'37	76.Mar. 20,'37
Hideaway Girl (G) 3619	Martha Raye-Robt. Cummings	Nov.	20,'36.	72.Nov. 14,'36
High, Wide and Handsome (G) 3710	Irene Dunne-Randolph Scott	Oct.	1,'37†	142.July 24,'37
Hills of Old Wyoming (G) 3669	William Boyd-George Hayes	Apr.	16,'37	79.Apr. 17,'37
Hopalong Rides Again (G) 3753	William Boyd-George Hayes	Sept.	3,'37†	65.Aug. 21,'37
Hotel Haywire (G) 3645	Lee Carrillo-Mary Carlisle	June	4,'37	66.May 22,'37
I Met Him in Paris (G) 3644	Claudette Colbert-M. Douglas	May	28,'37	86.May 29,'37
(Exploitation: Oct. 9,'37, p. 67.)				
Internes Can't Take Money (A) 3639	Barbara Stanwyck-Joel McCrea	Apr.	9,'37	79.Apr. 17,'37
(Exploitation: Aug. 28,'37, p. 98.)				
John Meade's Woman (A) 3630	Edw. Arnold-Francine Larrimore	Feb.	26,'37	87.Feb. 27,'37
Jungle Princess, The (G) 3620	Ray Milland-Dorothy Lamour	Nov.	27,'36	84.Nov. 28,'36
King of Gamblers (A) 3640	Lloyw Nolan-Claire Trevor	Apr.	23,'37	78.Apr. 24,'37
Last Train from Madrid (G) 3646	Lew Ayres-Dorothy Lamour	June	11,'37	77.June 12,'37
Let's Make a Million (G) 3622	Edward Everett Horton	Dec.	18,'36	80.Feb. 27,'37
Maid of Salem (G) 3634	C. Colbert-Fred MacMurray	Feb.	19,'37	86.Jan. 30,'37
(Exploitation: Mar. 20,'37, p. 76; Apr. 24,'37, p. 92; May 22,'37, p. 89.)				
Make Way for Tomorrow (G) 3641	Beulah Bondi-Victor Moore	Apr.	30,'37	92.May 1,'37
(Exploitation: July 24,'37, p. 80; July 31,'37, p. 82; Sept. 11,'37, p. 84; Sept. 25,'37, pp. 69, 70.)				
Midnight Madonna (G) 3649	Warren William-Mady Correll	July	2,'37	65.June 12,'37
Mind Your Own Business (G) 3625	Charles Ruggles-Alice Brady	Jan.	8,'37	75.Dec. 19,'36
Mountain Music (G) 3647	Bob Burns-Martha Raye	June	18,'37	77.June 19,'37
(Exploitation: July 17,'37, p. 89; July 24,'37, pp. 79, 81; Aug. 7,'37, pp. 90, 92; Sept. 4,'37, p. 95; Sept. 18,'37, p. 86.)				
Murder Goes to College (G) 3633	Roscoe Karns-Marsha Hunt	Mar.	5,'37	71.Mar. 6,'37
Night of Mystery, A (A) 3643	Roscoe Karns-Ruth Coleman	May	21,'37	75.May 22,'37
North of the Rio Grande (G) 3670	William Boyd-George Hayes	June	25,'37	70.June 26,'37
On Such a Night (A)	Karen Morley-Grant Richards	Aug.	20,'37†	73.Aug. 21,'37
Outcast (G) 3629	Warren William-Karen Morley	Feb.	5,'37	79.Feb. 6,'37
Partners in Crime 3711	Lynne Overman-Roscoe Karns	Oct.	8,'37†	62.
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan.	1,'37	113.Nov. 28,'36
(Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 66; Apr. 24,'37, p. 93; May 29,'37, p. 68; Aug. 21,'37, p. 75.)				
Rustlers' Valley (G) 3671	William Boyd-George Hayes	July	23,'37	60.July 10,'37
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec.	27,'36	73.Dec. 21,'35
She Asked for It (G)	Wm. Gargan-Orien Heyward	Sept.	17,'37†	68.Sept. 4,'37
She's No Lady (G)	Ann Dvorak-John Trent	Aug.	20-'37†	62.Aug. 7,'37
Sophie Lang Goes West (G) 3706	Gert. Michael-Larry Crabbe	Sept.	10,'37†	*60.Sept. 4,'37
Souls at Sea (G)	Gary Cooper-George Raft	Sept.	3,'37†	92.Aug. 14,'37
(See production article, Jan. 30,'37, p. 16.)				
Swing High, Swing Low (G) 3634	Carole Lombard-F. MacMurray	Mar.	12,'37	97.Mar. 20,'37
This Way, Please (G)	C. (Buddy) Rogers-Betty Grable	Oct.	15,'37†	63.Sept. 18,'37
Thunder Trail (G)	Gilbert Roland-Marsha Hunt	Oct.	22,'37†	*56.Oct. 2,'37
(Exploitation: May 29,'37, p. 67.)				
Trail Dust (G) 3667	William Boyd-Jimmy Ellison	Dec.	11,'36	77.Jan. 2,'37
urn Off the Moon (G) 3642	Chas. Ruggles-Eleanore Whitney	May	14,'37	80.May 29,'37
Valiant is the Word for Carrie (A) 3611	Gladys George-Arline Judge	Oct.	2,'36	109.Sept. 26,'36
(Exploitation: Jan. 16,'37, p. 76; Feb. 13,'37, p. 86.)				
Waikiki Wedding (G) 3637	Bing Crosby-Shirley Ross	Mar.	26,'37	89.Apr. 3,'37
(Exploitation: May 1,'37, p. 81; May 15,'37, p. 89; June 5,'37, p. 67; June 12,'37, pp. 92, 93; July 3,'37, p. 70; July 10,'37, p. 80; July 17,'37, p. 91; July 31,'37, p. 83; Aug. 28,'37, p. 98; Sept. 11,'37, p. 83; Sept. 18,'37, p. 86.)				
Wild Money 3651	Edward Everett Horton	July	9,'37	69.

Coming

Title	Star
Angel (A)	Marlene Dietrich-H. Marshall
Badge of Policeman O'Roon	Bing Crosby-Beatrice Lillie
Barrier, The	Leo Carrillo-Jean Parker
(See production article, Sept. 18,'37, p. 14.)	
Big Broadcast of 1938	W. C. Fields-Martha Raye
Blossoms of Broadway	Edward Arnold-Shirley Ross
(See production article Sept. 25,'37, p. 16.)	
Born to the West	John Wayne-Marsha Hunt
Buccaneer, The	Fredric March-Franciska Gaal
Bulldog Drummond's Revenge	J. Barrymore-Louise Campbell
Daughter of Shanghai	Anna May Wong-Chas. Bickford
Ebb Tide (A)	Oscar Homolka-Frances Farmer
Every Day's A Holiday	Mae West-Edmund Lowe
Hold 'Em Navy	Lew Ayres-Mary Carlisle
Love on Toast	Stella Ardler-John Payne
Night Club Scandal	Lynne Overman-J. Barrymore
Partners of the Plains	Wm. Boyd-George Hayes
Texas Trail (G)	William Boyd-George Hayes
They Knew What Happened	Lew Ayres-Louise Campbell
Thrill of a Lifetime	Eleanore Whitney-Johnny Downs
(See "In the Cutting Room," Sept. 18,'37.)	
True Confession	C. Lombard-Fred MacMurray
(See "In the Cutting Room," Oct. 16,'37.)	
Wells Fargo	Joel McCrea-Frances Dee
Yellow Nightingale	Gladys Swarthout-John Boles

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Rogue	Bobby Nelson-Donald Reed	Jan.	3,'37†	
El Justiciero	Ernesto Guillen	Jan.	3,'37†	
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb.	19,'37†	
Masked Devil, The	Bobby Nelson-Donald Reed	Apr.	4,'37†	

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush Valley	Bob Custer	Nov.	1,'36	56.
Santa Fe Rides	Bob Custer	Feb.	25,'37	68.
Silver Trail	Rin-Tin-Tin, Jr.-Rex Lease	Feb.	28,'37	56.
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov.	6,'36	56.

Coming

Title	Star
Apache Trail	Bob Custer
Frontier Fury	Bob Custer
Outlaw River	Rin-Tin-Tin, Jr.
Prairie Terror	Bob Custer
Thundering Stampede	Bob Custer

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cappy Ricks, The (G) 6027	Walter Brennan-Mary Brian	May	24,'37	56.June 5,'37
All Over Town (G) 6020	Olsen and Johnson	Sept.	8,'37	*60.Aug. 28,'37
Arizona Gunfighter 7121	Bob Steele-Jean Carmen	Sept.	20,'37†	56.
Bar Z Bad Men 6323	Johnny Mack Brown-L. January	Jan.	20,'37	51.
Beware of Ladies (G) 6011	Donald Cook-Judith Allen	Dec.	21,'36	61.Feb. 13,'37
Big Show, The 6301	Gene Autry-Smiley Burnette	Nov.	16,'36	70.
(See "In the Cutting Room," Oct. 24,'36.)				
Bill Cracks Down (G) 6028	Grant Withers-Beatrice Roberts	Mar.	22,'37	59.Mar. 27,'37
Boothill Brigade 6328	Johnny Mack Brown-C. Rochelle	Aug.	2,'37	53.
Boots and Saddles 7106	Gene Autry-Judith Allen	Oct.	4,'37†	59.
Border Phantom 6333	Bob Steele-Harley Wood	Dec.	28,'36	58.
Bulldog Drummond at Bay (G) 6025	John Lodge-Dorothy Mackaill	July	31,'37	62.July 31,'37
Circus Girl 6014	June Travis-Bob Livingston	Mar.	1,'37	62.
(See "In the Cutting Room," Feb. 13,'37.)				
Come On, Cowboys (G) 6317	Bob Livingston-Ray Corrigan	May	24,'37	57.May 29,'37
Dangerous Holiday (G) 6026	Ra Hould-Hedda Hopper	June	7,'37	57.July 31,'37
Doomed at Sundown 6337	Bob Steele-Lorraine Hayes	June	7,'37	53.
Escape by Night (G) 7015	Wm. Hall-Anne Nagel	Sept.	20,'37†	64.Sept. 4,'37
Gambling Terror, The 6324	Johnny Mack Brown-I. Meredith	Feb.	15,'37	53.
Git Along Little Dogies (G) 6302	Gene Autry-Judith Allen	Mar.	22,'37	62.Apr. 3,'37
Gun Lords of Stirrup Basin 6336	Bob Steele-Louise Stanley	May	10,'37	53.
Gun Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov.	19,'36	49.
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	May	5,'37	56.
Guns in the Dark 6326	Johnny Mack Brown-C. Rochelle	Apr.	14,'37	56.
Happy-Go-Lucky (G) 6013	Phil Regan-Evelyn Venable	Dec.	14,'36	68.Dec. 12,'36
Heart of the Rockies 7111	Bob Livingston-Ray Corrigan	Sept.	6,'37†	56.
Hit Parade, The (G) 6002	Frances Langford-Phil Regan	Apr.	26,'37	83.Apr. 10,'37
(Exploitation: July 10,'37, p. 86.)				
Hit the Saddle 6315	Bob Livingston-Ray Corrigan	Mar.	3,'37	57.
It Could Happen to You 6016	Alan Baxter-Andrea Leeds	June	28,'37	64.
(See "In the Cutting Room," May 15,'37.)				
Jim Hanvey, Detective 6005	Guy Kibbee-Tom Brown	Apr.	5,'37	67.Mar. 27,'37
Join the Marines (G) 6003	June Travis-Paul Kelly	Jan.	25,'37	67.Feb. 6,'37
Larceny on the Air (G) 6030	Graee Bradley-Bob Livingston	Jan.	11,'37	60.Jan. 18,'37
Lawless Land 6322	Johnny Mack Brown-L. Stanley	Nov.	23,'36	55.
Law Man is Born, A 6327	Johnny Mack Brown-I. Meredith	June	21,'37	61.
Lightnin' Crandall 6335	Bob Steele-Lois January	Mar.	24,'37	60.
Man Betrayed, A (G) 6012	Eddie Nugent-Kay Hughes	Dec.	28,'36	56.Jan. 16,'37
Meet the Boy Friend (G) 6018	Carol Hughes-David Carlyle	July	12,'37	63.July 31,'37
Michael O'Halloran (Spec.)	Wynne Gibson-Warren Hull	May	15,'37	67.
(See "In the Cutting Room," Apr. 10,'37.)				
Navy Blues (G) 6015	Mary Brian-Dick Purcell	Apr.	19,'37	68.May 1,'37
Old Corral, The 6305	Gene Autry-Smiley Burnette	Dec.	21,'36	56.
(See "In the Cutting Room," Nov. 7,'36.)				
Paradise Express (G) 6029	Grant Withers-Dorothy Appleby	Feb.	22,'37	58.Mar. 13,'37
Public Cowboy No. 1 (G) 7105	Gene Autry-Ann Rutherford	Aug.	23,'37†	59.Oct. 9,'37
Range Defenders (G) 6318	Bob Livingston-Ray Corrigan	June	30,'37	56.July 24,'37

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Red Rope, The 6338	Bob Steele-Lois January	July	19,'37	60
Rhythm in the Clouds (G) 6017	Warren Hull-Patricia Ellis	June	21,'37	62 July 3,'37
Riders of the Whistling Skull 6314	Bob Livingston-Ray Corrigan	Jan.	4,'37	55
Rearin' Lead 6313 (See "In the Cutting Room," Nov. 7,'36.)	Bob Livingston-Ray Corrigan	Dec.	9,'36	53
Rootin' Tootin Rhythm (G) 6307	Gene Autry-Armida	May	12,'37	60 May 8,'37
Round-up Time in Texas 6306	Gene Autry-Smiley Burnette	Feb.	28,'37	58
Sea Racketeers (G) 6019	Weldon Heyburn-Jeanne Madden	Aug.	16,'37	64 Aug. 14,'37
Sheik Steps Out, The (G) 6006	Ramon Novarro-Lola Lane	Sept.	6,'37	*66 July 31,'37
Trail of Vengeance 6325	Johnny Mack Brown-I. Meredith	Mar.	29,'37	54
Trigger Trio 7112	Ray Corrigan-Max Terhune	Oct.	18,'37†	
Trusted Outlaw, The 6334	Bob Steele-Lois January	Feb.	1,'37	52
Two Wise Maids (G) 6004	Alison Skipworth-Polly Moran	Feb.	15,'37	68 Feb. 6,'37
Wrong Road, The (G) 7016	Richard Cromwell-Helen Mack	Oct.	11,'37†	62 Sept. 25,'37
Yodelin' Kid from Pine Ridge (G) 6308	Gene Autry-Betty Bronson	June	14,'37	60 June 26,'37
Youth on Parole 6022 (See "In the Cutting Room," Sept. 11,'37.)	Gordon Oliver-Marian Marsh	Oct.	4,'37	62

Coming

Colorado Kid 7123	Bob Steele-Marian Weldon	Dec.	13,'37†
Duke Comes Back, The (See "In the Cutting Room," Oct. 16,'37.)	Allan Lane-Heather Angel	Nov.	8,'37†
Lady Misbehaves, The	Sally Eilers-Neil Hamilton		
Manhattan Merry-Go-Round	Phil Regan-Ann Dvorak		
News Is On the Air	June Travis-Wallace Ford		
Portia on Trial 6001 (See "In the Cutting Room," Sept. 25,'37.)	Frieda Inescort-Walter Abel	Oct.	29,'37†
Ridin' the Lone Arail 7122	Bob Steele-Claire Rochelle	Nov.	1,'37†
Springtime in the Rockies	Gene Autry-Polly Rowles	Nov.	15,'37†
Stormy Weather	Alison Skipworth-Polly Moran		
Wild Horse Rodeo	Three Mesketeers		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annapolis Salute (G) 802	James Ellison-Marsha Hunt	Sept.	10,'37	*60 Aug. 21,'37
Behind the Headlines (G) 727	Lee Tracy-Diana Gibson	May	14,'37	58 June 12,'37
Big Shot, The (G) 735	Guy Kibbee-Cora Witherspoon	July	23,'37	60 July 31,'37
Border Cafe (G) 730	John Beal-Armida	June	4,'37	67 May 29,'37
Breakfast for Two (G) 737	Barbara Stanwyck-H. Marshall	Oct.	22,'37†	*65 Oct. 9,'37
China Passage (G) 718	Constance Worth-V. Haworth	Mar.	12,'37	65 Apr. 24,'37
Criminal Lawyer (G) 713 (Exploitation: Feb. 27,'37, p. 81.)	Lee Tracy-Margot Grahame	Jan.	29,'37	72 Apr. 10,'37
Don't Tell the Wife (G) 720	Guy Kibbee-Una Merkel	Mar.	5,'37	62 Feb. 27,'37
Fit for a King (G)	Joe E. Brown-Helen Mack	Oct.	15,'37†	73 Sept. 4,'37
Flight from Glory (G)	Chester Morris-Whitney Bourne	Aug.	20,'37	*60 Aug. 14,'37
Forty Naughty Girls (G) 803	James Gleason-Zasu Pitts	Sept.	24,'37†	*63 Sept. 4,'37
Hideaway (G)	Fred Stone-Marjorie Lord	Aug.	13,'37	*60 July 31,'37
Hollywood Cowboy (G) 733	George O'Brien-Cecilia Parker	May	28,'37	64 July 31,'37
Life of the Party, The (G) 801	Gene Raymond-Harriet Hilliard	Sept.	3,'37†	*79 Aug. 28,'37
Make a Wish (G) 745	Bobby Breen-Basil Rathbone	Aug.	27,'37	*70 Sept. 4,'37
Man Who Found Himself, The (G) 722	John Beal-Joan Fontaine	Apr.	2,'37	67 Mar. 13,'37
Meet the Missus (G) 729	Victor Moore-Helen Broderick	June	4,'37	60 May 29,'37
Music for Madame (G) 804	Nino Martini-Joan Fontaine	Oct.	8,'37†	*75 Sept. 18,'37
New Faces of 1937 (G) 732 (Exploitation: Oct. 9,'37, p. 70.)	Joe Penner-Harriet Hilliard	July	2,'37	100 July 10,'37
Night Waitress (G) 711	Margot Grahame-Gordon Jones	Dec.	18,'36	57 Jan. 2,'37
On Again—Off Again (G) 725	Wheeler and Woolsey	July	9,'37	68 July 17,'37
Outcasts of Poker Flat, The (G) 710	Preston Foster-Jean Muir	Apr.	16,'37	68 Mar. 20,'37
Park Avenue Logger (G) 787	George O'Brien-Beatrice Roberts	Feb.	26,'37	65 Jan. 30,'37
Plot Thickens, The (G) 641	James Gleason-Zasu Pitts	Dec.	11,'36	69 Nov. 21,'36
Plough and the Stars, The (G) 640 (See production article, Aug. 22,'36, p. 16.)	Barbara Stanwyck-P. Foster	Jan.	15,'37	67 Jan. 2,'37
Quality Street (G) 709	Kath. Hepburn-Franchot Tone	Mar.	26,'37	84 Mar. 30,'37
Racing Lady (G) 707	Ann Dvorak-Smith Ballew	Jan.	29,'37	59 Dec. 12,'36
Riding On Air (G) 771	Joe E. Brown-Florence Rice	June	18,'37	71 June 12,'37
Saturday's Heroes (G) 805	Van Heflin-Marian Marsh	Oct.	8,'37†	*59 Sept. 18,'37
Sea Devils (G) 714	Victor McLaglen-Preston Foster	Feb.	19,'37	88 Feb. 20,'37
Shall We Dance (G) 724 (Exploitation: June 19,'37, p. 85; July 31,'37, p. 80.)	Fred Astaire-Ginger Rogers	May	7,'37	116 May 8,'37
Soldier and the Lady, The (A) 717 (Reviewed under the title, "Michael Strogoff.")	Anton Walbrook-Ellz. Allan	Apr.	9,'37	85 Feb. 27,'37 (Exploitation: Mar. 13,'37, p. 79.)
Stage Door (G) 806 (See production article, Aug. 14,'37, p. 16.)	Kath. Hepburn-Ginger Rogers	Oct.	8,'37†	*90 Sept. 18,'37
Super Sleuth (G) 734	Jack Oakie-Ann Sothern	July	16,'37	70 July 17,'37
That Girl from Paris (G) 712 (Exploitation: Feb. 27,'37, p. 84; Apr. 24,'37, p. 90.)	Lily Pons-Gene Raymond	Jan.	22,'37	105 Dec. 19,'36
There Goes My Girl (G) 728	Ann Sothern-Gene Raymond	May	21,'37	74 June 5,'37
They Wanted to Marry (G) 715	Gordon Jones-Betty Furness	Feb.	5,'37	60 Dec. 26,'36
Toast of New York (G) 719 (Exploitation: Aug. 28,'37, p. 86; Sept. 4,'37, p. 96; Sept. 26,'37, p. 68; Oct. 16,'37, p. 84.)	Edward Arnold-Frances Farmer	July	30,'37	109 July 17,'37
Too Many Wives (G) 723	Anne Shirley-John Morley	Apr.	9,'37	61 Apr. 17,'37
Victoria the Great (G) 861	Anna Neagle-Anton Walbrook	Oct.	22,'37†	113 Sept. 25,'37
Wanted: Jane Turner 643 (See "General Delivery," "In the Cutting Room," Oct. 3,'36.)	Gloria Stuart-Lee Tracy	Dec.	4,'36	67
We're on the Jury (G) 716	Helen Broderick-Victor Moore	Feb.	12,'37	71 Jan. 23,'37
We Who Are About to Die (G) 639	Preston Foster-Ann Dvorak	Jan.	6,'37	82 Oct. 17,'36
When's Your Birthday? (G) 770	Joe E. Brown-Marian Marsh	Feb.	19,'37	77 Feb. 20,'37
Windjammer 783 (See "In the Cutting Room," May 29,'37.)	George O'Brien-Constance Worth	Aug.	6,'37	58
Woman I Love, The (G) 721	Paul Muni-Miriam Hopkins	Apr.	23,'37	88 Apr. 24,'37
Woman Rebels, A (A) 642	Kath. Hepburn-H. Marshall	Nov.	8,'36	88 Oct. 31,'36
You Can't Beat Love (G) 731	Preston Foster-Jean Fontaine	June	25,'37	62 June 5,'37
You Can't Buy Luck (G) 726	Vinton Haworth-Helen Mack	Apr.	30,'37	61 May 1,'37

Coming

Bringing Up Baby (See "In the Cutting Room," Oct. 16,'37.)	Kath. Hepburn-Cary Grant		
Damsel in Distress, A (See "In the Cutting Room," Oct. 9,'37.)	Fred Astaire-Joan Fontaine	Nov.	19,'37†
Danger Patrol (See "In the Cutting Room," Oct. 9,'37.)	John Beal-Sally Eilers	Dec.	10,'37†
Fight for Your Lady (G)	John Boles-Ida Lupino	Nov.	5,'37† *67 Oct. 2,'37
Having Wonderful Time (See "In the Cutting Room," Oct. 9,'37.)	Ginger Rogers-D. Fairbanks, Jr.		
High Flyers	Wheeler and Woolsey	Nov.	26,'37†
Hitting a New High	Lily Pons-John Howard	Dec.	24,'37†
Living on Love	James Dunn-Whitney Bourne	Nov.	12,'37†
She's Got That Swing	Gene Raymond-Ann Sothern		
Taking the Town	Fred Stone-Dorothy Moore		
There Goes the Groom (G) 807	Burgess Meredith-Ann Sothern	Oct.	29,'37† *60 Oct. 2,'37
Women Have a Way	Miriam Hopkins-Ray Milland	Dec.	13,'37†

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Heroes of the Alamo (G)	Earl Hodgins	Sunset	Aug.	19,'37	*75 Aug. 7,'37
Melody of the Plains (G)	Fred Scott	Spectrum	Apr.	15,'37	*55 Apr. 10,'37
Singing Buckaroo, The (See "In the Cutting Room," Nov. 21,'36.)	Fred Scott	Spectrum	Jan.	15,'37	
Three Legionnaires (G)	Robt. Armstrong	General	June	15,'37	*60 Mar. 27,'37
What Price Vengeance? (G)	Lyle Talbot	Rialto	June	1,'37	57 June 12,'37
Zamboanga (G)	Native Cast				*65 July 17,'37

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel's Holiday (G) 754	Jane Withers-Robert Kent	June	4,'37	71 May 8,'37
As You Like It (G) 711 (See production article, June 13,'36, p. 16; exploitation: Jan. 23,'37, p. 79.)	Elis. Bergner-Laurence Olivier	Jan.	8,'37	96 Sept. 18,'36
Big Business (G) 759	Jed Prouty-Spring Byington	June	18,'37	61 Apr. 17,'37
Borneo	Mr. & Mrs. Martin Johnson	Sept.	10,'37†	75½
Born Reckless (G) 758	Rochelle Hudson-Brian Donlevy	July	9,'37	58 June 26,'37
Cafe Metropole (G) 750	Loretta Young-Tyrone Power	May	7,'37	83 May 8,'37
Californian, The (G) 753	Ricardo Cortez-Marjorie Weaver	July	16,'37	58 July 10,'37
Charlie Chan at the Olympics 752 (See "In the Cutting Room," Mar. 6,'37.)	Warner Oland-Kath. DeMille	May	21,'37	71
Charlie Chan at the Opera (G) 730	Warner Oland-Boris Karloff	Jan.	8,'37	98 Nov. 29,'36
Charlie Chan on Broadway (G) 811	Warner Oland-Joan Marsh	Oct.	22,'37†	68 Aug. 7,'37
Crack-Up (G) 727	Peter Lorre-Brian Donlevy	Jan.	15,'37	70 Jan. 16,'37
David Harum (G) 769 (re-issue)	Will Rogers-Evelyn Venable	May	14,'37	85 Mar. 3,'34
Doctor Bull (G) 768 (re-issue)	Will Rogers-Marian Nixon	Feb.	5,'37	79 Oct. 14,'36
Fair Warning (G) 740	Betty Furness-John Payne	Mar.	5,'37	68 Jan. 23,'37
Fifty Roads to Town (G) 748 (Exploitation: May 8,'37, p. 70.)	Don Ameche-Ann Sothern	Apr.	16,'37	81 Apr. 3,'37
Great Hospital Mystery, The 751 (Reviewed under the title, "Dead Yesterday.")	Sally Blane-Thomas Beck	May	14,'37	59 Mar. 6,'37
Handy Andy (G) 871 (re-issue)	Will Rogers	Aug.	13,'37†	81 May 8,'34
Heidi (G) 816	Shirley Temple-Jean Hersholt	Oct.	15,'37†	88 Oct. 16,'37
Holy Terror, The (G) 734	Jane Withers-Anthony Martin	Feb.	5,'37	67 Jan. 9,'37
Hot Water (G)	Jed Prouty-Spring Byington	Sept.	24,'37†	58 July 17,'37
It Happened Out West 745	Paul Kelly-Judith Allen	May	7,'37	58
King George VI Coronation 870	Technicolor Special	July	15,'37†	28
Lady Escapes, The (G) 747	Gloria Stuart-Michael Whalen	July	23,'37	63 June 5,'37
Lancer Spy (G) 809	George Sanders-Dolores Del Rio	Oct.	8,'37†	84 Oct. 9,'37
Laughing at Trouble 724 (See "Glory," "In the Cutting Room," Oct. 17,'36.)	Jane Darwell-Lois Wilson	Dec.	11,'36	67
Life Begins in College (G) 810	Ritz Bros.-Gloria Stuart	Oct.	1,'37†	94 Oct. 2,'37
Lloyds of London (G) 735 (Exploitation: Nov. 21,'36, p. 108; Mar. 6,'37, p. 89; Mar. 27,'37, pp. 79, 82; Apr. 3,'37, pp. 65, 71; May 8,'37, p. 74; July 31,'37, p. 80.)	F. Bartholomew-M. Carroll	Jan.	29,'37	117 Nov. 28,'36
Love Is News (G) 729	Loretta Young-Tyrone Power	Feb.	26,'37	78 Feb. 27,'37
Love Under Fire (G) 803	Loretta Young-Don Ameche	Aug.	20,'37†	75 Aug. 14,'37
Midnight Taxi (G) 744	Brian Donlevy-Frances Drake	Apr.	2,'37	73 Mar. 27,'37
Nancy Steele Is Missing (G) 738	Victor McLaglen-Peter Lorre	Mar.	12,'37	84 Mar. 20,'37
Off to the Races (G) 736	Jed Prouty-Shirley Deane	Feb.	19,'37	57 Jan. 16,'37
On the Avenue (G) 732 (Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82; June 19,'37, p. 84.)	Dick Powell-Madeleine Carroll	Feb.	12,'37	89 Feb. 13,'37
One In a Million (G) 722 (Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82.)	Sonja Henie-Adolphe Menjou	Jan.	1,'37	94 Dec. 26,'36
One Mile from Heaven (G) 802	Claire Trevor-Sally Blane	Aug.	13,'37†	68 July 24,'37
Roll Along Cowboy 812	Smith Bellew-Cecilia Parker	Oct.	8,'37†	75
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan.	15,'37	57 Feb. 13,'37
Seventh Heaven (G) 742 (Exploitation: June 5,'37, p. 64.)	Simone Simon-James Stewart	Mar.	26,'37	102 Mar. 27,'37
She Had to Eat (G) 757 (See "In the Cutting Room," May 1,'37.)	Rochelle Hudson-Jack Haley	June	11,'37	74 Aug. 7,'37
Sing and Be Happy 756	Anthony Martin-Dixie Dunbar	June	25,'37	84

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Slave Ship (G) 748 (See production article, Mar. 13,'37, p. 16.)	Wallace Beery-Warner Baxter	July	2,'37	99. June 19,'37
Step Lively, Jeeves (G) 739	Arthur Treacher-Patricia Ellis	Apr.	9,'37	69. Jan. 30,'37
That I May Live (G) 755	Rochelle Hudson-Robert Kent	Apr.	30,'37	70. Mar. 6,'37
Thin Ice (G) 805 (Exploitation: Oct. 9,'37, p. 66.)	Sonja Henie-Tyrone Power	Sept.	3,'37†	78. Aug. 28,'37
Think Fast, Mr. Moto (G) 804	Peter Lorre-Virginia Field	Aug.	27,'37†	66. Apr. 17,'37
This Is My Affair (G) 721	Barbara Stanwyck-Robt. Taylor	May	28,'37	99.
Time Out for Romance (G) 741	Claire Trevor-Michael Whalen	Mar.	19,'37	72. Feb. 20,'37
Under the Red Robe (G) 743	Conrad Veidt-Annabella	May	21,'37	82. June 12,'37
Under Your Spell (G) 720	Lawrence Tibbett-Wendy Barrie	Nov.	6,'36	63. Nov. 14,'36
Wake Up and Live (G) 749 (Exploitation: July 3,'37, p. 69; July 10,'37, pp. 85, 86.)	Walter Winchell-Ben Bernie	Apr.	23,'37	91. Apr. 17,'37
Wee Willie Winkie (G) 760 (Exploitation: July 10,'37, p. 88; Aug. 7,'37, p. 92; Sept. 4,'37, pp. 94, 97; Oct. 9,'37, p. 68.)	Shirley Temple-V. McLaglen	July	30,'37	99. July 3,'37
Western Gold (G) 761	Smith Bellew-Heather Angel	Aug.	27,'37	*56. Sept. 11,'37
White Hunter (G) 719 (Exploitation: Feb. 27,'37, p. 81.)	Warner Baxter-June Lang	Nov.	27,'36	65. Dec. 5,'36
Wife, Doctor and Nurse (G)	Loretta Young-Warner Baxter	Sept.	17,'37†	85. Sept. 11,'37
Wild and Woolly (G)	Jane Withers-Walter Brennan	Sept.	10,'37†	64. July 24,'37
Wings of the Morning (G) 737	Annabella-Henry Fonda	Feb.	19,'37	87. Mar. 20,'37
Woman-Wise (G) 733	Rochelle Hudson-Michael Whalen	Jan.	22,'37	70. Feb. 13,'37
You Can't Have Everything (G) 801	Alice Faye-Don Ameche	Aug.	3,'37†	99. July 31,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ali Baba Goes to Town 815 (See "In the Cutting Room," Aug. 14,'37.)	Eddie Cantor-June Lang	Oct.	29,'37†	
Big Town Girl	Claire Trevor-Donald Woods	Dec.	17,'37†	
Borrowing Trouble	Jed Prouty-Spring Byington			
Charlie Chan at Monte Carlo	Warner Oland-Keye Luke			
Checkers	Jane Withers-Stuart Erwin			
Danger—Love at Work (G) 808	Ann Sothern-Jack Haley	Nov.	5,'37†	81. Oct. 2,'37
Dangerously Yours (G) 817	Cesar Romero-Phyllis Brooks	Nov.	12,'37†	62. Sept. 25,'37
45 Fathers (See "In the Cutting Room," Sept. 11,'37.)	Jane Withers-Thomas Beck	Dec.	10,'37†	
In Old Chicago	Tyrone Power-Alice Faye	Jan.	15,'38†	
(See production article, Sept. 4,'37, p. 48.)				
Judge Priest (reissue) 872	Will Rogers-Anita Louise	Nov.	12,'37†	79. Sept. 28,'34
Look Out, Mr. Moto 819 (See "In the Cutting Room," Sept. 11,'37.)	Peter Lorre-Rochelle Hudson	Nov.	26,'37†	
Love and Hisses (See "In the Cutting Room," Oct. 16,'37.)	Walter Winchell-Ben Bernie	Dec.	31,'37†	
Rebecca of Sunnybrook Farm	Shirley Temple-Gloria Stuart			
Second Honeymoon 818	Loretta Young-Tyrone Power	Nov.	19,'37†	
Shanghai Deadline	Cesar Romero-June Lang	Dec.	3,'37†	
Tarzan's Revenge	Glenn Morris-Eleanor Holm	Dec.	3,'37†	
Women With Wings	Rochelle Hudson-Joan Marsh	Dec.	24,'37†	

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Come and Get It (A) (Exploitation: Nov. 14,'36, p. 90; Nov. 21,'36, p. 109; Nov. 28,'36, p. 99; Dec. 5,'36, pp. 83, 84; Dec. 19,'36, p. 94; Jan. 30,'37, p. 82; Feb. 13,'37, p. 89; May 1,'37, p. 82; Oct. 16,'37, p' 84.)	Edward Arnold-Frances Farmer	Nov.	6,'36	99. Nov. 7,'36
Dark Journey (G)	Vivien Leigh-Conrad Veidt	July	2,'37†	82. Mar. 6,'37
Dead End (G) (Exploitation: Sept. 18,'37, p. 86; Sept. 25,'37, p. 71.)	Sylvia Sidney-Joel McCrea	Aug.	27,'37†	93. Aug. 7,'37
Divorce of Lady X, The	Merle Oberon-Laurence Olivier	Oct.	15,'37†	
Dreaming Lips (A)	Elis. Bergner-Raymond Massey	May	28,'37	76. Mar. 6,'37
Elephant Boy (G) (Exploitation: June 12,'37, p. 96; July 31,'37, p. 82; Aug. 21,'37, p. 75; Oct. 2,'37, p. 77.)	Native Cast	Apr.	23,'37	80. Mar. 13,'37
Farewell Again (G)	Leslie Banks-Flora Robson	Oct.	8,'37†	83. May 22,'37
52nd Street (G)	Ian Hunter-Pat Paterson	Oct.	1,'37†	*80. Oct. 9,'37
Fire Over England (G) (Exploitation: Mar. 27,'37, p. 79.)	Laurence Olivier-Flora Robson	Mar.	5,'37	89. Jan. 16,'37
Garden of Allah, The (A) (See production article, June 6,'36, p. 14; exploitation: Nov. 21,'36, p. 109; Jan. 30,'37, p. 85; Feb. 6,'37, pp. 76, 77; Feb. 20,'37, p. 80; Mar. 13,'37, p. 83; Apr. 3,'37, pp. 67, 68, 69.)	Marlene Dietrich-Charles Boyer	Nov.	20,'36	78. Nov. 7,'36
History Is Made at Night (G) (Exploitation: Mar. 27,'37, p. 84; Apr. 3,'37, pp. 64, 71; Apr. 10,'37, pp. 91, 92; Apr. 17,'37, p. 82; Apr. 24,'37, pp. 91, 92; May 1,'37, p. 83; May 8,'37, p. 72; May 22,'37, pp. 89, 90; June 12,'37, p. 93.)	Charles Boyer-Jean Arthur	Apr.	2,'37	97. Mar. 13,'37
Knight Without Armor (G) (Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84.)	Marlene Dietrich-Robt. Donat	July	23,'37†	107. June 19,'37
Love from a Stranger (A)	Ann Harding-Basil Rathbone	May	14,'37	87. Feb. 13,'37
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner	Feb.	19,'37	82. Aug. 22,'36
Men Are Not Gods (A)	Miriam Hopkins-Gert. Lawrence	Jan.	22,'37	82. Jan. 2,'37
Prisoner of Zenda (G)	Ronald Colman-M. Carroll	Sept.	3,'37†	101. Sept. 4,'37
Stand-In (A)	Leslie Howard-Joel Blondell	Oct.	15,'37†	*88. Oct. 9,'37
Star Is Born, A (G) (See production article, Feb. 27,'37, p. 16; exploitation: May 22,'37, p. 86; May 29,'37, pp. 67, 69; June 5,'37, pp. 64, 67, 70; June 19,'37, p. 84; June 26,'37, pp. 120, 121, 122; July 10,'37, p. 87; July 17,'37, p. 91; July 31,'37, p. 80; Aug. 28,'37, p. 97; Sept. 4,'37, p. 96.)	Janet Gaynor-Fredric March	Apr.	30,'37	111. May 1,'37
Stella Dallas (A) (Exploitation: July 31,'37, p. 81; Sept. 25,'37, pp. 69, 70; Oct. 2,'37, p. 74; Oct. 9,'37, pp. 67, 69.)	Barbara Stanwyck-John Boles	Aug.	6,'37†	111. July 31,'37
Walt Disney's Academy Award Revue	Five Award Winners	June	18,'37†	44.
Walter Wanger's Vogues of 1938 (G) (Exploitation: Aug. 21,'37, p. 74; Sept. 11,'37, p. 82.)	Warner Baxter-Joan Bennett	Sept.	17,'37†	108. Aug. 7,'37
When Thief Meets Thief (A) (Reviewed under the title, "Jump for Glory.")	D. Fairbanks, Jr.-V. Hobson	June	4,'37	87. May 8,'37
Woman Chases Man (G) (See production article, Apr. 17,'37, p. 12; exploitation: June 12,'37, p. 92; July 3,'37, p. 88; Sept. 11,'37, p. 83.)	Miriam Hopkins-Joel McCrea	May	7,'37	71. May 1,'37
You Only Live Once (A) (Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71; June 26,'37, p. 123; July 10,'37, p. 87; Aug. 21,'37, p. 74.)	Sylvia Sidney-Henry Fonda	Jan.	29,'37	86. Jan. 30,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Action for Slander (A)	Clive Brook-Ann Todd	Dec.	10,'37†	80. Aug. 14,'37
Adventures of Marco Polo	Gary Cooper-Sigrid Gurie	Nov.	12,'37†	
Adventures of Tom Sawyer (See production article, Oct. 9,'37, p. 16.)	Tommy Kelly-Walter Brennan		29,'37†	
Goldwyn Follies, The	Phil Baker-Ritz Bros.	Dec.	25,'37†	
Hurricane, The (See production article, Aug. 7,'37, p. 16.)	Dorothy Lamour-Jon Hall	Nov.	10,'37†	
I Met My Love Again (See "In the Cutting Room," Sept. 18,'37.)	Joan Bennett-Henry Fonda	Oct.	29,'37†	
Mutiny in the Mountains	Vivien Leigh-Paul Lucas	Nov.	5,'37†	
Nothing Sacred (See production article, Aug. 21,'37, p. 16.)	Carole Lombard-Fredric March	Nov.	19,'37†	
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison	Nov.	12,'37†	86. June 12,'37
Untitled (Reviewed under the title, "The Squeaker.")	Edmund Lowe-Ann Todd	Jan.	14,'38†	77. Sept. 11,'37

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Armored Car (G) 1004	Robert Wilcox-Judith Barrett	June	20,'37	64. Aug. 14,'37
As Good as Married (G) 1012	John Boles-Doris Nolan	May	9,'37	81. May 1,'37
Behind the Mike	Wm. Gargan-Judith Barrett	Sept.	25,'37†	68.
Black Aces 2050	Buck Jones-Kay Linaker	Sept.	5,'37†	58.
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov.	1,'36	54.
Breezing Home (G) 1033	Binnie Barnes-Wm. Gargan	Jan.	31,'37	64. Mar. 27,'37
California Straight Ahead (G) 1030	John Wayne-Louise Latimer	May	2,'37	67. Apr. 3,'37
Carnival Queen	Dorothea Kent-Robert Wilcox	Oct.	3,'37†	68.
Conflict (G) 1036	John Wayne-Jean Rogers	Nov.	29,'36	61. Dec. 5,'36
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec.	20,'36	62. Oct. 24,'36
Four Days' Wonder (G) 1018	Jeanne Dante-Kenneth Howell	Jan.	3,'37	60. Jan. 23,'37
Girl Overboard (G) 1021	Gloria Stuart-Walter Pidgeon	Feb.	28,'37	58. May 29,'37
I Cover the War (G) 1016	John Wayne-Gwen Daze	July	4,'37	68. July 10,'37
Idol of the Crowds (G) 2037	John Wayne-Sheila Bromley	Oct.	10,'37†	62½. Oct. 2,'37
Lady Fights Back, The 2025	Irene Hervey-Kent Taylor	Sept.	19,'37†	63.
Law for Tombstone 2051	Buck Jones-Muriel Evans	Oct.	10,'37†	59.
Left Handed Law (G) 1045	Buck Jones	Apr.	18,'37	63. May 1,'37
Let Them Live (G) 1035	Nan Grey-John Howard	Apr.	25,'37	73. Apr. 24,'37
Love in a Bungalow (G) 1009	Kent Taylor-Nan Grey	June	27,'37	66. July 10,'37
Love Letters of a Star (A) 1028	Henry Hunter-Polly Rowles	Nov.	8,'36	66. Nov. 14,'36
Man in Blue, The (G) 1020	Robert Wilcox-Nan Grey	May	30,'37	67. May 22,'37
Man Who Cried Wolf, The (G) 2023	Tom Brown-Barbara Read	Aug.	28,'37†	66. Sept. 4,'37
Mighty Treve, The (G) 1034	Noah Beery, Jr.-Barbara Read	Jan.	17,'37	69. Apr. 10,'37
Mysterious Crossing (G) 1025	James Dunn-Jean Rogers	Dec.	27,'36	56. Feb. 13,'37
Night Key (G) 1024 (Exploitation: May 22,'37, p. 87.)	Boris Karloff-Jean Rogers	May	2,'37	67. Apr. 24,'37
Oh, Doctor! (G) 1013 (Exploitation: May 22,'37, p. 87.)	Edward Everett Horton	May	16,'37	67. Apr. 24,'37
100 Men and a Girl (G) 2001 (See Musical Analysis, Sept. 18,'37, p. 29; exploitation: Sept. 25,'37, p. 68; Oct. 2,'37, p. 76; Oct. 9,'37, p. 69.)	Deanna Durbin-Adolphe Menjou	Sept.	12,'37†	84. Sept. 11,'37
Reported Missing (G)	Wm. Gargan-Jean Rogers	Aug.	15,'37	63. Aug. 7,'37
Road Back, The (G) 1005 (See production article, Apr. 24,'37, p. 16; exploitation: July 31,'37, p. 80; Sept. 18,'37, p. 83; Oct. 9,'37, pp. 66, 68.)	Richard Cromwell-John King	Aug.	1,'37	103 June 26,'37
Sandflow (G) 1044	Buck Jones-Lita Chevret	Feb.	14,'37	58. Feb. 6,'37
She's Dangerous 1031	Cesar Romero-Tala Birell	Jan.	24,'37	68.
Smoke Tree Range 1046	Buck Jones-Muriel Evans	June	6,'37	59.
Three Smart Girls (G) 1029 (Exploitation: Feb. 6,'37, pp. 73, 74; Mar. 13,'37, pp. 78, 82; Mar. 20,'37, pp. 78, 82; Apr. 3,'37, pp. 66, 67; Apr. 10,'37, p. 94; Apr. 17,'37, pp. 78, 80, 82; Apr. 24,'37, p. 94, May 1,'37, p. 82; May 15,'37, pp. 96, 99.)	Deanna Durbin-Ray Milland	Dec.	20,'36	84. Jan. 16,'37
Top of the Town (G) 1007 (See production article, Jan. 23,'37, p. 16; exploitation: Apr. 24,'37, p. 91; May 1,'37, p. 79; May 22,'37, pp. 86, 87; June 5,'37, p. 70; June 12,'37, p. 82; June 19,'37, pp. 82, 85.)	George Murphy-Doris Nolan	Apr.	16,'37	86. Apr. 3,'37
Trouble at Midnight	N. Beery, Jr.-Catharine Hughes	Oct.	17,'37†	66.
We Have Our Moments (G) 1017	Sally Eilers-James Dunn	Mar.	28,'37	67. Apr. 3,'37
West Bound Limited 1008	Lyle Talbot-Polly Rowles	July	11,'37	66.
When Love Is Young (G) 1018	Virginia Bruce-Kent Taylor	Apr.	4,'37	76. Apr. 24,'37
Wildcatter, The 1015	Scott Colton-Jean Rogers	June	6,'37	58.
Wings Over Honolulu (G) 1011	Wendy Barrie-Ray Milland	May	23,'37	78. May 15,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure's End	John Wayne-Diana Gibson	Dec.	12,'37†	
Boss of Lonely Valley	Buck Jones	Nov.	14,'37†	59.
Courage of the West (See "In the Cutting Room," Sept. 11,'37.)	Bob Baker-Lois January			
Girl with Ideas, A	Wendy Barrie-Walter Pidgeon	Nov.	7,'37†	
Merry-Go-Round of 1938 (See "In the Cutting Room," Aug. 14,'37.)	Bert Lahr-Alice Brady	Nov.	14,'37†	
Prescription for Romance (See "In the Cutting Room," Oct. 9,'37.)	Wendy Barry-Kent Taylor	Dec.	5,'37†	
Renegade Rangers	Bob Baker-Joan Barclay			
Some Blondes Are Dangerous	Noah Beery, Jr.-Dorothea Kent	Nov.	28,'37†	
Sudden Bill Dorn	Buck Jones-Evelyn Brent	Dec.	19,'37†	59.

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
That's My Story	Claudia Morgan-Wm. Lundigan	Oct.	31,'37†	62
(See "In the Cutting Room," July 3,'37.				
Westland Case, The (G)	Preston Foster-Carol Hughes	Oct.	31,'37†	63.Oct. 2,'37
You're a Sweetheart	Alice Faye-George Murphy	Dec.	26,'37†	
(See "A Young Man's Fancy," "In the Cutting Room," Sept. 25,'37.)				

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brothers of the West	Tom Tyler-Lois Wilde	Sept.	30,'37†	55
Cheyenne Rides Again	Tom Tyler-Lucille Browne	Jan.	7,'37	56
Feud of the Trail	Tom Tyler-Harlene Wood	May	1,'37	56
Flying Fists	Herman Brix-Jeanne Martel	July	1,'37	62
Million Dollar Racket	Herman Brix-Joan Barclay	Oct.	1,'37†	63
Mystery Range	Tom Tyler-Jerry Bergh	May	1,'37	55
Phantom of the Range	Tom Tyler-Beth Marion	Nov.	28,'36	55
Silks and Saddles	Herman Brix-Toby Wing	Dec.	14,'36	61
Sky Racket	Herman Brix-Joan Barclay	Sept.	1,'37†	63
Two Minutes to Play	Herman Brix-Jeanne Martel	Nov.	2,'36	61

Coming

Amateur Crook	Herman Brix	Nov.	30,'37†	
Lost Ranch	Tom Tyler	Nov.	15,'37†	
Orphans of the Pecos	Tom Tyler	Dec.	1,'37†	

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn (A) 106	Kay Francis-Errol Flynn	June	26,'37	73.Apr. 10,'37
(See production article, Mar. 6,'37, p. 16.)				
Black Legion (A) 108	H. Bogart-E. O'Brien-Moore	Jan.	30,'37	83.Jan. 9,'37
(Exploitation: Jan. 16,'37, p. 76; Mar. 13,'37, pp. 80, 83; Mar. 20,'37, p. 82; Mar. 27,'37, p. 79; Apr. 3,'37, p. 66; Apr. 10,'37, p. 95; July 17,'37, p. 89.)				
Blazing Sixes 129	Dick Foran-Helen Valkis	June	12,'37	55
California Mail 930	Dick Foran-Linda Perry	Nov.	14,'36	56
Call It a Day (G) 113	Olivia de Havilland-I. Hunter	Apr.	17,'37	89.Mar. 13,'37
Charge of the Light Brigade (G) 90†	Errol Flynn-O. de Havilland	Nov.	7,'36	115.Oct. 24,'36
(See production article, July 25,'36, p. 16; exploitation: Nov. 14,'36, p. 90; Nov. 21,'36, p. 111; Jan. 15,'37, p. 78; Jan. 23,'37, p. 78; Feb. 6,'37, p. 74; Apr. 3,'37, p. 65; Apr. 10,'37, p. 92.)				
Devil's Saddle Legion, The 130	Dick Foran-Anne Nagel	Aug.	14,'37	
Fly-Away Baby (G) 125	Glenda Farrell-Barton MacLane	June	19,'37	60.June 12,'37
Footloose Heiress 123	Craig Reynolds-Ann Sheridan	Aug.	21,'37	
(See "In the Cutting Room," Apr. 10,'37.)				
Fugitive in the Sky (G) 120	Jean Muir-Warren Hull	Nov.	28,'36	58.Oct. 31,'36
God's Country and the Woman (G) 105	George Brent-Beverly Roberts	Jan.	16,'37	85.Dec. 26,'36
(Exploitation: Feb. 13,'37, pp. 84, 85; Feb. 27,'37, p. 80.)				
Go Getter, The (G) 115	George Brent-Anita Louise	May	22,'37	92.June 19,'37
(Exploitation: Sept. 4,'37, pp. 94, 97.)				
Great O'Malley, The (G) 110	Pat O'Brien-Sybil Jason	Feb.	13,'37	71.Dec. 12,'36
(Exploitation: Apr. 10,'37, p. 91.)				
Kid Galahad (G) 102	Edw. G. Robinson-Bette Davis	May	29,'37	101.May 8,'37
(Exploitation: June 5,'37, p. 64; Sept. 4,'37, p. 96.)				
King and the Chorus Girl (G) 104	Fernand Gravet-Joan Blondell	Mar.	27,'37	95.Mar. 6,'37
(Exploitation: Mar. 20,'37, p. 76; Mar. 27,'37, p. 79; June 26,'37, p. 118.)				
King of Hockey (G) 121	Anne Nagel-Richard Purcell	Dec.	19,'36	55.Nov. 14,'36
Land Beyond the Law 128	Dick Foran-Linda Perry	Mar.	13,'37	54
Life of Emile Zola, The (G) 203	Paul Muni-Gale Sondergaard	Oct.	2,'37†	116.July 10,'37
(Exploitation: Oct. 2,'37, p. 76; Oct. 9,'37, p. 68.)				
Marry the Girl (G) 116	Hugh Herbert-Mary Boland	July	1,'37	68.Aug. 14,'37
Melody for Two (G) 117	James Melton-Patricia Ellis	May	1,'37	60.Jan. 16,'37
Midnight Court (G) 124	Ann Dvorak-John Litel	Mar.	6,'37	60.Mar. 13,'37
Public Wedding 126	Jane Wyman-William Hopper	July	10,'37	58
Ready, Willing and Able (G)	Lee Dixon-Ruby Keeler	Mar.	6,'37	93.Feb. 6,'37
(Exploitation: May 1,'37, p. 78.)				
Singing Marine, The (G) 101	Dick Powell-Doris Weston	July	3,'37	105.July 10,'37
(Exploitation: July 24,'37, p. 80; Sept. 25,'37, pp. 68, 71.)				
Slim (G) 114	Pat O'Brien-Henry Fonda	June	12,'37	80.July 3,'37
Smart Blonde (G) 122	Glenda Farrell-Barton MacLane	Jan.	2,'37	59.Dec. 5,'36
Varsity Show (G)	Dick Powell-Fred Waring	Sept.	4,'37†	*120.Aug. 21,'37
(See production article, July 24,'37, p. 16.)				
White Bondage (G) 125	Jean Muir-Gordon Oliver	June	19,'37	60.Mar. 13,'37
Wine, Women and Horses (G)	Barton MacLane-Ann Sheridan	Sept.	11,'37†	64.July 24,'37

Coming

Adventures of Robin Hood	Errol Flynn-O. de Havilland			
Blondes at Work	Glenda Farrell-Barton MacLane			
Boy Meets Girl	Marie Wilson-Allyn Joslyn			
Evidence	Dick Foran-June Travis			
Expensive Husbands (G) 223	Beverly Roberts-Patric Knowles	Nov.	27,'37†	62.Sept. 11,'37
First Lady (G)	Kay Francis-Preston Foster	Dec.	4,'37†	*82.Sept. 11,'37
Food for Scandal	Fernand Gravet-Carole Lombard			
Great Garrick, The (G) 209	Brian Aherne-O. de Havilland	Oct.	30,'37	*95.Oct. 2,'37
Highway Pirates	Dick Purcell-Beverly Roberts			
It's Love I'm After (G) 207	Leslie Howard-Bette Davis	Nov.	20,'37†	90.July 31,'37
Jezebel	Bette Davis			
Kid Comes Back, The (G) 123	Wayne Morris-June Travis			*60.Jan. 30,'37
(Reviewed under the title, "Don't Pull Your Punches.")				
Missing Witnesses	Dick Powell-Jean Dale			
Patient in Room 18, The	Ann Sheridan-Patric Knowles			
Penrod and His Twin Brother	Billy and Bobby Mauch			
Swing Your Lady	Humphrey Bogart-Dorothy McNulty			
Too Much of Everything	Bonita Granville-Dolores Costello			
Tovarich	Claudette Colbert-Charles Boyer	Dec.	25,'37†	
Without Warning 218	Boris Karloff-Marie Wilson			

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine	Ruth Roland-Roland Drew	Dec.	21,'36	6 rls.

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crimson Circle	Noah Beery	Jan.	1,'37	74
Don Quixote (G)	Chaliapin	Sept.	'37†	78.July 8,'37
Masquerade in Vienna (A)	Paula Wessely	Jan.	28,'37	95.Feb. 13,'37
My Song of Love	Tito Schipa	Mar.	31,'37	79
Slalom (G)	Skiing Film	Dec.	15,'36	66.Jan. 23,'37
Treno Popolare	Italian Feature	Dec.	25,'36	62

Coming

Annie Laurie	Will Fyffe			
Aurora Sul Mare	Italian Feature			67
Chanson D'Amour	Tito Schipa			
Itto	Simone Berriau			
Life and Loves of Beethoven	Harry Baur			
Love on Skis	Walter Rimil			
Monks, The				
Ninety Degrees South	Antarctic Film			
Second Bureau	Jean Murat-Diana Koreno			
Secrets of Stamboul	Valerie Hobson			79
Ski Chase	Hannes Schneider	Dec.	1,'37†	84
Street Without a Name	Constant Romy-Pola Illery			
Song of Ceylon	Basil Wright			39
Tendre Ennemie	Simone Berriau			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Angel's Pit, The (A)	Amedo Nazzari		June		26,'37
Amphytrion (A)	Henri Garat	Globe	Mar.	23,'37	103.Apr. 3,'37
Beethoven Concerto (G)	V. Gardin	Amkino	Mar.	23,'37	90.Apr. 10,'37
Big Fella (G)	Paul Robeson	British Lion		73.July	10,'37
Bronze Sentries (G)	Fosco Giacchetti	Fonoroma	Oct.		2,'37.
Dominant Sex, The (A)	Phillips Holmes	Assoc. British		82.Feb.	20,'37
Edge of the World, The (A)	Finlay Currie	British I. E. Co.		80.Aug.	14,'37
Emil Und Die Detektive	Fritz Rasp	International		77	
Episode (A)	Paula Wessely	Metropolis	May	15,'37	90.June 5,'37
Fury Over Spain (G)		Modern Film		55.Aug.	14,'37
Gang Show, The (G)	Ralph Reader	General		May	1,'37
Glamorous Night (G)	Mary Ellis	Assoc. British		80.May	15,'37
Gobsek (A)	Leonid Leonidov	Amkino		74.Aug.	14,'37
Golem, The (A)	Harry Baur	Metropolis	Mar.	20,'37	88.Mar. 27,'37
Gypsy (A)	Roland Young	Warner		Feb.	13,'37
It Isn't Done (G)	Cecil Kellaway	British Empire		90.Mar.	27,'37
Jericho (G)	Paul Robeson	General		77.Sept.	4,'37
Kimiko (A)	Sachiko Chiba	International	Apr.	12,'37	73.Apr. 24,'37
King's People, The (G)	John Drinkwater	Mindlin	May	11,'37	70.May 22,'37
La Grande Illusion (A)	Jean Gabin	Realization d'Art Cinematographique		120.July	3,'37
Last Night, The (G)	I. R. Peitser	Amkino	Apr.	27,'37	90.May 8,'37
Late Mattia Pascal, The (A)	Pierre Blanchar			Apr.	10,'37
Let's Make a Night of It	Buddy Rogers	Assoc. British		80.July	10,'37
Lower Depths, The (A)	Jean Gabin	Mayer-Burstyn	Oct.	15,'37	95.Sept. 25,'37
Mademoiselle Docteur (A)	Dita Parlo	United Artists		105.May	1,'37
Make Up (G)	N. Asther-J. Clyde	Asso. British		70.July	10,'37
Mayerling (A)	Charles Boyer	Pax Films	Sept.	13,'37	91.Sept. 25,'37
Merry Comes to Town (G)	Zasu Pitts	Sound City		77.June	5,'37
Mill on the Floss, The (G)	Frank Lawton	National		90.Feb.	13,'37
Moonlight Sonata (G)	Paderewski	United Artists		90.Mar.	13,'37
Mutiny of the Elsinore, The (G)	Paul Lukas	Assoc. British		77.Sept.	18,'37
Ora Ponciano (G)	Chucho Solorzano	Prod. Soria		105.May	15,'37
Orphan Boy of Vienna (G)	Hans Olden	General		77.Sept.	18,'37
Orphan of the Wilderness	Gwen Munro	British Empire	Jan.	20,'37	85.Mar. 6,'37
Our Fighting Navy (G)	H. B. Warner	General		75.May	8,'37
Pagliacci (G)	Richard Tauber	United Artists		90.Feb.	6,'37
(See production article, Jan. 9,'37, p. 16.)					
Pearls of the Crown (A)	Sascha Guitry	Tobis		115.June	5,'37
Pepe Le Moko (A)	Jean Gabin	Paris Film		100.Mar.	20,'37
Prisoners (G)	A. I. Chaban	Amkino	Feb.	16,'37	93.Feb. 27,'37
Pygmalion (G)	Lily Bouwmeester	Filmex Cinetone		Apr.	17,'37
Razumov (G)	Pierre Fresnay	Garrison	Mar.	8,'37	95.Mar. 27,'37
"Said O'Reilly to McNab" (G)	Will Mahoney	Gainsborough-GB		84.July	17,'37
Sensation (A)	John Lodge	Wardour		75.Jan.	23,'37
Silver Blaze (G)	Arthur Wontner	Assoc. British		70.July	17,'37
Sol Over Danmark (G)	Henrik Malberg		Apr.	13,'37	73.Apr. 24,'37
Southern Mail (A)	Richard-Wilm	Solar		100.Feb.	20,'37
Spain in Flames (A)		Amkine	Jan.	28,'37	63.Feb. 13,'37
Spanish Earth, The (A)		Prometheus	Aug.	20,'37	58.Sept. 4,'37
Thank You, Madam (G)	Jan Kiepura	American Tobis	Apr.	26,'37	85.May 1,'37
Thirteen, The (A)	Ivan Novoseltsev	Amkino		85.July	17,'37
30 Seconds of Love (G)	Elsa Merlini	E. J. A.		80.Jan.	2,'37
This'll Make You Whistle (A)	Jack Buchanan	Wilcox		78.Jan.	9,'37
Tsar to Lenin (A)		Lenauer Intern'l	Mar.	6,'37	86.Mar. 27,'37
Wave, The (G)	Native Cast	Garrison	Apr.	20,'37	60.May 1,'37
White Squadron (G)	Antonio Cuenta	E. N. I. C.		85.Dec.	26,'36
World's in Love, The (A)	Marta Eggerth	Viennese	May	18,'37	90.May 29,'37
Yiddle with His Fiddle	Molly Picon	Sphinx	Dec.	31,'36	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-36) August 1, 1936.]

COLUMBIA

Title — Rel. Date — Min.

BROADWAY COMEDIES

Ay Tank Ay Go (1-23-37)..Dec. (All Star) — 4,'36.18½..
Back to the Woods.....May (3 Stooges) — 14,'37.19½..
Big Squirt, The (10-2-37)..Sept. (Charlie Chase) — 17,'37†18....
Bury the Hatchet (8-21-37)..Aug. — 6,'37.19....
Calling All Curtains.....Oct. — 1,'37†.6....
Calling All Doctors.....July — 22,'37.19½..
Cash and Carry (9-11-37)..Sept. (3 Stooges) — 3,'37†18½..
Dizzy Doctors (4-17-37)....Mar. (3 Stooges) — 19,'37.17½..
Free Rent (1-30-37).....Dec. (All Star) — 20,'36.18....
From Bad to Worse.....June (Charlie Chase) — 4,'37.17....
Goofs and Saddles.....July (Andy Clyde) — 2,'37.17½..
Gracie at the Bat.....Oct. — 29,'37†.....
Grand Hooter (6-5-37).....May (Charlie Chase) — 7,'37.19½..
Grips, Grunts and Groans...Jan. (3 Stooges) (3-27-37).. — 15,'37.19....
Knee Action (2-27-37).....Jan. (Andy Clyde) — 9,'37.17....
Ledge Night .....June (Andy Clyde) — 11,'37.18....
My Little Feller.....May (Andy Clyde) — 21,'37.18....
New News (4-17-37).....Apr. (Collins-Kennedy) — 1,'37.17½..
Playing the Ponies.....Oct. — 15,'37†17....
Sailor Maid .....Feb. (Polly Moran) — 12,'37.19....
Slippery Silks (2-20-37)...Dec. (3 Stooges) — 27,'36.17½..
Stuck in the Sticks.....Mar. (Andy Clyde) — 26,'37.18....
Super Snooper, The.....Feb. (El Brendel) — 25,'37.19½..
Three Dumb Clucks.....Apr. — 17,'37.17....
Wrong Miss Wright, The..June (Charlie Chase) — 18,'37.17....

BROADWAY FOLLIES

Orug Store Follies (9-11-37) .....Sept. — 3,'37†.9½..
Rooftop Frolics (10-16-37)..Oct. — 1,'37†11....

COLOR RHAPSODIES

Air Hostess, The.....Oct. — 22,'37†.....
Boy and His Dog, A (1-9-37) .....Dec. — 23,'36..7....
Foxy Pup, The (6-5-37)....May — 21,'37..6½..
Gifts from the Air.....Jan. — 1,'37..7½..
Indian Serenade .....July — 16,'37..8....
Let's Go (4-17-37).....Apr. — 10,'37..7½..
Merry Mannequins.....Mar. — 19,'37..6½..
Mother Hen's Holiday.....May — 7,'37..7....
Scary Crows (9-11-37).....Aug. — 20,'37..8....
Skeleton Frolic (2-20-37)..Jan. — 29,'37..7½..
Spring Festival (8-21-37)..Aug. — 6,'37..8....
Stork Takes a Holiday, The..June (Swing, Monkey, Swing (10-2-37) .....Sept. — 11,'37..8....
Two Lazy Crows (11-28-36).Nov. — 10,'37..7½..
Two Lazy Crows (11-28-36).Nov. — 26,'36..7....

COLUMBIA TOURS

Gold Quest of the Ages (2-27-37) .....Jan. — 28,'37.10....
Fifty Years of Barter.....May — 28,'37..9½..
Haiti's Black Napoleon (8-21-37) .....Aug. — 6,'37..9....
Pirate Parts of the Caribbean .....July — 2,'37..9....
When the West Was Young (3-20-37) .....Mar. — 12,'37..9....

COMMUNITY SING (2nd Series)

No. 1 (9-11-37) .....Aug. — 20,'37†10....
No. 2 (10-16-37) .....Sept. — 17,'37†10....
No. 3 (10-16-37) .....Oct. — 15,'37†10½..

COURT OF HUMAN RELATIONS

Runaway Marriage, The... (1-16-37) .....Dec. — 18,'36.11....
Wedding Deal, The.....Feb. — 26,'37.11½..
Community Sing (No. 1) (2-27-37) .....Jan. — 17,'37.10....

FEATURETTES

Title — Rel. Date — Min.

Community Sing (No. 2)...Feb. — 19,'37.11....
Community Sing No. 3) (6-5-37) .....May — 20,'37.10....
Community Sing (No. 4)...June — 18,'37.10½..
Community Sing (No. 5) (9-11-37) .....July — 24,'37.10½..
Herald of the Skies.....Apr. — 2,'37..9½..

HAPPY HOUR

Goose Girl, The.....May — 30,'37..3 rls.
Old Woman in the Woods, The .....Apr. — 23,'37..3 rls.

KRAZY KAT CARTOONS

16. Merry Cafe (1-23-37)..Dec. — 26,'36..7....
17. Lyin' Hunter, The (3-27-37) .....Feb. — 12,'37..7....
18. Krazy's Race of Time (6-26-37) .....May — 6,'37..7....
19. Masque Raid, The.....June — 25,'37..7....

SCRAPPY CARTOONS

Canine Capers .....Sept. — 16,'37†.6½..
Dizzy Ducks (12-19-36)....July — 18,'37..6½..
Fire Plug, The.....Oct. — 16,'37†.....
Puttin' Out the Kitten.....Mar. — 26,'37..7....
Scrappy's Band Concert....Apr. — 29,'37..7....
Scrappy's Music Lesson....June — 4,'37..7....

SCREEN SNAPSHOTS

No. 5—(2-27-37) .....Jan. — 22,'37.10....
No. 6— .....Feb. — 19,'37.10....
No. 7— .....Mar. — 23,'37..9½..
No. 8—(5-29-37) .....Apr. — 30,'37..9½..
No. 9— .....May — 22,'37.10....
No. 10— .....June — 4,'37..9....
No. 11— .....June — 25,'37.10½..
No. 12— (10-16-37) .....Aug. — 13,'37.10....
No. 13— (10-16-37) .....Sept. — 10,'37.10....

(New Series)

No. 1— (10-16-37) .....Sept. — 17,'37†10....
No. 2— .....Oct. — 15,'37†.....

SPECIAL

Old Paris and Berne (2-20-37) .....Dec. — 18,'36..8½..

SPORT THRILLS

Fishing Thrills (2-13-37)..Jan. — 22,'37..9....
Fit to Win (6-12-37).....May — 7,'37..9½..
Fleet Hoofs (4-17-37).....Mar. — 5,'37.10....
Fun in the Water (4-17-37) .....Apr. — 10,'37.10....
Future Stars .....Aug. — 30,'37.....
Golf Magic (9-11-37).....Aug. — 13,'37..9....
Plane Devils (1-9-37).....Nov. — 28,'36..9½..
Riding the Waves.....June — 4,'37.10....
Scrambled Legs (3-27-37)..Feb. — 22,'37..9....
Set 'Em Up.....Oct. — 29,'37†.....
Sport of the Seasons.....June — 25,'37..9....
Sport's Greatest Thrills (8-21-37) .....Aug. — 3,'37..9....
Trotting Thoroughbreds (10-16-37) .....Sept. — 30,'37†10....

STRANGE AS IT SEEMS

Little Jack Horner (10-2-37) .....Sept. — 16,'37†.6½..

WORLD IN COLOR

Beautiful Bermuda .....Sept. — 10,'37†.....
City of the Golden Gate....Oct. — 10,'37†.....

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title — Rel. Date — Min.

SONG AND COMEDY HITS

Ask Uncle Sol .....Oct. — 8,'37†11....
Big Apple, The (10-2-37)..Sept. — 17,'37†.9....
Dental Follies (4-10-37)...Feb. — 26,'37.11....
Miss Lonely Hearts.....Sept. — 24,'37†10½..
Play! Girls.....Nov. — 6,'36.11....
Pot Luck (8-14-37).....Aug. — 6,'37†11....
Rhythm Saves the Day.....Oct. — 22,'37†..1 rl..
See Uncle Sol (2-6-37)....Jan. — 29,'37.11....
Strike! You're Out (1-9-37).Dec. — 11,'36.11....

TERRY-TOONS

Big Game Hunt, The.....Feb. — 19,'37..7....
Book Shop, The (1-30-37)..Feb. — 5,'37..8....
Bug Carnival (4-17-37)....Apr. — 16,'37..7....
Close Shave, A.....Oct. — 1,'37†.7....
Dancing Bear, The.....Oct. — 15,'37†.6½..
Farmer Al Falfa in Trailer Life .....Aug. — 20,'37†.6....
Farmer Al Falfa's Twentieth Anniversary .....Nov. — 27,'36..7....
Flying South .....Mar. — 19,'37..7....
Hay Ride, The.....Apr. — 2,'37..6....

Title — Rel. Date — Min.

Homeless Pup, The.....July — 23,'37..7....
Kike the Kangaroo in Skunked Again .....Dec. — 29,'36..7....
Kiko's Cleaning Day (10-2-37) .....Sept. — 17,'37†.6½..
Mechanical Cow, The.....June — 25,'37..7....

Title — Rel. Date — Min.

Ozzie Ostrich Comes to Town .....May — 28,'37..7....
Paper Hangers, The (8-14-37) .....July — 30,'37..7....
Pink Elephants .....July — 9,'37..7....
Play Ball .....June — 11,'37..6....
Puddy the Pup in Cats in a Bag (12-26-36).....Dec. — 11,'36..7....
Puddy's Coronation .....May — 14,'37..7....
Red Hot Music.....Mar. — 5,'37..6....
Robin Hood in an Arrow Escape (11-21-36).....Nov. — 13,'36..7..
Salty McGuire .....Jan. — 6,'37..7....
Saw Mill Mystery, The....Oct. — 29,'37†.1 rl..
School Birds .....Apr. — 30,'37..7....
Tin Can Tourist, The..... (2-6-37) .....Jan. — 22,'37..7....
Villain Still Pursued Her, The .....Sept. — 3,'37†.6½..

TREASURE CHEST

Crystal Ballet .....May — 28,'37.11....
Feminine Form (8-29-36)..Aug. — 7,'36.10....
How to Ski.....Aug. — 20,'37†11....
Legend of the Lei (1-2-37).Dec. — 4,'36.11....
Ornamental Swimming ....June — 4,'37.10....
Private Life of the Gannets (9-25-37) .....Sept. — 10,'37†11....
Songs of the Danube.....May — 7,'37..9....
Symphony in Snow..... (11-7-36) .....Oct. — 16,'36..9....

TWO-REEL COMEDIES

Affairs of Pierre, The (7-31-37) .....Aug. — 6,'37†19....
Amuse Yourself .....Nov. — 27,'36.20....
Any Old Port (1-2-37)....Nov. — 6,'36.18....
Bashful Ballerina (10-2-37) .....Sept. — 17,'37†20....
Big Courtship, The.....Feb. — 19,'37.17....
Chemist, The (9-24-36)....Oct. — 9,'36.19....
Comic Artist's Home Life (4-3-37) .....Apr. — 9,'37.18....
Ditto .....Feb. — 12,'37.17....
Freshies .....May — 7,'37.17....
Fun's Fun (2-6-37).....Feb. — 5,'37.19....
Girls Ahoy! .....June — 11,'37.17....
Going, Going, Gone.....Oct. — 8,'37†18....
Hamlet and Eggs.....June — 18,'37.16....
Her Accidental Hero.....May — 21,'37.17....
High-C Honeymoon.....Jan. — 1,'37.21....
His Pest Girl .....Apr. — 30,'37.18....
Hi-ya Doc? .....Apr. — 23,'37.20....
Holding the Bag.....May — 14,'37.19....
Hold It .....Jan. — 29,'37.17....
Hooray for Hooligan.....
Jail Bait .....Jan. — 8,'37.19....
Just the Type.....Dec. — 4,'36.20....
Love In Arms.....May — 28,'37.18....
Love Nest on Wheels.....Mar. — 26,'37.18....
Man to Man.....Feb. — 26,'37.17....
Meet the Bride.....Oct. — 29,'37†.2 rls.
Melody Girl .....Apr. — 16,'37.17....
Mixed Magic (12-9-36)....Nov. — 20,'36.17....
Modern Home (11-28-36)..Nov. — 13,'36.19....
Montague the Magnificent (8-14-37) .....Aug. — 27,'37†17....
Off the Horses (4-10-37)..Mar. — 5,'37.19....
Pixilated .....Mar. — 19,'37.18....
Practically Perfect (1-30-37).Jan. — 15,'37.21....
Ready to Serve (4-10-37)..Mar. — 12,'37.15....
Screen Test, The (12-19-36) Dec. — 13,'36.19....
Silly Night.....Oct. — 1,'37†19....
Slacks Appeal .....Aug. — 13,'37†19....
Smart Way, The.....Oct. — 15,'37†18....
Sweeties .....Sept. — 3,'37†15....
That's the Spirit.....June — 25,'37.17....
Timid Ghost, The .....Sept. — 24,'37†16....
Transatlantic Love .....Dec. — 25,'36.20....
Uncle Sol Solves It.....
Who's Crazy? .....Aug. — 20,'37†19....
Will You Stop! (10-2-37)...Sept. — 10,'37†17....
Who's Who? .....Oct. — 22,'37†.....

HOFFBERG

Title — Rel. Date — Min.

Baltimore, Home of Wally Simpson .....
Bamboo (5-29-37) .....July — 16,'37.10....
Broadway Dance Parade....June — 15,'37.10....
Busy Spots in Florida.....Jan. — 20,'37.12....
Floridian Curiosities (5-29-37) .....Jan. — 10,'37.11....
Hollywood Magic (5-29-37).....10....
In Shanghai (6-5-37).....July — 16,'37.12....
Isle of Paradise.....July — 30,'37.20....

Title — Rel. Date — Min.

Spanish Interlude, A.....June — 15,'37.....

MAGNACOLOR

Catalina Island .....
Personalities on Parade.....
Yellowstone Park .....

IMPERIAL

Title — Rel. Date — Min.

EDGAR GUEST POETIC GEMS

Boyhood .....S....
Old Prospector, The.....S....

NOVELTIES

Nero .....S....
Hobo Hero .....S....

PORT O' CALL

City of the Sun.....S....
Seventh Wonder .....S....

WORLD IN COLOR

Dream Harbor .....S....
Under the Southern Cross.....S....

MGM

Title — Rel. Date — Min.

CRIME DOESN'T PAY

No. 9—Torture Money (2-27-37) .....Jan. — 2,'37.20....
No. 10—It May Happen to You (8-14-37) .....June — 5,'37.21....
No. 11—Soak the Poor (10-2-37) .....Aug. — 21,'37.16....
No. 12—Give Till It Hurts.Sept. — 18,'37.20....

FITZPATRICK TRAVEL TALKS

Chile, Land of Charm.....Oct. — 30,'37†.9....
Colorful Bombay (5-8-37).....S....
Copenhagen .....Nov. — 27,'37†.9....
Floral Japan .....July — 24,'37..8....
Glimpses of Java and Ceylon (4-10-37) .....Mar. — 6,'37..9....
Glimpses of Peru (10-2-37) .....Sept. — 4,'37†.8....
Hong Kong, Hub of China (6-26-37) .....May — 1,'37..8....
India on Parade.....Feb. — 6,'37..9....
Picturesque South Africa (2-20-37) .....Jan. — 8,'37..9....
Rocky Mountain Grandeur (7-24-37) .....June — 26,'37..8....
Serene Siam (6-26-37)....May — 29,'37..8....
Stockholm, Pride of Sweden.Oct. — 2,'37†.9....

HARMAN-ISING (Happy Harmonies)

27—Circus Daze .....Jan. — 16,'37..9....
28—Swing Wedding .....Feb. — 13,'37..8....
29—Bosko's Easter Eggs (4-3-37) .....Mar. — 20,'37..8....
30—Bosko and the Pirates (5-8-37) .....May — 1,'37..8....
31—Hound and the Rabbit, The (6-26-37) .....May — 29,'37..8....
32—Wayward Pups (8-14-37) .....July — 10,'37..8....
33—Bosko and the Cannibals .....Aug. — 28,'37.10....

HISTORICAL MYSTERIES

King Without a Crown, The.Oct. — 9,'37†.9....

M-G-M MINIATURES

Boss Didn't Say Good Morning, The (10-2-37)..Oct. — 1,'37.....
Have Courage (7-24-37)...June — 12,'37.10....
Pacific Paradise (10-16-37).Aug. — 28,'37.10....
Rainbow Pass .....Oct. — 9,'37.10....
Romance of Digestion.....Mar. — 13,'37.11....
What Do You Think?.....Jan. — 23,'37.10....

MUSICAL COMEDIES

Carnival in Paris (6-26-37) .May — 29,'37.21....
Girl's Best Years, A (2-20-37) .....Dec. — 25,'37.19....
Hollywood Party (5-8-37)..Apr. — 3,'37.21....
Some Time Soon (4-10-37)..Mar. — 6,'37.20....
Sunday Night at Trocadero..Oct. — 2,'37†20....

OUR GANG

Fishy Tales .....Aug. — 28,'37.11....
Framing Youth (10-2-37)...Sept. — 11,'37†11....
Glove Taps (4-10-37).....Feb. — 20,'37.11....
Hearts Are Thumps.....Apr. — 3,'37.11....
Night 'n' Gales.....July — 24,'37.11....
Reunion in Rhythm.....Jan. — 9,'37.11....
Roamin' Holiday (7-31-37).June — 12,'37.11....
Rushin' Ballet (6-26-37)...Apr. — 24,'37.11....
Three Smart Boys (5-8-37).Mar. — 13,'37.11....

PETE SMITH SPECIALTIES

Bar-Rae's Night Out.....Feb. — 27,'37.10....
Decathlon Champion .....Nov. — 20,'37†10....
Dexterity (2-27-37) .....Jan. — 16,'37..9....
Equestrian Acrobatics ....Aug. — 14,'37..8....
Gilding the Lily.....Feb. — 6,'37..8....
Golf Mistakes (6-26-37)...June — 12,'37.10....
Grand Bounce, The (6-26-37) .....May — 22,'37.11....
Jungle Juveniles .....Oct. — 2,'37†.9....
Minimaniacs .....Nov. — 20,'37†.....
Olympics Ski Champions (11-7-36) .....July — 3,'37.10....
Penny Wisdom (5-8-37)....Apr. — 10,'37.10....
Pigskin Champions (9-25-37) .....Aug. — 14,'37.11....

(THE RELEASE CHART--CONT'D)

Title Rel. Date Min.

Romance of Radium.....Oct. 23,'37.....
Ski Skill (4-10-37).....Oct. 23,'37.10....
(Reviewed under the title, "Ski Thrill")
Sports on Ice.....July 24,'37.10....
Tennis Tactics (5-8-37).....May 1,'37.10....

RE-ISSUES (1937-8)

Beau Hunks .....Sept.18,'37†37....
Glorto .....Oct. 30,'37†26....
Country Hospital .....Jan. 22,'38†17....
Perfect Day, The.....Dec. 11,'37†20....

ROBERT BENCHLEY

How to Start the Day
(10-16-37) .....Sept.11,'37†10....

SPECIAL

Servant of the People
(3-20-37) .....Apr. 9,'37.21....
(Exploitation: Feb. 27,'37, p. 87.)

TABLOID MUSICALS

Bars and Stripes (5-8-37)..Feb. 20,'37.11....
Dancing on the Ceiling.....Jan. 2,'37..9....
Little Maestro (4-17-37)....Mar.27,'37.11....
Song of Revolt (7-24-37)...May 29,'37.11....

PARAMOUNT

Title Rel. Date Min.

BETTY BOOP CARTOONS

Candid Candidate, The
(9-25-37) .....Aug. 27,'37†.7....
Ding Dong Doggie.....July 23,'37†.7....
Foxy Hunter, The.....Nov. 26,'37†.1 ri..
House Cleaning Blues.....Jan. 15,'37..7....
Hot Air Salesman, The
(3-20-37) .....Mar.12,'37..7....
Impractical Joker, The
(7-3-37) .....June 18,'37..7....
New Deal Show, The
(10-16-37) .....Oct. 22,'37†.7....
Pudgy Takes a Bow-Wow...Apr. 9,'37..7....
Pudgy Picks a Fight
(5-22-37) .....May 14,'37..8....
Service With a Smile.....Sept.24,'37†.7....
Whoops! I'm a Cowboy.....Feb. 12,'37..7....

COLOR CLASSICS

Bunny-Mooning (3-13-37)..Feb. 12,'37..7....
Car-Tune Portrait, A
(7-3-37) .....June 25,'37..7....
Chicken a la King.....Apr. 16,'37..8....
Christmas Comes But Once
a Year .....Dec. 4,'36..8....
Educated Fish .....Oct. 29,'37†.....
Peeping Penguins (9-18-37) Aug. 27,'37†.7....

HEADLINERS

Blue Velvet Music .....Apr. 9,'37.10....
Mark Warnow and Orch.
Frimi Favorites (7-3-37)...June 4,'37.11....
Rudolf Friml, Jr. and Orch.
Hollywood Star Reporter,
No. 2 (10-16-37).....Oct. 29,'37†11....
Hula Heaven (10-16-37)....Oct. 1,'37†11....
Eddie Peabody
Installment Collector, The...July 24,'37.10....
Fred Allen
Let's Go Latin (9-25-37)...Sept.10,'37†11....
Xavier Cugat and Orch.
Listen to Lucas.....Nov.19,'37†.1 ri..
Clyde Lucas and Orch.
Music by Morgan.....Feb. 12,'37.11....
Russ Morgan and Orch.
Night in Manhattan.....July 30,'37.11....
Queens of Harmony.....Aug. 20,'37†11....
Phil Spitalny and Girl Orch.
Song Hits on Parade.....Jan. 15,'37.10....
Freddie Rich & Orch.
Star Reporter, The, No. 2
(3-27-37) .....Mar. 12,'37.11....
Vincent Lopez and Orch.
Boswell Sisters
Swing, Hutton, Swing.....May 7,'37.11....
Ina Ray Hutton and Orch.

MUSICAL ROMANCE
(Technicolor)

In Old Wyoming (2-27-37).Jan. 15,'37..9....
Schubert's Serenade .....July 23,'37..9....
Song of the Islands
(5-22-37) .....May 21,'37.10....
Trees (3-20-37) .....Mar. 19,'37..9....

PARAGRAPHICS

Aviator Shorty .....July 23,'37.10....
Circus Comes to Town, The
(7-3-37) .....June 25,'37.10....
Cowboy Shorty (10-16-37)...Oct. 8,'37†10....
Game Trails .....Apr. 30,'37.10....
Inventor, The .....Nov. 5,'37†.1 ri..
It's a Good Stunt
(9-25-37) .....Sept.10,'37†10....
It's a Living.....Mar. 5,'37.11....
Killer of the Tonto.....Aug. 13,'37†10....
Nobody Home .....Apr. 2,'37.10....

Title Rel. Date Min.

Rhythm of the River.....Oct. 9,'36.10....
Safety in the Air
(5-22-37) .....May 28,'37.10....
Sailor Shorty .....Oct. 23,'36.10....
Where Champions Meet
(2-20-37) .....Jan. 8,'37..9....
Where Snow Is King.....Feb. 5,'37..9....

PARAMOUNT PICTORIAL

No. 7 — Magic Caverns —
Albert Payson Terhune—
Swing Fashions .....Feb. 12,'37..9....
No. 8 — Tides of Fundy —
Home of the Rainbow—
Meet the Lerlas.....Mar. 12,'37.10....
No. 9 — Moonlight and
Shadows — Rooftops of
Manhattan — Blackie and
Brownie .....Apr. 9,'37.10....
No. 10 — Sailboat Time —
Twilight on the Trail—
Magnetic Music (5-22-37) May 7,'37.10....
No. 11—Fishing Highlights June 4,'37.11....
No. 12—(7-3-37) .....July 2,'37.10....

NEW SERIES

No. 1 .....Aug. 6,'37†.1 ri..
No. 2 (9-18-37) .....Sept. 3,'37†10....
No. 3—Let's Count Horses
—Novia Scotia Faces the
Sea—Record Making .....Oct. 1,'37†10....
No. 4 .....Nov. 5,'37†.1 ri..

POPEYE THE SAILOR

Football Toucher Downer....Oct. 15,'37†.....
Hospitality .....Apr. 16,'37†.7....
I Like Babies and Infants
(10-2-37) .....Sept.17,'37†.7....
I'm in the Army Now.....Dec. 25,'36..7....
I Never Change My
Altitude .....Aug. 20,'37†.7....
Lost and Foundry.....July 16,'37..7....
Morning, Noon and Night
Club (6-26-37) .....June 18,'37..7....
My Artistical Temperature..Mar. 19,'37..7....
Organ Grinder's Swing
(3-6-37) .....Feb. 19,'37..7....
Paneless Window Washer,
The (2-27-37) .....Jan. 22,'37..7....
Popeye the Sailor Meets
Ali Baba and the Forty
Thieves .....Nov. 26,'37†.2 rls.
(Color Special)
Popeye the Sailer Meets
Sinbad the Sailor
(11-14-36) .....Nov. 27,'36..7....
(Color Special)
Protex the Weakerist.....Nov. 19,'37†.1 ri..
Spinach Readster, The.....Nov. 27,'36..7....
Twisker Pitcher, The.....May 21,'37..7....

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE
(Cinecolor)

No. 3 .....Dec. 25,'36.11....
No. 4 (3-27-37) .....Feb. 26,'37.11....
No. 5 .....Apr. 30,'37.11....
No. 6 .....July 2,'37.11....

NEW SERIES

No. 1 (9-18-37) .....Sept. 3,'37†10....
No. 2 .....Nov. 12,'37†.....

SCREEN SONGS

Magic on Broadway.....Nov. 26,'37†.1 ri..
Jay Freeman and Orch.
Never Should Have Told
You (3-6-37) .....Jan. 29,'37..8....
Nat Brandwynne and Orch.
Please Keep Me in Your
Dreams (5-22-37) .....May 28,'37..8....
Henry King and Orch.
Talking Through My Heart.Nov. 27,'36..7....
Dick Stabile and Orch.
Twilight on the Trail.....Mar. 26,'37..7....
The Westerners
Whispers in the Dark
(10-9-37) .....Sept.24,'37†.7....
You Came to My Rescue....July 30,'37..8....
Shep Fields and Orch.

GRANTLAND RICE SPORTLIGHTS
(NEW SERIES)

No. 30—Sporting Quiz, The
(11-21-36) .....Nov. 6,'36.10....
No. 31—Chimp Champs ....Dec. 4,'36.10....
No. 32—Sporting Pals ....Jan. 1,'37.10....
No. 33—Underwater Ro-
mance, An (3-6-37).....Jan. 29,'37.10....
No. 34—On the Nose
(3-13-37) .....Feb. 26,'37.10....
No. 35—King Soccer .....Mar. 26,'37.10....
No. 36—Wrestling (It's a
Laugh) .....Apr. 23,'37.10....
No. 37—Swing Stars
(5-22-37) .....May 14,'37.10....

Title Rel. Date Min.

No. 38—Pan-American
Champions (7-3-37).....June 11,'37.10....
No. 39—Rhythm of the
Game (7-10-37) .....July 9,'37.10....
No. 40—Aquabats .....Aug. 13,'37†10....
No. 41—Picking Pets
(10-2-37) .....Sept.10,'37†10....
No. 42—Four Smart Dogs
(10-16-37) .....Oct. 8,'37†10....

UNUSUAL OCCUPATIONS
(Cinecolor)

No. 1.....Aug. 6,'37†.1 ri..
No. 2 (10-16-37) .....Oct. 8,'37†10....

RKO RADIO

Title Rel. Date Min.

CÒNDOR MUSICALES

Frozen Affair, A (8-28-37) .Sept.17,'37†10....
Murder In Swing Time
(9-4-37) .....Sept.27,'37†10....

LEON ERROL COMEDIES

Should Wives Work
(10-9-37) .....Sept.10,'37†19....

HEADLINER SERIES

2—Singing in the Air.....Feb. 19,'37.19....
3—Rhythm on the Rampage
(4-24-37) .....Apr. 2,'37.18½..
4—Swing Fever .....July 25,'37.20....

1937-38

No. 1—Trailing Along
(10-16-37) .....Oct. 8,'37†16....

EDGAR KENNEDY COMEDIES

Bad Housekeeping (4-10-37) .Mar. 5,'37.19....
Dumb's the Word.....June 11,'37.18....
Hillbilly Goat (1-23-37)....Jan. 15,'37.18....
Locks and Bonds .....Apr. 16,'37.19....
Morning Judge (10-16-37)..Sept. 24,'37†18....
Tramp Trouble .....Aug. 6,'37.16....

MARCH OF TIME

No. 7 .....Feb. 19,'37.21....
No. 8 .....Mar. 19,'37.20....
No. 9 (4-17-37) .....Apr. 16,'37.21....
No. 10 .....May 14,'37.18....
No. 11 .....June 11,'37.18....
No. 12 .....July 9,'37.18....
No. 13 .....Aug. 6,'37.18....

1937-38

No. 1 (9-11-37) .....Sept. 3,'37†17....
No. 2 .....Oct. 1,'37†.....

MICKEY MOUSE

Clock Cleaners, The
(8-28-37) .....Oct. 15,'37†.....
Hawaiian Holiday
(9-4-37) .....Sept. 24,'37†.....

NU-ATLAS PRODUCTIONS

Rhythm in a Night Court
(9-4-37) .....Sept.24,'37†.9....

PATHE NEWS

Released twice a week

PATHE PARADE

No. 1 (10-16-37) .....Sept. 10,'37†13....

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Don't Be Like That
(1-30-37) .....Dec. 4,'36.18....
Horse Play (4-3-37).....Mar. 13,'37.18....
Many Unhappy Returns.....Oct. 22,'37†.....

RADIO MUSICAL COMEDIES

Deep South (1-23-37) .....Jan. 1,'37.17....
Mississippi Moods
(7-31-37) .....July 23,'37.17....
That Man Samson.....May 28,'37.19....

SMART SET

Grandma's Buoys (1-2-37)..Dec. 18,'36.18....
Inlawful .....Apr. 30,'37.17....

SPECIAL

Day With the Dionne
Quintuplets, A (4-24-37).Mar. 26,'37.18....

SPORTS WITH BILL CORUM

Beach Sports .....June 4,'37..9½..
Big League .....May 7,'37.11....
Foreign Sports .....Apr. 9,'37.10....
Golf Timing (8-21-37).....July 23,'37.11....
Iceman, The .....Jan. 15,'37..9....
Ladies' Day .....Dec. 18,'36.11....
Putting On the Dog.....Feb. 12,'37.11....
Royal Steeds .....July 2,'37.10....
Saratoga Summers
(3-27-37) .....Mar. 12,'37.11....
Singing Wheels (12-26-36).Nov. 20,'36.11....

STRUGGLE TO LIVE

Deadly Females .....Nov. 13,'36..9½..
Desert Land .....Apr. 5,'37..9....
Forest Gangsters (1-23-37)..Jan. 8,'37..9....

Title Rel. Date Min.

SUPERBA COMEDIES

Bridal Grief .....Feb. 5,'37.19....
One Live Ghost.....Nov. 6,'36.21....
Wife Insurance (8-14-37)..July 9,'37.16....
Wrong Romance, The.....May 14,'37.19....

WORLD ON PARADE

California Missions
(4-24-37) .....Apr. 16,'37.11....
Circus Winter Quarters.....May 14,'37.11....
Florida Cowboy .....June 11,'37..9½..
Gold Mania (1-16-37).....Dec. 25,'36.11....
Graveyard of Ships (1-2-37).Nov. 27,'36.11....
Heart of the Sierras.....Nov. 6,'36.11....
Jungle Playmate .....July 30,'37..9....
Manhattan Waterfront
(3-27-37) .....Feb. 19,'37.11....
Mt. Vernon .....Mar. 19,'37.10....
Romantic Mexico .....Jan. 22,'37.10....
Workshops of Old Mexico...July 9,'37.11....

STATE RIGHTS

Title Rel. Date Min.

ALEXANDER

Trailing the Seashore
(1-9-37) .....11....

AMERICAN RED CROSS

Behind the Flood Headlines
(5-8-37) .....11....

ASTOR

Carmen (5-29-37) .....9....
Haiti Who Goes There?
(5-29-37) .....9....

FILM EXCHANGE

Ski-Esta (1-2-37) .....10....

MATSON

Coronation Preview
(3-27-37) .....10....

ROGERS SPECIAL

Lest We Forget (5-1-37).....1 ri..

U. S. DEPT. OF AGRICULTURE

I Pledge My Heart (8-7-37).....11....

20TH CENTURY-FOX

Title Rel. Date Min.

ADVENTURES OF THE
NEWSREEL CAMERAMAN

Bone Bender Parade
(8-14-37) .....Aug. 6,'37.10....
Dogging It Around the
World .....Nov. 13,'36.10....
Motor Maniacs (9-25-37)...Sept. 3,'37†10....
Ski Parade, The.....Feb. 5,'37.....
Sports Headliners of 1936
(11-21-36) .....Oct. 30,'36.10....

MAGIC CARPET SERIES

Land of Genghis Khan
(2-6-37) .....Dec. 18,'36.10....
Mexican Mural (10-16-37).....9½..
Portraits of Portugal
(8-7-37) .....Aug. 6,'37.10....
Western Grandeur (4-3-37).Feb. 5,'37..9½..

UNITED ARTISTS

Title Rel. Date Min.

MICKEY MOUSE

103. Alpine Climbers
(8-22-36) .....Oct. 28,'36†.9½..
104. Mickey's Circus
(8-15-36) .....Nov. 11,'36†.8....
105. Donald and Pluto
(11-14-36) .....Dec. 12,'36†.8....
107. Mickey's Elephant
(11-14-36) .....Feb. 19,'37†.9....
108. Don Donald (1-16-37).....8½..
109. Worm Turns, The
(1-23-37) .....Apr. 17,'37†.8½..
110. Magician Mickey .....June 17,'37†.8½..
111. Mickey's Amateurs
(6-19-37) .....1 ri..
112. Moose Hunters .....Aug. 5,'37†.9....

SILLY SYMPHONIES

106. Three Blind Mouse-
keters (11-28-36)..Jan. 28,'37†.7....
108. Country Cousin, The
(11-21-36) .....Dec. 17,'36†.8½..
109. Mother Pluto
(11-21-36) .....Mar. 6,'37†.8½..
110. More Kittens (1-9-37).Mar. 27,'37†.8½..
111. Woodland Cafe
(6-26-37) .....Mar. 15,'37†.1 ri..
112. Little Hiawatha
(6-26-37) .....May 11,'37†.....
113. Modern Inventions
(6-26-37) .....June 17,'37†.....

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 32 (2-6-37)	Feb. 1,'37	9½
No. 33 (3-27-37)	Mar. 15,'37	9
No. 34 (4-17-37)	Mar. 22,'37	8
No. 35 (4-17-37)	Apr. 12,'37	7
No. 36 (5-15-37)	May 10,'37	8½
No. 37 (5-15-37)	June 7,'37	9½
No. 38 (7-24-37)	July 26,'37	10
No. 39	Oct. 18,'37	9
No. 40	Nov. 1,'37	9
No. 41	Nov. 15,'37	9
No. 42	Nov. 22,'37	9
MEANY-MINY-MOE CARTOONS		
Air Express (10-2-37)	Sept.20,'37	8
Big Race, The (3-13-37)	Mar. 3,'37	7
Country Store (8-7-37)	July 5,'37	7
Fireman's Picnic (10-16-37)	Aug. 16,'37	6½
Golfers, The (2-13-37)	Jan. 11,'37	8½
House of Magic (2-13-37)	Feb. 8,'37	8
Knights for a Day (1-9-37)	Dec. 28,'36	7
Lumber Camp (3-20-37)	Mar. 15,'37	7
Ostrich Feathers (10-2-37)	Sept. 6,'37†	7
Rest Resort (10-16-37)	Aug. 23,'37	7
Steel Workers (5-15-37)	Apr. 26,'37	7
Stevedores, The	May 24,'37	7
MENTONE MUSICAL COMEDIES		
All Aboard	Dec. 1,'37†1	
Alpine Cabaret (8-14-37)	Aug. 4,'37	10
Bargain Matinee (3-20-37)	Apr. 14,'37	10
Cocktail Party, The (5-15-37)	May 12,'37	10
Fun Begins at Home	Feb. 17,'37	10
Hawaiian Capers (9-18-37)	Sept. 8,'37†1	7
It's on the Record	Mar. 17,'37	10½
School for Swing (2-6-37)	Jan. 20,'37	10
Shoes with Rhythm (5-15-37)	June 9,'37	10
Show for Sale	Nov. 3,'37†2	1
Singing Bandit, The (7-3-37)	July 7,'37	10
Teddy Bergman's Bar-B-Q (10-16-37)	Oct. 6,'37†	9
Television Highlights	Dec. 23,'36	10
OSWALD CARTOONS		
Birthday Party, The	Mar. 29,'37	6½
Duck Hunt (3-13-37)	Mar. 8,'37	7
Everybody Sings (1-30-37)	Feb. 22,'37	7
Keeper of the Lions	Oct. 18,'37†	7
Love Sick	Oct. 4,'37†	8
Playful Pup, The (7-31-37)	July 12,'37	7
Trailer Thrills (8-15-37)	May 3,'37	7
Unpopular Mechanic (10-17-36)	Nov. 6,'36	8
Wily Weasel, The	June 7,'37	7
STRANGER THAN FICTION SERIES		
No. 29—Novelty (9-24-36)	Nov. 9,'36	8½
No. 30—Novelty (12-26-36)	Dec. 7,'36	10
No. 31—Novelty (1-2-37)	Jan. 4,'37	9
No. 32—Novelty (1-30-37)	Feb. 1,'37	9
No. 33—Novelty (2-13-37)	Mar. 1,'37	9
No. 34—Novelty (4-17-37)	Mar. 29,'37	9
No. 35—Novelty (4-17-37)	Apr. 26,'37	9
No. 36—Novelty (4-17-37)	May 24,'37	8
No. 37—Novelty (7-3-37)	June 21,'37	8½
No. 38—Novelty (5-15-37)	July 19,'37	9
No. 39—Novelty (7-24-37)	Aug. 16,'37	9
No. 40—Novelty (9-18-37)	Sept. 6,'37†	9
No. 41—Novelty	Oct. 4,'37†	9
No. 42—Novelty	Nov. 1,'37†	9
UNIVERSAL SPECIAL		
Hollywood Screen Test (8-14-37)	Aug. 30,'37†	2
King Edward the VIII	Dec. 14,'36	9½
You Can't Get Away With It	Nov. 30,'36	25

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vaude-Villians Marty May	Dec. 12,'36	10
Reel Vaudeville (1-30-37) Harry Rose	Jan. 2,'37	11
Red-Time Vaudeville (2-20-37)	Jan. 30,'37	11
Bring On the Girls Edgar Bergen	Mar. 6,'37	11
Vitaphone Diversions Smith and Dale	Apr. 3,'37	10
Nickel Lowdown Charles Kemper	May 1,'37	10
Vitaphone Funsters (6-12-37) Johnny Burke	May 29,'37	11
Vaude-Festival Fritz and Jean Hubert	June 26,'37	
Vaudeville Hits Elaine Arden	July 17,'37	
Vitaphone Broadwayites Medley-Dupree	Aug. 21,'37	10
BROADWAY BREVITIES		
That's Pictures (8-29-36) Jay C. Flippen	Nov. 21,'36	21
Joe Palooka In "The Blonde Bomber" Shemp Howard-Robert Norton	Nov. 28,'36	21
Here Comes the Circus "Poodles" Hanneford	Dec. 5,'36	18
"Give Me Liberty" John Litel	Dec. 19,'36	22
It's All Over Now (2-6-37) Dan Healy	Dec. 26,'36	20
Joe and Asbestos In "A Horse's Tale" (2-13-37)	Jan. 9,'37	20
Harry Gribbon-Hamtree Harrington		
Pretty Pretender, The (2-13-37)	Jan. 23,'37	21
Bernice Claire		
Joe Palooka in "Klek Me Again" (3-6-37) Shemp Howard-Robert Norton	Feb. 6,'37	21
Captain Blueblood Georgie Price	Feb. 3,'37	21
Swing for Sale (3-13-37) Hal LeRoy	Feb. 27,'37	22
Under Southern Stars Fred Lawrence-J. Bryan	Feb. 20,'37	18
Hotel a la Swing Eddie Foy, Jr.	Mar. 13,'37	20
Mail and Female Ken Murray	Mar. 27,'37	21
Play Street (4-10-37) Preisser Sisters	Apr. 3,'37	21
Romance of Robert Burns (4-10-37) Owen King-Linda Perry	Apr. 10,'37	16
Lifers of the Party, The Yacht Club Boys	Apr. 17,'37	21
Joe Palooka In "Taking the Count" Shemp Howard-Robt. Norton	Apr. 24,'37	21
Movie Mania Dave Apollon	May 8,'37	20
Musical Operation, A Frank Gaby-Virginia Verrill	May 15,'37	20
Day at Santa Anita	May 22,'37	18
Sybil Jason		
Sound Defects (6-12-37) Rufe Davis	June 5,'37	22
Joe Palooka In "Thirst Aid" Robt. Norton-Beverly Phalen	June 12,'37	20
Rhythm Roundup, The Estelle Taylor	June 19,'37	21
Little Pioneer, The (7-10-37) Sybil Jason	July 3,'37	19
Newsboys Nocturnes (7-10-37) Lane, Tree & Edwards	July 10,'37	20
Flowers from the Sky (8-21-37) Josephine Huston	July 24,'37	22
Cut Out for Love Donald Novis-Dorothy Dare	Aug. 2,'37	
Du Barry Did All Right Irene Bordoni	Aug. 7,'37	
Doctor Cupid Ken Murray-Oswald	Sept. 4,'37†	
Postal Union Georgie Price	Sept. 11,'37†	
Littlest Diplomat, The (9-11-37) Sybil Jason	Sept. 25,'37†	20
Ups and Downs Hal LeRoy	Oct. 9,'37†	
Starlets	Oct. 23,'37†	
COLORTOUR ADVENTURE (Cinecolor)		
Along the Mediterranean	Dec. 5,'36	10
Nice Work (2-13-37)	Jan. 30,'37	10
Land of the Midnight Sun (3-13-37)	Feb. 27,'37	10
Nature the Artist (4-10-37)	Mar. 20,'37	10
Cradle of Civilization	Apr. 17,'37	10
Alpine Grandeur	May 15,'37	10
Gateway to Africa (6-12-37)	June 12,'37	10
Land of the Magyar (7-10-37)	July 3,'37	
Crossing the Sahara	Aug. 14,'37	
Long Bright Land (9-11-37)	Sept. 25,'37†	10
It's Work	Oct. 23,'37†	
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Attic of Terror (9-11-37)	Sept.18,'37†	12
LOONEY TUNES		
No. 29—Porky of the Northwoods (1-9-37)	Dec. 19,'36	7
No. 30—Porky the Wrestler	Jan. 9,'37	7
No. 31—Porky's Road Rase	Feb. 6,'37	7
No. 32—Picador Porky (2-27-37)		8
No. 33—Porky's Romance	Apr. 17,'37	8
No. 34—Porky's Duck Hunt	Apr. 17,'37	8
No. 35—Porky and Gabby (6-12-37)	May 15,'37	8
No. 36—Porky's Building	June 19,'37	8
No. 37—Porky's Super Service (7-10-37)	July 3,'37	8
No. 38—Porky's Bad Time Story	July 24,'37	7
No. 39—Porky's Railroad (8-14-37)	Aug. 7,'37	7
No. 40—Get Rich Porky	Aug. 28,'37	
No. 41—Porky's Garden	Sept. 11,'37	
No. 42—Rover's Rival	Oct. 9,'37†	
MELODY MASTERS		
Jimmie Lunceford and Orch. (1-23-37)	Dec. 19,'36	10
George Hall and Orch.	Jan. 9,'37	10
Louisiana Kings	Jan. 23,'37	10
Roger Wolfe Kahn and Orch.	Feb. 6,'37	10
Cab Calloway and Orch. (3-13-37)	Feb. 20,'37	10
Peter Van Steeden and Orch.	Mar. 6,'37	10
Jacques Fray and Orch. (4-10-37)	Mar. 27,'37	10
Jam Session, The	Apr. 17,'37	10
Clyde McCoy and Orch.		
Rimac Orchestra, The	May 8,'37	10
Jack Denny and Orch.	May 29,'37	10
Elisee Grenet and Orch. (6-19-37)	June 19,'37	10
Lennie Hayton and Orch. (7-10-37)	July 10,'37	10
David Mendoza and Orch. (8-21-37)	July 31,'37	10
Russ Morgan and Orch.	Sept. 11,'37†	
Milt Britton and Orch.	Oct. 2,'37†	
Mal Hallett and Orch.	Oct. 23,'37†	
Arnold Johnson and Orch. (9-11-37)	Nov. 13,'37†	10
MERRIE MELODIES (In Color)		
No. 30—He Was Her Man	Jan. 2,'37	7
No. 31—Pigs Is Pigs (1-16-37)	Jan. 30,'37	7
No. 32—I Only Have Eyes for You (3-6-37)	Mar. 6,'37	8
No. 33—The Fella with the Fiddle (4-10-37)	Mar. 27,'37	8
No. 34—She Was an Acrobat's Daughter	Apr. 10,'37	8
No. 35—Ain't We Got Fun	May 1,'37	8
No. 36—Clean Pastures	May 22,'37	
No. 37—Uncle Tom's Bungalow	June 5,'37	
No. 38—Streamlined Greta Green (6-12-37)	June 19,'37	8
No. 39—Sweet Sioux (7-10-37)	June 26,'37	8
No. 40—Egghead Rides Again	July 17,'37	8
No. 41—Plenty of Money and You	July 31,'37	7
No. 42—Sunbonnet Blue	Aug. 21,'37	
No. 43—Speaking of the Weather (8-21-37)	Sept. 4,'37	7
No. 44—Dog Daze	Sept. 18,'37	
No. 45—I Wanna Be A Sailor	Sept.25,'37†	
No. 46—The Lyin' Mouse	Oct. 16,'37†	
PICTORIAL REVIEWS		
No. 4—Southern Wear—Aviation (1-23-37)	Dec. 26,'36	11
No. 5—Sports Afloat (2-6-37)	Jan. 16,'37	10
No. 6—Swimming — Wood Carving	Feb. 13,'37	10
No. 7—Phonograph Records—Lipsticks (4-10-37)	Mar. 20,'37	11
No. 8—Coiffeurs—Shoes	Apr. 10,'37	10
No. 9—Hats—Bathing Suits	May 11,'37	10
No. 10—Dancing-Leather (6-5-37)	May 22,'37	10
No. 11—Milk—Rugs	June 19,'37	10
No. 12—Pianos—Art (8-14-37)	July 17,'37	10
No. 13—Books—Furs	Aug. 28,'37	
(NEW SERIES)		
No. 1—Racing — Wrestling—Cheese (9-11-37)	Sept.18,'37	10
No. 2—Mauch Twins—Table Tennis	Oct. 16,'37†	
VITAPHONE NOVELTIES		
Poets of the Organ (8-22) Mr. and Mrs. Jesse Crawford	Jan. 16,'37	
Whale Ho (7-14)	Feb. 13,'37	10
Medium Well Done Hardeen	Mar. 6,'37	10
Ghost to Ghost Hookup, A Radio Ramblers	Apr. 3,'37	11
Home Run on the Keys (4-3-37) Babe Ruth	Apr. 24,'37	9
Check Your Cash Louis Zingone	May 22,'37	10
Double Talk (6-5-37) Edgar Bergen	June 26,'37	10
Palm Beach Knights Charles Ahearn	July 31,'37	
Lyin' Tamer, The (7-11-36) George Jessel	Aug. 28,'37	10
VITAPHONE VARIETIES		
Neskin' Party, A (9-11-37) Edgar Bergen-"Charlie McCarthy"	Sept. 4,'37†	11
Puppet Love (9-11-37) Salici's Puppets	Oct. 2,'37†	10

WM. STEINER

Title	Rel. Date	Min.
Eagle's Vengeance, The	July 29,'37†	20

WORLD

Title	Rel. Date	Min.
Battling Bettas	July 8,'37†	10
Men of Ships	Sept.10,'37†	9
Story of the Rose, A (1-16-37)		10
Sus-Ti Ka (12-19-36)		10
Utah Picture Book (1-9-37)		10

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Jungle Menace (9-4-37) 20
Frank Buck-C. Henry (each)
(15 episodes)

REPUBLIC

Dick Tracy 6401 (2-27-37) Feb. 20,'37†
Ralph Byrd-Kay Hughes
(15 episodes)

Painted Stallion, The 6421 June 5,'37†
Ray Corrigan-Hoot Gibson

Robinson Crusoe of Clipper Island 3583 ..... Nov. 14,'36
Mala-Mamo Clark
(14 episodes)

S. O. S. Coast Guard 6441 ..... Aug. 28,'37†
Ralph Byrd-Maxine Doyle

Zorro Rides Again 6461 Nov. 20,'37†
John Carroll-Helen Christian

UNIVERSAL

Jungle Jim (12-26) Jan. 16,'37 2 rls.
Grant Withers-Betty Jane Rhodes (each)

Radio Patrol (9-18-37) Oct. 4,'37† 2 rls.
Grant Withers-Cath. Hughes (each)

Secret Agent X9 ..... Apr. 12,'37 2 rls.
Scott Kolk-Jean Rogers (each)

Tim Tyler's Luck ..... Dec. 27,'37† 2 rls
Frankie Thomas, Jr.-Frances Robinson
(See "In the Cutting Room," Sept. 18,'37.)

Wild West Days (6-26-37) July 5,'37† 2 rls.
Johnny Mack Brown (each)
(13 episodes)

VICTORY

Blake of Scotland Yard ... Apr. 15,'37
Ralph Byrd-Herbert Rawlinson
(15 episodes—also feature version)

Shadow of Chinatown.
Bela Lugosi-Herman Brix. Oct. 10,'36
(15 episodes—also feature version)

J C JENKINS—HIS COLYUM

Red Cloud, Nebraska

Dear Herald:

"Roast beef with brown gravy, roast pork with dressing, stewed chicken with dumplings." And then some one turned on the radio, and after they had ballyhooed gasoline, face powder and soap for a while we got a cross-legged shanty jazz orchestra with a lot of squeaks and squawks which they called music. Good gosh, gee whiz, why didn't they let the Indians keep this country.

▽

Glen Van Wey of the Sun theatre at Gothenburg was a pretty busy man when we called. Glen had a number of men cleaning the front of his theatre and preparing to add a beautiful marquee, and when he gets through with a lot of other improvements he will have a theatre Gothenburg can be proud of. They can talk all they please, but that boy Glen is bound to give Gothenburg a place to go and enjoy themselves. As Judge McAmly said in "Emmet Bonlore," "They can't keep a good man down."

▽

Cozad claims the honor of being the largest hay shipping point of the United States. She also claims to have two of the largest alfalfa mills for making alfalfa meal. We can prove that by our own judgment, although we don't know very much about it, but we did see these mills in operation and it was a revelation to us, and it will be to you also if you will stop there and see them.

Mr. Hagadone operates the Rialto theatre, which has become famous all up and down the Platte valley for the excellent pictures he is showing, but if we lived there we'd register a pretty strong kick with the city council. When we called, a street carnival company was just moving out. They had been allowed to occupy the streets for several days and then they left the town to clean up the rubbish, which was a plenty. We never could understand why a city council would allow a foreign carnival company to monopolize their main streets to the exclusion of the people who are paying taxes for the running of the city government, but then there are a lot of things we could never understand. For instance, we never understood how old Ann was.

▽

Lexington is right in the heart of the alfalfa country also. One can see alfalfa stacks in every direction as thick as oat shocks in an Iowa field. Ralph Folkenburg is right up against it. Ralph, you know, operates the Majestic theatre, and the town is having a scare over infantile paralysis and every public place has been closed, except the Majestic, and those under 18 are not allowed to go to the show. This makes it pretty tough on Ralph, but Ralph is a pretty tough hombre himself. We will bet our last dollar on Ralph, and we might even give some odds; in fact, we will make it two to one.

We called at Holdridge to see our old friend Mr. Porter, who has been operating the Holdridge theatre ever since Heck had pups, and found that he had recently sold his theatre. Whenever a man has operated a theatre as long as Mr. Porter has and then finds himself out of the business, his wife has to hold a pretty tight rein on him. Just now he is like a Missouri bullhead out of the water: he don't know which way to jump to get back in. We know just how he feels, for we have had the same feeling.

▽

Alma is located on the bank of the Republican river, the stream that did so much damage last spring when it rose and spread over the country to the extent of three or four miles wide. It was along this river so many lost their lives in the flood.

We wish we could remember the name of the operator of Alma's theatre, but we can't. We do remember, however, that we had a very pleasant visit with him and we remember also that he has a very nice theatre that Alma is no doubt proud of.

▽

George Hall, the operator of Franklin's famous playhouse, evidently heard that we were coming to call on him and he lit out for Omaha like the old Nick was after him. George ought to be ashamed of himself. He needn't have been scared, for his subscription to the HERALD doesn't run out yet for some little time, but then maybe he was afraid he'd catch the itch 'er something. George is all right with the exceptions of seven or eight things, the most of which don't amount to a whole lot, his principal fault being that he overworks himself trying to pile up what he didn't do the day before. Anyhow, he has a very comfortable theatre where the Franklin folk can enjoy themselves.

▽

We skipped Hastings this time because we were there some time back. That's probably the reason why Hastings is going to hold a celebration. It seems that some towns will celebrate almost anything. It reminds us of Grandma Sykes back in Indiana. Grandma always put on a celebration on September 10th, because that was the date that her husband, Zeb, came home sober.

▽

This town of Red Cloud was named after an Indian chief. It was here that the Sioux tribe had their village on the banks of the Republican river and Red Cloud was the big boss, and it was here that he used to go out and shoot buffalo and deer for Mrs. Red Cloud and the children until the Pale Face tribe came in and scared the buffalo and deer away and Red Cloud decided to try his luck on the Happy Hunting Grounds. Some people claim that Bert Beams is responsible for a lot of that for building the Majestic theatre, but Bert denies it. Anyhow, he built the Majestic right close to where Red Cloud had his wigwam and the Pale Face tribe gather at the Majestic seven nights a week and hold their powwow while Bert beats the tomtom. There is this about Bert, however, he never gives the tribe a poor show; they have come to know that. There are only a few of us that haven't any faults and Bert is one of them. Bert's slogan is, "When you want to see a good show, come to the Majestic."

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

The HERALD covers the FIELD like an April SHOWER.

IN THE NEWSREELS

MOVIETONE NEWS—No. 10, Vol. 20.—Scenes from the war in Shanghai, Chapei, Woosung, Soochow and Nanking....Dedicate New York City's new highway ....Long Island steeplechase draws society....Auto show....Lew Lehr.

MOVIETONE NEWS—No. 11, Vol. 20.—General Pershing unveils monument in France....Pride of French Navy junked for scrap metal....Englishman smashes distance auto marks in Salt Lake Flats.... Virginia has dog auction....Duke and Duchess of Windsor....Archduke Franz Josef....Ex-King Alfonso....Annabella....Premier Mussolini....Lew Lehr ....Aviation....Football.

NEWS OF THE DAY—No. 208, Vol. 9.—Bombing of Nanking; Latest air raids....France honors General Pershing....Big city hails new express highway.... The Woman's Page....Army and Columbia football.

NEWS OF THE DAY—No. 209, Vol. 9.—Chateau Thierry heroes honored....Virginia holds dog auction ....Troops close Narragansett race track....Regiment honors army mule....Hail Windsors in Berlin....An Archduke arrives here....Mussolini beautifies eternal city....Yale routs Army....Northwestern vs. Purdue.

PARAMOUNT NEWS—No. 21.—Super highway opened in New York City....Roosevelt calls Congress.... Street battle in Bangor, Maine....Winter's here.... Americans return to scene of wartime memories in Paris and General Pershing is honored at Versailles ....Legionnaires pay tribute to Italy's war dead.... Potato picking contest in Maine....Nanking bombed.

PARAMOUNT NEWS—No. 22.—Nazis hail Windsors ....Death in Asia....Race track warfare....Arab head gets free....H. G. Wells, the Archduke and Duchess of Austria and the Russian Ambassador arrive in U. S.....Upsets hit gridirons.

PATHE NEWS—No. 25, Vol. 9.—Fireside chat.... Smash Brady gang in Maine....New Cornell president....Machine picks cotton....Winter fur fashions ....Columbia and Army battle on gridiron.

PATHE NEWS—No. 26, Vol. 9.—Race track war in Rhode Island....Latest ship news....French auto show....Alabama has mine disaster....Army gets giant bomber....Dog auction.

UNIVERSAL NEWSPAPER NEWSREEL—No. 606, Vol. 9.—Death planes sweep Nanking skies....The whole gruesome story brought to the screen.

UNIVERSAL NEWSPAPER NEWSREEL—No. 607, Vol. 9.—Aerial bombs rake Canton....Wreckers clear St. Peter's in Rome....New cars mark French show....Football....Army gets huge new bomber.... Militia closes Rhode Island race track.

Open Clayton (Mo.) Theatre

Fanchon & Marco has opened the Shady Oak Theatre, Clayton, Mo., for the showing of foreign and domestic films of an artistic nature. The first picture shown was the British film, "Nine Days a Queen." There will be one evening show daily and matinees on Saturdays and Sundays.

Pat Reis in 100 Papers

Patricia Reis, assistant to Howard Dietz in MGM's home office advertising-publicity offices, is syndicating in 100 newspapers a fashion feature called "Beret," in which frequent mention is made of motion picture fashions, particularly those of Metro's stars.

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City.

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FOR THE BEST LOW-INTENSITY PROJECTION you must use this new S. O. S. super-arc reflector arc lamp. Latest tubular type, with giant 10¼" Bausch and Lomb elliptical reflector, Westinghouse motor, Weston ammeter, numerous other improvements, and only $147.70. Liberal trades. S. O. S. 636-AQ Eleventh Avenue, New York.

GENERAL EQUIPMENT

GET OUR PRICES ON REBUILT POWERS AND Simplex projectors; standard amplifiers; speakers; soundheads; at big savings. Repair parts; accessories; supplies; all at money saving prices. Catalog on request. CONSOLIDATED THEATRE SUPPLY CORP., 1600-M Broadway, New York.

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WILL MAKE FRENCH AND SPANISH TRANSlation of advertising literature at nominal cost. Can supply complete advertising layout and printing facilities also. Rates quoted upon request if sample submitted. BOX 916A, MOTION PICTURE HERALD.

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SHOWMEN'S TRADE REVIEW says:—

"'*ANGEL*' should be outstanding money-maker!"

Paramount

MOTION PICTURE HERALD

BROADCASTERS CENSOR HOLLYWOOD AIR GOSSIP

600 EDUCATORS ACT TO BRING FILM TO SCHOOLS

GERMANY RAISES TAXES; LIMITS NEW COMPANIES

LEADERS ENDORSE MOVE TO "DIGNIFY" INDUSTRY

TERMS FOR SETTLEMENT OF "BOYCOTT" ARRANGED

LONG FIGHT AHEAD OVER STUDIO LABOR CONTROL

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CONQUE

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"colossal"

that's what the press says on page 21. Read the reviews and reap the harvest!







TAKE A GOOD

LOOK

AT THE NOTICES....

AND ANOTHER OO ONE AT THE NAMES....

Le

Bette Davis Oli

PATRIC KNOWLES · ERIC B

OO

THEN FEAST YOUR EYES ON THE TITLE.....

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Directed by Archie L. Mayo • Screen Play by

"A box-office delight!"— *Film Daily*

"Spells box-office of the first water! Hilarious . . . Howard and Davis at their best!"— *Hollywood Reporter*

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E I'm After

'A'-Dates as Fast as They Can Get 'Em from WARNER BROS.

Casey Robinson • Original Story by Maurice Hanline

THE WHITE HOUSE
WASHINGTON

October 22, 1937

My dear Mr. Talley:

I congratulate you upon the occasion of the twentieth anniversary of Movietone News and upon its record during that particularly interesting period. The years which have passed since the inception of Movietone News have witnessed not only the pioneer period of a new medium of intelligence but have seen that medium brought to a high degree of perfection.

Yours is a great and boundless field in which I trust you will ever go forward with increasing success and usefulness.

Very sincerely yours,

Franklin D. Roosevelt

Mr. Truman H. Talley,
Movietone News,
460 West 54th Street,
New York, N. Y.

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 129, No. 5 October 30, 1937

SAYS MR. JONES

MR. GROVER JONES told the National Labor Relations Board in Hollywood the other day a story, maybe the story, of his decadence from a coal miner to an extra playing Indian at a dollar-a-day, to gag man, to "scenarist," at $3,500 a week.

The press records that Mr. Jones said that in Hollywood: "Nobody knows a damn thing of what they are talking about—it's all a terrific gamble." He documented his account with specific citations.

Between the Brown Derby and the Trocadero you can get a hatful of that any day. That indicates there's a lot of it available.

Looking over some employment lists, some budgets, and some pictures, one cannot disagree with Mr. Jones as violently as a patriotic intent might suggest. In fact, if I were out there I'd throw in with him. But I am not, and from where I sit, looking over the Garden of All Nations in Rockefeller Center, which is a broad outlook, it must be observed that Mr. Jones ought not to say it and Hollywood ought not to deserve it. As Sidney Skolsky says, "I love Hollywood," but, unlike Mr. Jones and Mr. Skolsky, I live with New York.—*TR.*

△ △ △

LORIMER, AMERICAN

SOMETHING of America, essential, capable, respectable, went to the grave this week with the passing of Mr. George Horace Lorimer, so many years the editor of *The Saturday Evening Post.* Outstandingly for three decades he was the evangelist of a creed of success with decency, of which many an industry has need today.

Older readers can remember when Mr. Lorimer did a deal of writing himself, and when he drew upon his experiences in the service of industry and Mr. Phillip Armour of Chicago for those famous "Letters of A Self Made Merchant to His Son."

Interesting acknowledgment of the significance of the institution of "The Post" as a reflection of the man, came from the advertising patronage of great American institutions and industries seeking, perhaps unconsciously, to align themselves with a policy for which they had no individual voice. In formative years of the motion picture industry, its conspicuous leaders took space with Mr. Lorimer's paper conspicuously, and not for the purpose of selling seats. There was something he had given his paper that was deemed of association value. Mr. Lorimer made respectability pay dividends in fame and dollars and was buried with honor.

△ △ △

YOU need not bother about trade balances, economic indices, carloadings or port tonnages. If you are interested in just how tough the rest of the world is getting, regard the eighty-second annual report of the Registrar General for Scotland, made public in Edinburgh, showing that not only has emigration sharply declined but that the hardy Scots are returning home to their hills and heather. And the Scots, they say, prefer the American accents of Hollywood to the British.

YOU CAN HAVE IT

PROGRESS in the arts of the new technology is substantially continuous. Newest is a machine that will listen to the radio for you. The McClatchy Broadcasting Company, with four California stations, would be after installing a facsimile radio newsprinter in the home. This machine is to be turned on at night and when you arrive downstairs in the morning there will be the news of the world, in words and pictures, on a roll, awaiting you for examination along with the coffee—and such subsequent utilization as content and texture may suggest.

△ △ △

PERSPECTIVE

THE President of the United States, experting in journalism, told the assembled Washington correspondents the other day that the story of his designation of his son, Mr. James Roosevelt, as a coordinator of the executive activities of eighteen of the largest governmental agencies, did not belong on page one, that it rated about two paragraphs on the inside of the paper. If that is what he thinks of "Jimmy," what would one fancy he thinks of the job?

△ △ △

THE NAME MARKET

IT would seem that there always has been a star and fame problem. Turning through the pages of some ancient volumes on horticulture, we discovered an amazing excitement at the turn of the eighteenth century over the auricula, which was being cultivated in many, many named varieties. By 1716 Mr. Richard Bradley had to observe that there were getting to be so many varieties and that "noble and distinguished people" were decreasing so rapidly that soon there would be "none left to give names" to the flowers. Richard should see how things stand now. We could christen a lot of weeds.

△ △ △

SPEAKING of what Mr. M. H. Aylesworth once romantically and euphemistically mentioned as "the wedlock of the arts," the announcement that Major Lohr of the National Broadcasting Company is to pass on future attentions of radio commentators to the cinema suggests that at last the groom's gabby boys are to be made to stop their ungallant chatter about the bride's sons and daughters. The whole lot of them, from both sides of the household, should be taken to the woodshed for basic attention.

△ △ △

A WIDE RANGE of extra-mural attentions to the motion picture from persons of name and importance is presented in an index of articles appearing in the National Board of Review magazine, just issued. Covering several years of issue, it is the most complete compendium recording the attitudes and wish-pressures of the most continuously articulate educators, students and group leaders of the country. It is in fact the "intellectual fan" encyclopedia.

This Week

"De-Freezing"

The board of directors of the Motion Picture Producers and Distributors of America this week voted to have the title registration committee "de-freeze" the titles of 30,000 pictures produced in the United States. Under the new plan titles of released pictures are protected for four years and then the original registrant is permitted to include it in his reserve list of 250 titles. All titles on the reserve list remain the exclusive property of the registrant but those not placed on the list will be made available to others.

See page 36.

Letters on "Dignity"

The opinions of several persons associated with the motion picture industry on the subject of cloaking the business with dignity were contained in letters filed with the Federal Bar Association of New York, New Jersey and Connecticut by Bernard A. Grossman, attorney and chairman of the organization's committee on theatrical law. All agreed that dignity has its place in the industry but they differed on the degree of dignity which would be beneficial.

Excerpts from the letters are included in a story on page 54.

Reciprocity

Under a new reciprocal trade treaty signed by Mexico and France pictures made in the studios of these countries will be exchanged for mutual exhibition when "cultural or other non-commercial" reasons make such an exchange desirable. First films to come under the treaty are the Mexican production, "Judas," and the French feature, "Visages de France."

The treaty is explained in the story on page 63 and James Lockhart's news letter from Mexico City a denial by the federal labor department that it is backing production is on page 32.

Middle Class Drama

Alfred Hitchcock, Gaumont British producer who made "The 39 Steps," refused to make another film of that type until he found suitable story material, his contention being that a picture's story foundation is more important than stars, director or setting. The result of his search for material is "The Girl Was Young" from a story by Josephine Tey, "A Shilling for Candles." In further coincidence with Mr. Hitchcock's principles is the fact that its setting and characters are English middle class, a type for which he has crusaded.

A pictorial preview of the production is on pages 16 *and* 17.

Gossip Curb

Indications that radio broadcasting companies would take steps toward more careful supervision, even censorship, of screen gossip commentators were seen in the news that Lenox Riley Lohr, president of the National Broadcasting Company in the future will personally scrutinize and approve or reject all contracts for such types of program. Embarrassment and indignation of film executives and stars over the lengths to which some such commentators have gone in their coloration and distortion of Hollywood "news," culminating in unofficial protests resulted in the step.

Background and reasons are explained on page 13.

Chicago Bill

Chicago Loop theatre owners are facing a bill for $500,000, the estimated cost of changing electrical equipment if the Commonwealth Edison Company approves a present proposal to change its current supply in the Loop area from direct to alternating current. Theatre owners have arranged for legal counsel to represent them in opposing the move.

William F. Crouch discusses the possibilities on page 36.

MOTION PICTURE HERALD

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$6,000,000 Conferences

Alexander Korda, British producer and head of London Films, arrived in New York from England this week and immediately went into conference with Samuel Goldwyn and E. H. Lever, a representative of the Prudential Assurance Company of England, in an attempt to work out details for the purchase by Mr. Goldwyn and himself of the United Artists stock hold by Mary Pickford, Charles Chaplin and Douglas Fairbanks. Mr. Korda said there is a "group," which he declined to identify, prepared to furnish the cash needed for the $6,000,000 deal. A total of 21 other persons associated with the film industry arrived on the *Ile de France*.

The Goldwyn-Korda deal is discussed on page 14.

Paramount Armistice

Philadelphia exhibitors, after a three-hour meeting, voted this week to declare a one-week armistice in their "buyers' strike" against Paramount. During the week individual exhibitors will study Paramount's new contracts and will report back at a meeting next Wednesday as to the practicability of the settlement. Pete Wood, Ohio exhibitor leader, opposed acceptance of the plan on the ground it would be detrimental to Ohio exhibitors.

The terms of the proposed settlement and other trade practice developments are recorded on page 15.

Writers Testify

Hearings in Hollywood before the Regional Labor Board on the Screen Writers' Guild petition for a collective bargaining agency election concluded abruptly after testimony by members of Screen Playwrights designed to show that writers are creative talent and after the recording by attorneys for the producers of exhibits designed to show the separation of production from distribution. No decision will be announced until after the National Labor Board in Washington has studied the recommendations of the trial examiner. Of chief interest will be the ruling on whether or not production is interstate commerce.

The Writers' Guild situation and other labor developments are treated on page 20.

Tax Index Up

Theatre admissions, reflected in the Bureau of Internal Revenue tax collections, showed considerable gain in August. Total for the month was $1,722,468, an increase of more than $123,000 over the previous month and of $52,000 over the corresponding period last year.

Statistics on page 36.

MPTO Elections

A week replete with exhibitor organizational meetings and elections saw the elevation of three to be president of their respective groups and the reelection of a fourth. L. O. Lukan became head of the Northwest MPTO, Samuel Pinanski was elected president of Massachusetts MPTO, W. F. Crockett was chosen to head the Virginia MPTO, and M. A. Rosenberg was reelected president of the MPTO of Western Pennsylvania. Exhibitor associations of Iowa and Nebraska, Oklahoma and Arkansas set early November dates for their meetings.

The meetings and elections of the various exhibitor groups are detailed on page 18.

German Restrictions

Official United States Government sources in Germany report that the Reich is making operations of the home film industry even more difficult than heretofore, increasing taxes further, and prohibiting the formation of any new enterprises in production, distribution or exhibition.

R. M. Stephenson, U. S. attache in Berlin, describes new conditions in the German film business in reports to the Department of Commerce at Washington, as explained on page 19.

Classroom Films

With the Motion Picture Producers and Distributors of America and the United States Government presently engaging in efforts to determine the position of motion pictures in America's classrooms, and, at the same time, arriving at ways and means for opening that prospective market, the movement this week spread over the South, at the first Southern Audio-Visual Education Conference, at Atlanta, where 600 educators discussed the subject.

The progress of films in schools is described on page 33.

Japanese Action

The latest restriction by the Japanese Ministry of Finance, barring further film importations, except newsreels, may be lifted at the beginning of the new calendar year, depending upon the situation in China by that time, writes Hiromu Tominaga from Tokyo. This was the third of a series of limitations upon foreign distributors. First there was the limitation of shipments of money out of the country, and on August 20th came a special consumption tax levied 20 per cent ad valorem on specific import commodities.

Additional detail concerning the unusual problem of American distributors in Japan appears in the article on page 63.

Anti-Dual Leader

Samuel Goldwyn, producer, has appointed himself leader of a country wide movement against double feature programs. He announced he would support the Anti-Double Feature League of America and said he would produce only pictures of such length it will be virtually impossible for exhibitors to attempt to play other pictures with them. The league gained a partial victory in its birthplace, Nutley, New Jersey, when the manager of the town's lone theatre, the Franklin, adopted a policy of showing single bills on three days of each week. The Century Circuit, which operates 29 theatres in Long Island, is conducting an experiment which may result in single features being played in all its houses.

Details of these and other developments concerning double features are on page 66.

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What the Picture Did for Me	Page 79

Bank Night Ban

After more than five months of litigation, Bank Night has been declared a lottery by the Nebraska supreme court. The decision upheld a conviction obtained by Beatrice authorities against the Beatrice Theatre Corporation, a Fox West Coast affiliate. Other developments in the chance game field included the fining of three exhibitors in Detroit for operation of Screeno games in their houses.

Reports from all parts of the country on chance games are recorded on page 58.

Library Tieups

The uses exhibitors can make of the public library to exploit motion pictures are explained by Gretchen J. Garrison, of the New York Public Library, in an article published by the National Board of Review Magazine. Where there is a definite connection between a picture and a book, Miss Garrison stated, librarians are glad to cooperate by displaying stills, scrapbooks of reviews and, sometimes, theatre programs.

Miss Garrison's article is discussed on page 46.

"Fake" Benefits

The New York Theatre Authority, seeking to exercise control over all benefit shows throughout the country, has proposed the Screen Actors Guild, the American Federation of Radio Artists and the American Guild of Musical Artists join its ranks. With the members of these organizations pledged not to appear at any benefit performances unless they are approved by the Authority, Alan Correlli, Authority secretary, believes that fraudulent benefits will be eliminated.

The plan is discussed on page 32.

For Flat Rentals

Exhibitors in England are prepared to fight for flat rentals, an aftermath of the policy announced by the Kinematograph Renters Society that henceforth distributors will classify all features as "A" or "B" and supply the "A" product on percentage only.

Developments of the week in England are described on page 71.

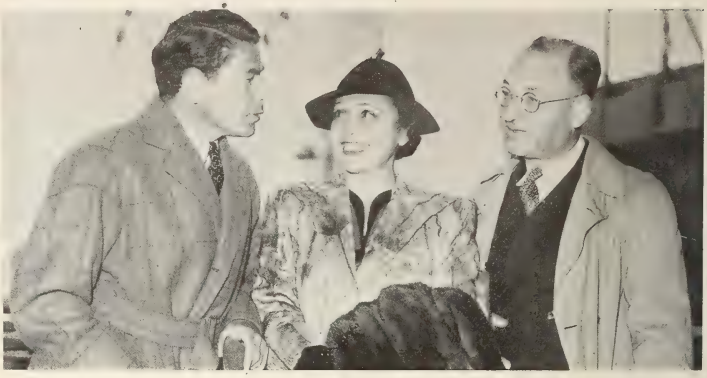
All-Time Low

The legitimate theatre in 1937 hit an all-time low, statistically speaking, in the number of plays produced, number of "hits," and number of producers in activity; and a new high in the number of failures.

Surveying the Broadway stage for the past 17 *years,* The Billboard *finds little hope, if any, for the future of the drama, as reported on page* 55.

This Week in Pictures





MR. AND MRS. PAUL MUNI, above, arrive in New York on the Santa Paula from California to begin what the actor plans as a long and careless vacation. With them is Jacob Wilk, head of the Warner Brothers story department, one of the first to greet the couple in port.

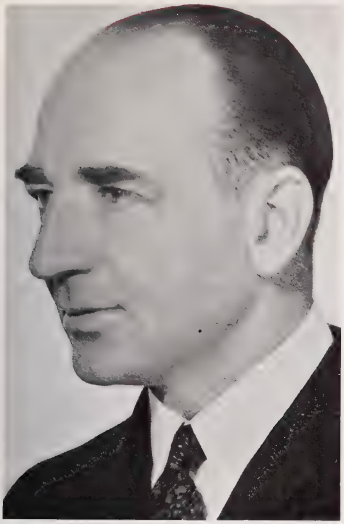
Natalie Garson, at left, a Metro contract player loaned to Twentieth Century-Fox, as she appears in "Dangerously Yours," to be released November 12th. She is a daughter of Murray Garson.



Confining his statements to the press to a promise that he will never produce a picture designed for a double bill, Samuel Goldwyn, left, this week was in conference in New York with Alexander Korda and financial advisers on details of their impending purchase of the United Artists interests of Douglas Fairbanks, Mary Pickford and Charles Chaplin for a price reported variously as $6,000,000 and $4,500,000. Mr. Korda arrived from England Tuesday.

Bing Crosby, right, is invested as an honorary Doctor of Philosophy in Music at Gonzaga University, Spokane, of which he is an alumnus. Dr. Crosby will be given faster moving screen vehicles in the future, studio announcements of his assignment to "Top Speed," to be produced and directed by Wesley Ruggles, indicate.





All future contracts for screen gossip programs, sponsored or sustaining, must have the approval of Lenox Riley Lohr, above, president of the National Broadcasting Company, according to a company announcement.



Oscar Homolka, Ray Milland and Barry Fitzgerald, above, and Frances Farmer, left, in production stills from Paramount's screen dramatization in color of "Ebb Tide," Robert Louis Stevenson story of love and futility in the South Seas. The picture represents the first extensive use of color photography at sea.



John Barrymore and his wife,, Elaine Barrie, below, have signed three-year contracts with Paramount. Their appearance together in the Marlene Dietrich vehicle, "French Without Tears," will be Miss Barrie's dramatic screen debut.



Clem McCarthy, sports commentator, shows his microphone technique as a guest of honor at an Associated Motion Picture Advertisers luncheon in New York.







RKO theatre and district managers in the New York area are shown in the group picture above at a luncheon in the St. Moritz Hotel at which, as guests of March of Time, they discussed the use of the newsreel company's Photo Reporter *in tieups with schools. At the speakers' table in the customary order are William Geer and Westbrook Van Voorhis, March of Time; John Dowd, S. Barret McCormick and William England, RKO; Louis de Rochemont and Al Sindlinger, March of Time; Leon Bamberger and Frank Fielding, RKO, and John R. Wood, March of Time.*

The sculptured trophy at left is the special award given Columbia Pictures, Inc., by the Motion Picture Traffic Safety Committee for the production, "The Devil Is Driving." Designed by the woman sculptor, Malvina Hoffman, the trophy was presented at the banquet of the National Safety Congress in Kansas City by Dr. Miller McClintock, chairman of the motion picture award committee, the announced purposes of which are "to encourage production of motion pictures having traffic safety values and to encourage as many showings as possible."

Below is an architect's sketch of the proposed Cinecolor laboratory in Hollywood. Present plans call for occupancy early in 1938 *with an initial capacity of* 1,000,000 *feet of positive color film a week. "Ultimately" this will be increased to* 2,000,000 *feet. The building, with a floor area of* 42,158 *square feet, is to cost* $100,000 *and another* $100,000 *is budgeted for equipment.*



BROADCASTERS CENSOR HOLLYWOOD GOSSIPERS

President of NBC Decrees That Air "Columnists" Must Obtain His Personal Approval Hereafter

Radio broadcasters finally are turning attention to the film "gossip commentators" who have been plaguing the studios and stellar personalities of Hollywood on the air for years, ridiculing the industry and those within it with prattlings and tattlings bordering either on the libelous or slanderous, or both, besides airing, distortedly or otherwise, the marital and private affairs of the stars.

Major Lenox Lohr, president of National Broadcasting Company, this week took the first step to check at least the spreading of air-gossiping, when he informed Don Gilman, NBC Hollywood director, that any future contracting or arrangements for or with film gossipers, either on a sustaining or advertiser-sponsorship basis, must have his pesonal approval and must pass the test of his personal investigation. It was expected in Hollywood that Columbia Broadcasting and Mutual Broadcasting, completing the triumvirate of coast-to-coast air systems, will adopt similar measures.

Unconfirmed went a report that extra-stringent censorship would henceforth be exercised by the broadcasters over the air gossipings. Present "censorship" of the commentators' manuscript seems to have precluded any direct charges of libel or slander, but it has fallen far short of satisfaction in halting the embarrassing of producers, pictures and personalities.

Added this week to Hollywood's protests against radio gossipers' "keynote peeping" on the air was that of George Trendle, circuit owner in Detroit.

On a visit to Hollywood, Mr. Trendle declared that studios should banish "purveyors of confidential and discrediting information."

He said, "The truth has never hurt anyone, but when the truth is distorted it can become dangerous and easily injure some one or even the industry."

Follows Fischer's Gossip

Hollywood's continuous protestations against this type of "tabloid journalism" on the air evidently reached its loudest after Gossiper George Fischer's Jergens Lotion NBC broadcasting from Hollywood on October 10th that England's former King Edward, the Duke of Windsor, was en route to the film capital to become "czar" over the entire "international motion picture world."

Previously, and down through the years since voice took to the air for commercial broadcasts, apparent efforts have been made by various air gossipers to make sensational comment on Hollywood and its workers. In recent months, the producers have been complaining bitterly, but unofficially, that unfair and highly exaggerated critical attacks have been made on new productions, frequently even while still in the making, and more frequently before it was possible to judge their box office value. The Motion Picture Producers and Distributors of America, speaking for the organized industry, unofficially admitted as much this week.

The recently-cemented "friendship" of radio and films in Hollywood is due for a severe test, it appears.

No less than six national and five local Hollywood and Pacific Coast air "columnists" presently are vying with one another for "exclusive" or "scoop" stories on the more or less private lives of Hollywood's players, producers, or other "name" personalities.

While desirous, apparently, of effecting censorship of such undesirable "news," the studios seem to be in a position where they cannot engage in direct conflict with the gossipers, because of the combined wide audiences to which legitimate publicity news of the players and pictures might be addressed, with its attendant publicity values. But, it was learned this week, the producers in Hollywood are considering appealing directly to the heads of the networks and local stations asking them to invoke more drastically than heretofore the Federal Communications Commission's rulings that broadcasters and broadcasting officials themselves must at all times provide safeguards against program material insofar as libel, decency, slander and correctness are concerned.

Too, Hollywood is understood to believe that the forthcoming direct radio tieups of large studios with national advertisers and with national networks, and also the dependence of radio upon films for other forms of talent cooperation, now place the producers in a new and strong position to exert considerable influence on the broadcasters.

Local and Coast Stations Next

Major Lohr's move at NBC is the first step in the new direction, and with reports that CBS and Mutual Broadcasting are preparing to follow, the studios next could turn attention to the local Hollywood and Pacific Coast stations, where, it is felt, pressure could be brought to bear through the refusal by various devices of local station requests for studio tal-

(*Continued on following page, column 3*)

Commentators Broadcasting From Stations in Hollywood

NATIONAL NETWORKS			STATION	TIME
Monday				
Sheilah Graham	Campana	Vanity Fair	KECA	5:30 p.m.
Tuesday				
Jimmy Fidler	Procter & Gamble - Drene NBC—150 Stations—15 Mins.		KFI	7:30
Wednesday				
Sidney Skolsky	Bromo-Seltzer	NBC Network	KECA	5:30
Friday				
Jimmy Fidler	NBC—150 Stations—15 Mins.		KFI	7:30
Owen Crump	Clairoil	CBS Network	KFWB	8:30
Sunday				
George Fischer	Jurgens	NBC (Blue) Network	KECA	6:30
Lloyd Pantages	Raymond's, Inc.	CBS Network	KNX	8:30
LOCAL HOLLYWOOD AND PACIFIC COAST BROADCASTERS				
Monday				
Warren Stokes	Hearst	California	KEHE	1:15
Nora Croft	Sustaining		KFWB	8:00
Wednesday				
Warren Stokes	Hearst	California	KEHE	1:15
Harry Mines	Daily News		KHJ	9:45
Thursday				
M. O. Peake	Sustaining		KFWB	Oct. 15
Friday				
Hollywood Chatterbox	Local	Sustaining—15 Mins.	KMTR	7:45
Saturday				
Warren Stokes	Hearst	California	KEHE	11:45 a.m.
Sunday				
Warren Stokes	Hearst	Pick of Pictures	KEHE	9:30

DEAL TO BUY UNITED ARTISTS IS FAR FROM SET, SAYS KORDA ON ARRIVAL

Selznick Decision to Leave If Goldwyn and Korda Get Control Is Reported; New Financing Is Declared Ready

The widely heralded conferences at which details are to be decided upon for the purchase by Samuel Goldwyn and Alexander Korda of the United Artists stock held by Mary Pickford, Charles Chaplin and Douglas Fairbanks, got underway in New York this week immediately after the arrival from England of Mr. Korda.

Before rushing off to meet with Mr. Goldwyn and E. H. Lever, a representative of Prudential Assurance Company, a British concern, Mr. Korda, head of London Films, granted a lengthy press interview on board the *Ile de France*. Despite the numerous questions put to him, Mr. Korda disclosed only that the potential deal involving $6,000,000 is "far from set."

"I came here to settle details of the deal," he declared. "If they can't be set, then there won't be any deal. The final closing of the deal depends upon the conferences."

On board the Ile de France with Mr. Korda were 21 other theatrical personalities. They included Maurice Silverstone, a director of the Odeon circuit of theatres in England; Sam E. Morris, in charge of foreign activities for Warner Brothers; Jack Cohn, vice-president in charge of distribution for Columbia; Phil Reisman, head of RKO's foreign activities; Marcel Hellman, formerly associated with Criterion Films in England; King Vidor; Major General J. G. Harbord, chairman of the RCA board; Lothar Mendes, director, who has been away from the United States for four years; T. Hayes Hunter, former American director and now an agent in England; Barney Glazer, former Paramount producer and now associated with Warner Brothers; Herman Maier, in charge of WB theatre construction, and Erik and Ludwig Charell, who are associated with the same company; and eight players and writers signed by Louis B. Mayer on his recent trip abroad.

Says Financing Is Set

Mr. Korda insisted a "group" was prepared to finance the purchase of the United Artists stock but he declined to name the group. "I can't say who will put up the money and I am not at liberty to say who has the money to put up," he said.

The English producer then explained Mr. Lever's participation in the conferences by pointing out that Prudential is the chief backer of London Films and that he (Mr. Lever) is "acting as an adviser and a very much interested party."

Other comment made by Mr. Korda included: There is no plan for a stock issue in the United Artists deal; he will not produce pictures in the United States; he "hopes" David O. Selznick and Walter Wanger will remain with the company; there might be some truth in the report that John Hay Whitney may participate in the financing, and Mr. Korda and his associates "are determined that there should be a British film industry."

Mr. Selznick, however, will not remain with United Artists if Mr. Goldwyn and Mr. Korda obtain control of the distributing company, *Motion Picture Daily* said, quoting an "official spokesman" for Mr. Selznick. Mr. Selznick's contemplated deal with RKO collapsed Wednesday, the same source said, because the parties were unable to agree on terms.

Expansion plans for the Odeon circuit are going forward, Mr. Silverstone announced, adding that the circuit expects to increase its number of houses from 320 to about 400 within the next three or four months. "There is not the slightest truth to the stories" that John Maxwell, chairman and managing director of the British Picture Corporation, Ltd., intends to buy an interest in the Odeon circuit, Mr. Silverstone said. "And I should know," he declared.

Mr. Silverstone favors the plan advanced by the Kinematograph Renters Society to cut overlong programs. There is no fight between the KRS and the Cinematograph Exhibitors Association over the issue, he continued, although "some exhibitors can't see it, but on the other hand, a lot of others do."

"I think the breaking up of the overlong programs will be a grand thing, both for distributors and exhibitors," he added.

Warners to Make 16 in England

Warner Brothers plans to produce 16 pictures in England next year and none in any other foreign countries, according to Mr. Morris. His traveling companion, Mr. Maier, estimated the new Warner Brothers' theatre being erected on the site of the old Daly's, will cost about $400,000 and will seat 2,000 persons.

RKO is continuing its policy of opening foreign offices, Mr. Reisman said. Generally speaking, he said, conditions abroad are good.

Columbia is awaiting the new quota decision next month before making any commitments for English productions, Mr. Cohn announced and, at the same time, reported he knew nothing about an impending deal whereby Max Schach would produce four to five "A" films for world distribution and eight to ten for the British market. Mr. Schach is managing director and producer for Capitol Film Corporation, Ltd.

General Harbord was pessimistic over the outlook for television in England. It is in the same state as it has been, he said. "Television is not ready yet."

The MGM contingent that arrived included Leopold Jessner, German stage and film producer; Baroness Lili Hatvany, of Budapest, author of "Tonight or Never"; Konstantin Gorian, Viennese opera star; Bruno Frank, playwright and novelist; Julien Duvivier, French film producer whose last picture was "Carnet de Bal"; Mireille Balin, French actress; Arthur Riech, who has appeared at the Scala Theatre, Vienna.

RADIO PURGE URGED BY PAYNE

A move to abolish blood-curdling programs from the radio was instituted this week by George Henry Payne, a member of the Federal Communications Commission in Washington, when he recommended a house-cleaning within the commission that would not only change the procedure in granting licenses to broadcasting companies, but would raise the standards of radio programs.

Radio "Gossipers" Are Under Fire

(Continued from preceding page)

ent on "guest-star" appearances on programs emanating from those smaller stations.

The ordinary means of studio-imposed censorship of material deemed unsuitable is felt to be ineffective in the radio commentating situation, inasmuch as virtually all the radio gossipers have informants inside studio walls. The air columnists even have charged that much of the material complained of comes not only from studio "insiders," if not from press departments, but also is supplied by representatives of the stars themselves, bent on gaining nationwide publicity attention on the air, no matter how or with what kind of material it is accomplished.

Evidence that radio is well aware of the ill feeling being created by the "key-hole" type of air film-gossip commentating was seen in the broadcast of Alistair Cooke, who, on October 20th, started a new series over NBC's Red networks with the following explanation:

"This series is being started in the hope certainly of offering constructive and useful criticism about the theatre and the movies. I don't know whether I know just what Hollywood means by 'constructive barbs'; I think even a Comanche would be hard put to it to know how to shoot an arrow constructively. Arrows give you a quick and deadly wince between the shoulder blades, or you don't even know they are there. But I don't know that we need share this idea of a movie critic as a man with a pop gun who sneaks around dark alleys. One critic at least here and now resents the idea that the man with the pop gun has any right to invade boudoirs, or even night clubs or swimming pools. What the movie stars do with their spare time may make titillating gossip. It has nothing at all to do with film criticism."

Mr. Cooke, better known to British air audiences, was born in Manchester, England, 1908. Graduated from Jesus College, Cambridge, 1930, he came to America this year.

22 To Participate In MGM Radio Show

Robert Z. Leonard, director, will serve as master of ceremonies November 4th when the first of a series of weekly radio broadcasts is presented by Metro-Goldwyn-Mayer for Maxwell House. "Firefly" will form the basis of the first program with Jeanette MacDonald in the lead.

Others who will take part are Sophie Tucker, Eleanor Powell, Pete Smith, Ted Healy, Una Merkel, Judy Garland, Buddy Ebsen, Igor Gorin, Helen Trot, Betty Jaymes, Ileana Massey, George Murphy and Dave Gould.

"Good News of 1938" was announced this week as the title of the program, and, at the same time MGM said Freddie Bartholomew and Fannie Brice will head the November 11th broadcast, with Spencer Tracy, Reginald Gardner, Betty Jaynes, Artie Auerbach, Judy Garland, Meliza Korjua, and Val Rosing. Louis B. Mayer, MGM production chief, also will appear.

ARMISTICE BRINGS SETTLEMENT TERMS TO TERMINATE "BOYCOTT"

Paramount to Submit New Contracts for Study by Exhibitors; None of the Six Pictures To Be Played Under Old Contracts

A one week armistice of the exhibitor's "Buyers' strike" against Paramount was declared in Philadelphia this week when the United Motion Picture Theatre Owners held a three hour meeting to discuss a final settlement plan.

During the week, new contracts will be submitted by Paramount for study by the exhibitors but none will be signed until after another UMPTO session next Wednesday. At this meeting the exhibitors will report back on how the proposed settlement will work out in practice. A vote will then be taken on whether the settlement is acceptable.

The plan met with minority opposition from the floor after it was explained by Lewen Pizor, president, but the motion to establish a one week armistice period was carried unanimously.

Fight Waged Four Months

The battle against Paramount has been waged for the last four months on charges that the company failed to deliver six pictures listed in the 1936-37 contracts and included the same films in the 1937-38 contracts.

None of the six pictures will be played on the old contracts under the settlement terms outlined to Philadelphia exhibitors, according to Paramount. All of the six disputed pictures will be included in the new season contracts, wherever such contracts are made with "strike participants." The playing terms, however, will be subject to negotiation between the company and its individual accounts.

The time limit on old contracts was extended for three months on pictures not yet played. This will include short subjects. Signing of new contracts for the company's newsreel will involve no obligation to take the old releases.

It was generally agreed that old pictures on last year's contract, which were weak or had been played out by opposition, would be cancelled although individual deals could be made for any of them. In case of dispute on these pictures, an arbitration board would be set up.

The selling plan for features in the new season calls for four at 35 per cent; eight at 30 per cent and the remainder at 25 per cent or outright buys.

Pete Wood, Ohio exhibitor leader, attended the meeting, which was the largest held in the history of the organization, and opposed the settlement plan as detrimental to Ohio exhibitors. But, at the same time, he commended the Philadelphia exhibitors for their militant attitude in waging the fight.

The basic agreement which was submitted at Tuesday's meeting was drafted in New York last Friday when Lewen Pizor, president of the UMPTO and two other exhibitor representatives, Abe Sablosky and Charles Segall, conferred with Paramount's representative Austin C. Keough, vice-president and secretary; Neil F. Agnew, vice-president in charge of distribution, and J. H. Unger, eastern and southern division sales manager.

Abandons Claim

It was at this session that Paramount agreed to abandon its claim to the right to examine the books of exhibitors to determine profits on percentage pictures. Adjustments of old contracts and negotiations for new agreements will be handled by Paramount's sales force with individual exhibitors which is a stipulation the company insisted upon since the "buyers' strike" started four months ago.

Although the agreement was designed to serve as a model for settling similar disputes in other areas, Northwest Allied continued with its plan to file an appeal from a temporary injunction obtained by Paramount in Minneapolis against the exhibitor "buyers' strike."

Hearing Gary Appeal

The Gary Theatre Company, of Gary, Indiana, also has continued its fight for the delivery of ten Paramount pictures which, it charges, were promised for the 1936-37 season. A hearing on the theatre company's petition for a mandatory injunction to compel delivery of the films is to be held in the federal court at Indianapolis Friday. Originally the Gary organization brought the action in the state superior court, Marion, Ohio, but Paramount successfully moved to have it transferred.

Other Court Developments

Among other court developments in trade practice litigation this week was the refusal by the United States supreme court to review an order of the seventh circuit court of appeals. The order, obtained by Metro-Goldwyn-Mayer Distributing Corporation against the Indianapolis Amusement Company, granted MGM and other distributing companies the right to examine the amusement company's records.

The distributors, MGM, Universal Film Exchanges, United Artists, Twentieth Century-Fox, Vitagraph and Education Film Exchanges, are defendants in a $450,000 damage action brought by the amusement company on charges they conspired in the use of uniform contracts. The amusement firm claims it was forced to pay higher prices for films and forced to take inferior product with the result the company went into liquidation.

In seeking to examine the company's books and records, the distributors contended the greater part of their defense will consist in proving the exhibitor's losses were not the result of their acts but were from other causes.

An appeal to the United States supreme court from the decision handed down in the district court, Dallas, against distributors is planned. The court ruled the distributors had conspired in the making of contracts with the Interstate Circuit.

$2,100,000 Damages Sought

Damages of $2,100,000 are being sought by Morse and Rothenberg, independent New England theatre operators, in an anti-trust action brought against the eight major distributors, the Maine & New Hampshire and the M. A. Shea circuits. The plaintiff charges inability to obtain product for seven of its theatres which are in competition with houses operated by the defendant circuits.

Depositions have been taken from E. A. Schiller, of Loew's theatres and Felix Jenkins, attorney for Twentieth Century-Fox. George Ryan, counsel for the plaintiff, said the deposition of Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America, which was taken in the E. M. Loew anti-trust case in 1931, will be used.

It was planned to end the taking of depositions and the entering of exhibits on Friday. About 350 exhibits have been introduced, most of which are contracts made by the defendant distributors with the defendant circuits.

Three Chicago film exchanges, Universal, United Artists and Columbia, have moved their offices from 831 South Wabash Avenue, to the recently completed film exchange building at 13th Street and Wabash Avenue.

BOGUS AGENTS COLLECT OLD AGE INSURANCE

Criminal prosecution by the Department of Justice of bogus collectors of funds in connection with the Social Security Act's old age insurance program was requested in Washington this week by the Social Security Board.

The board advised the Department of Justice that it has received information of several instances where money has been collected through such misrepresentation, and requested the department to investigate them and institute criminal proceedings. In announcing its action the board declared:

"The Social Security Board has no old age benefits collectors, old age insurance collectors, or any other kind of collectors or financial agents. It has authorized no one to collect any fees from participants in the old age insurance program. We wish to caution everyone against making any payments whatever to persons representing themselves as agents of the board and who guarantee the payment of old age insurance."

HITCHCOCK SEES DRAMA IN







by BRUCE ALLAN
in London

A STAUNCH practitioner of the theory that stars, directors, costumers and scenic designers are subordinate to the story in the making of a motion picture, Alfred Hitchcock was adamant in a decision not to attempt another film of the type of "The 39 Steps" until he found another story that contained elements of parallel value.

The director found the nucleus of such a story in Josephine Tey's "A Shilling for Candles." Retitling it, for screen purposes, "The Girl Was Young," he selected a cast and immediately started production at Pinewood. According to Mr. Hitchcock the new picture has the feeling of "The 39 Steps" not because it was directed by the same man but because the story values in both scripts are equivalent. It has the suspense, comedy and unexpected situation that made the previous film one that audiences remembered.

Another of the director's theories is that excessive expenditure for elaborate production is not necessary and is too often an attempt to cover story shortcomings. On the other hand, his budget opens wide when the achievement of the exact effect he is seeking is in question. A special camera and setting were used for a scene which, running no more than two minutes on the screen, is the focal point of the story and the climax of the chase on which the picture is built.

The story is told against the background of the English countryside and coastal towns in the south. It moves through lorry driver pull-ups on the main road, provin-

FORGOTTEN MIDDLE CLASS





A HERALD PICTORIAL PREVIEW

cial workhouses, magistrates courts, seaside hotels, country inns, deserted grist mills, rural police stations and farmhouses. All its characters, in accord with the setting, are middle class English types.

Mr. Hitchcock has appointed himself the champion of the English middle classes and has announced a crusade against films "of chromium plating, dress shirts and Oxford accents." More to his liking are stories of the people who fill the trams and trains at rush hour. In support of his stand he points out, "America has exploited the drama of ordinary people and made it a feature of eight films out of ten."

In "The Girl Was Young" Nova Pilbeam is given an adult starring role she has earned through her work in previous Gaumont British vehicles including "Nine Days a Queen." Opposite her is Derrick DeMarney, a comparative unknown, who appeared previously in "The Shape of Things to Come." Mr. DeMarney will be introduced to America this winter in the stage production "Young Mr. Disraeli" and his screen future is certain if he follows in the path of others who have had similar beginnings. Madeleine Carroll and Robert Donat were unknowns when they appeared in "The 39 Steps."

Others in the supporting cast include Percy Marmont, Mary Clare, Basil Radford, Phil Ray, Edward Rigby, George Curzon, John Longden, George Merritt, J. H. Roberts, John Millar, Fred Royal and Anthony Keeley.

The film will be released by GB in America in December.





LUKAN, ROSENBERG, PINANSKI AND CROCKETT, HEAD EXHIBITOR UNITS

Oklahoma Theatre Owners Will Gather November 8 and 9; Arkansas Independents Meet November 7 and 8 at Little Rock

In a week marked with unusual activity in organized exhibitor circles, four state organizations elected presidents, three of them at annual state conventions, four others set their regular convention arrangements, and two new exhibitor groups were in the process of formation.

Elected to head their respective exhibitor groups were:

L. O. Lukan, Motion Picture Theatre Owners of the Northwest;

M. A. Rosenberg, reelected by the Motion Picture Theatre Owners of Western Pennsylvania;

Samuel Pinanski, elected president of the Motion Picture Theatre Owners of Massachusetts;

W. F. Crockett, heading the Motion Picture Theatre Owners of Virginia.

The Motion Picture Theatre Owners of Oklahoma set November 8th and 9th as the dates and Oklahoma City's Biltmore hotel as the place for this year's convention.

The Independent Theatre Owners of Arkansas will meet at the Hotel Marion, Little Rock, November 7th and 8th.

Exhibitors of Oregon and in Fort Wayne, Indiana, formed new organizations.

Kuykendall at Seattle

The Northwest MPTO meeting was held in Seattle, and was concluded on Monday with a talk by Edward Kuykendall, president of the Motion Picture Theatre Owners of America, who outlined the organization's 10 point program and urged cooperation with national aims. The annual ball, held Monday night, was presided over by Mary Carlisle, Paramount player.

In addition to Mr. Lukan, the Northwest organization elected Milton Kenworthy of Moscow, Idaho, first vice-president; Paul Aust of Seattle, second vice-president; Cecil Gwinn, third vice-president, and James Hone was reelected treasurer.

While in Seattle Mr. Kuykendall made known his intention to attend the special meeting of the MPTO of Eastern Missouri and Southern Illinois November 5th at St. Louis.

Western Pennsylvania Elects

Officers elected by the MPTO of Western Pennsylvania, besides the reelection of Mr. Rosenberg, at the annual two day convention held at the Hotel Schenley in Pittsburgh were: W. L. Brown, vice-president; Fred Herrington, secretary; Joseph Gelman, treasurer, and the following directors, Carl Poke, William J. Walker and Pete Antinopolis, Abram F. Myers, H. M. Richey, Allied leaders, address the gathering.

The meeting of the MPTO of Massachusetts in Boston resulted in the election of Mr. Pinanski, president; John H. Devlin, vice-president; Stanley Summer, treasurer, and Joseph H. Brennan of Allied Theatres of Massachusetts, Inc., secretary.

The board of directors includes: Charles W. Koerner of RKO, Max Mellincoff of Warners, M. J. Mullin of M and P, B. E. Hoffman of Warners, George E. French of the RKO Keith Memorial, John J. Ford of Maine and New Hampshire Theatres, Al Somerby of the G. E. Lathrop Theatres, James H. Doyle of the Broadway in South Boston, and John S. Giles of the George A. Giles Theatres Company.

W. S. Wilder, III, Retires

Mr. Crockett was elected president of the MPTO of Virginia following the resignation of William S. Wilder, owing to ill health. The meeting, called by the board of directors, was held in Richmond. Also resigning was George Jones as vice-president and member of the board. Allen Sparrow, who succeeded Mr. Jones, recently transferred to Boston by Loew's, as manager of Loew's, in Richmond, was elected to the board to complete the unexpired term.

Ben Pitts of Fredericksburg, was elected vice-president to fill the vacancy caused by the resignation of Charles A. Somma, who was elected Chairman of the Board. Harold Wood is secretary, Sam Bendheim, Jr., treasurer, and Robert Barton, Jr., counsel.

The annual midwinter convention of the MPTO of Virginia will be held in Richmond January 27th. The convention committee includes Hunter Perry, Herman Ruben and J. E. Loth.

Myers Is Speaker

The value of regional conference activity in the work of Allied was stressed by Abram F. Myers, national general counsel, in an address at the annual convention of Associated Theatre Owners of Indiana in Indianapolis Wednesday.

Preliminary arrangements for the annual MPTO of Oklahoma meeting at the Biltmore in Oklahoma City November 8 and 9 were discussed at a meeting of directors and officials. Invited guests include Mr. Kuykendall, who will present his 10 point program, M. A. Lightman, Fred Wehrenberg, Judge Roy L. Walker, Colonel H. A. Cole, Dave Palfreyman and Bob O'Donnell. The directors meet again on Monday to complete details of the program.

The annual convention of the ITO of Arkansas scheduled for November 7 and 8 will be held at the Hotel Marion, Little Rock. J. F. Norman of Little Rock is president of the group.

A meeting of 32 Oregon exhibitors in Portland culminated in the discussion of plans for an early organization and election of officers to become an Oregon unit of the MPTOA. The meeting was called by a special committee consisting of Ted Gamble, of the J. J. Parker Theatres of Portland, William Ripley, operating houses at Longview and Kelso, and president of the Washington MPTO unit, and Art Adamson, operating leading houses in Albany and Vancouver.

Fort Wayne, Ind., exhibitors formed the Fort Wayne Motion Picture Exhibitors Association. Harvey G. Cocks was elected president, George Heliotes, vice-president, and H. Brokenstein, secretary-treasurer.

The Independent Exhibitors, Inc., New England organization, met in Boston on Tuesday to discuss product prices. According to Arthur K. Howard, business manager, New England exhibitors have taken 77 per cent of the percentage deals sold in the east and 74 per cent of the deals sold at prices higher than last year's scales.

Allied Theatres of Iowa and Nebraska will hold its annual meeting on November 4th at Iowa Falls, Ia., in the Chamber of Commerce clubrooms and Wisconsin's Independent Theatres Protective Association will convene November 3rd at the Hotel Schroeder, Milwaukee.

Briskin Says He Will Quit RKO

Samuel J. Briskin wants to resign from the position of production head for RKO, a post he has held for two years, it was reported on the Coast Wednesday. Although no definite reason was given, it was generally understood that Mr. Briskin and Pandro S. Berman, RKO producer, have had repeated differences over policy.

Leo Spitz, RKO, president, planned to arrive in Hollywood from Chicago Thursday for the reputed purpose of adjudicating the current situation.

It was announced several months ago that Mr. Briskin had signed a new three year contract, but now it is understood the papers were never signed.

Mr. Spitz is expected to assume charge of the studio until a new deal is made with Mr. Briskin or with a successor. Mr. Briskin, it is said, will receive between $100,000 and $150,000 from RKO to settle a temporary agreement under which he has been working for the last few months.

Milliken Explains Industry's Viewpoint to Albany Women

Parents must educate themselves to take an active interest in the pictures their children see, Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America, told the Mother's and Women's Clubs of Albany, N. Y., at a joint meeting on Tuesday.

In the forum which followed, opposition to the double feature system, the "low level of audience intelligence" and "unintelligent shorts" was expressed by members, with Mr. Milliken explaining the industry's side of the picture.

Churches, schools and libraries, he said, have come to realize the important part they play in influencing pictures.

Mr. Milliken addressed members of school boards in Syracuse Monday night.

Hutchinson Expected to Clear Hoyts - Greater Union Status

Walter J. Hutchinson, in charge of foreign activities for Twentieth Century-Fox, is due to arrive in Los Angeles, Monday from Sydney, Australia. At that time the status of Hoyts and Greater Union in Australia is expected to be revealed. While in Sydney, Mr. Hutchinson conferred with Charles Munro, managing director of Hoyts and Stanley S. Crick, managing director of Twentieth Century-Fox in Australia.

According to the five-year agreement Hoyts and Greater Union have been operating under, notice of extension of the pooling agreement must be given by December 31, 1937. Greater Union has been reported favoring a discontinuance of the deal.

NAZIS INCREASE TAXES AND HALT ALL NEW PRODUCTION AND DISTRIBUTION

Permits Will Be Granted Only If the Companies Are Considered Necessary for Adequate Supply of Product

The Reich Government of Adolph Hitler in Germany evidently is employing measures even more drastic than those used heretofore in a desperate effort to save its home motion picture business both from domestic disintegration and from the effects of any isolation on the outside.

Through United States Government reports from R. M. Stephenson, Department of Commerce Attache in Berlin, to Washington, it is learned that the Reich has extended the regulation prohibiting the building of new theatres, to include prohibition of any and all new or revived companies in production, distribution, or exhibition. Permits for new enterprises may be obtained only if the Government is convinced that the new project will be beneficial to the increase of an actual and proper product supply to German theatres.

Finances sufficient to carry a new company for at least six months also must be guaranteed.

The taxation problems of the German industry likewise are multiplying, according to Mr. Stephenson's report to Washington.

Conditions for New Companies

On the embargo on establishment of new film enterprises, the Commerce Department at the Capital quotes Mr. Stephenson as follows:

"By a new decree of the Reich Film Chamber the regulation prohibiting the building of new film theatres has been extended. In the future no new enterprise whatsoever, the aim of which may be production, distribution, preparation or performance of films, can be undertaken without the permission of the Reich Film Chamber. This measure also applies to the proposed revival of enterprises which had suspended business temporarily.

"The president of the Reich Film Chamber is empowered to grant the permission for the establishment of a new firm under the following conditions:

"A. If it is necessary from the standpoint of the German film industry, particularly for the supply of films to German cinemas.

"B. If sufficient business capital is available, i.e., according to the official explanation, if the financial liquidity of the firm can be guaranteed for at least 6 months. In case of film producing firms it is prescribed that the capital must be at least sufficient for the production of three films. With distributing firms, the funds must be sufficient to enable the firm to buy licenses for at least six of the latest films."

In a subsequent report, Mr. Stephenson described the increase in film distribution rates in Germany as follows:

"The more the cinema receipts have increased in recent years the stronger has grown the demand that theatre proprietors should pay more than heretofore toward financing film production. So far distribution rates have varied between 25 and 35 per cent of box office receipts minus the amusement tax, which varies according to the size and type of theatre. According to the latest estimates, cinema cash receipts for 1936 amounted to 237,000,000 marks. Of this total, 70,000,000 marks went to the distributing (producing) companies, of which for copying, cultural films, newsreels, and other expenses, about 25,000,000 or 30,000,000 marks had to be deducted. The net income which the distributing-producing companies received from the home market, therefore, amounted to 40,000,000 to 45,000,000 marks, or only 15 to 20 per cent of total cinema receipts.

"On the other hand, the financial situation of the theatre proprietors has greatly improved as the number of visitors has increased during recent years while current expenses have remained about the same.

"A decree now published by the Reichsfilmkammer establishes new distribution rates for the season 1937-38. By this decree the minimum rates are 30 per cent for towns up to 6,000 population and 32.5 per cent for larger places. The distribution rate increases by 2.5 per cent if the amusement tax has been reduced—as a result of awards for excellence—and by 5 per cent if the amusement tax is entirely waived. By these measures the higher profits arising from tax exemption will in future largely benefit the film producers instead of, as heretofore, the cinema owners. It is probable that the rate for the big distributors will not exceed 35 per cent. The new regulation means an average increase in the distribution rates of 2.5 to 3 per cent and an average increase in profits for the distributors of 8 to 10 per cent. The distribution rates for newsreels have also been somewhat increased."

NEWSPAPERS DROP "STAR" EVALUATIONS

After several years, the New Orleans Item, *an afternoon newspaper, and the* Tribune, *morning edition of the same publication, have discontinued the practice of "starring" productions at the downtown motion picture theatres.*

It has been noticed that a film receiving one star sometimes has drawn more at the box office than one receiving four or five.

License Denied to Film, "False Shame," in New York

Dr. Frank P. Graves, Commissioner of Education for the state of New York, this week recommended rejection of an application for a license to show the film "False Shame," on venereal disease, and dismissed the appeal of Jewell Productions, Inc.

Commerce Bureau Issuing Law Series

The Bureau of Foreign and Domestic Commerce of the Department of Commerce, Washington, is issuing, beginning in November, the Comparative Law Series, a monthly publication merging all the former periodical bulletins of the division.

The first issue contains, among others, the translated text and a discussion of the adoption of a new copyright law in Latvia, which country formerly adhered to the old Russian copyright law.

The Series, according to an announcement, will contain descriptive and critical analyses, transcripts, translations, or summaries of foreign laws affecting American industrial and commercial interests; notices of foreign decisions, tax regulations, insurance reports, labor legislation, developments in the patent field, trade-marks, copyrights, unfair competition, combinations in restraint of trade, restrictions against foreigners, and other phases of foreign industrial property law; a summary of federal legislation affecting foreign commerce; notices of legal literature received in the Division Library; announcements, indices and statistical material.

Throckmorton New President Of RCA Manufacturing Co.

G. K. Throckmorton this week was elected president of RCA Manufacturing Company, Camden, N. J. Mr. Throckmorton has been executive vice-president of the company and the operating head following the retirement in April of E. T. Cunningham, former president. RCA Manufacturing Company is a half owner of RKO Radio and parent of the National Broadcasting Company, of television and radio, and RCA Photophone Company, manufacturers and sellers of theatre and studio sound equipment.

Mr. Throckmorton has been in radio since 1926. He was born in Indiana and attended Purdue and Cornell Universities.

National Decency Legion Classifies 12 Productions

Of 12 new pictures reviewed and classified by the National Legion of Decency in its listing for the current week, nine were approved for general patronage and three were listed as unobjectionable for adults. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Brothers of the West," "Heidi," "Hold 'Em Navy," "Rough Riding Rhythm," "Texas Trail," "Trapped by G-Men," "Trigger Trio," "The Wrong Road," "Young Dynamite." Class A-2, Unobjectionable for Adults: "The Awful Truth," "Live, Love and Learn, "La Crise est Fini" (French).

LONG FIGHT AHEAD FOR LABOR CONTROL

Regional Board Ends Hearing of Writers Guild Plea for Collective Bargaining Election

Although hearings have concluded before the Regional Labor Board in Los Angeles on the Screen Writers Guild petition for a collective bargaining agency election, it is expected that no decision will be announced for several weeks and long litigation is in prospect after the ruling is made.

The National Labor Board in Washington will receive the recommendations of William Ringer, trial examiner, in the Guild matter and then will rule on whether production is in interstate commerce and whether writers are employees and as such entitled to invoke the Wagner Labor Act.

With the close of the hearing came reports from the Authors League of America that plans are under way to grant financial and membership autonomy to the Screen Writers Guild in an attempt to reclaim the allegiance of Screen Playwrights and preserve a united front for writers.

Before the hearing concluded in Los Angeles, attorneys agreed to the introduction of stipulations by lawyers for the producers which included exhibits showing the corporate structure of producing and distributing companies. These were designed to show the separation of production from distribution so far as interstate commerce is concerned.

Writers Final Witnesses

Final testimony was given by Grover Jones, Howard Emmett Rogers, Patterson McNutt and James McGuiness, all writers who sought to show that writers are creative workers rather than mere employees.

Neil S. McCarthy, attorney for Screen Playwrights, ended his presentation in a surprise move by announcing he would call no more witnesses. Leonard S. Janofsky, Guild attorney, introduced a copy of the original contract of the American Society of Cinematographers with the producers, which showed that producers as a unit negotiated with the cameramen.

Educational Contract Near

Educational Pictures informally advised the New York office of the Screen Actors' Guild last week that it would sign the Guild's contract within a few days. The company's action left March of Time as the only important eastern producer which has not come to an agreement with the Guild. March of Time's application for further consideration of its claim to being a newsreel rather than a producing organization was to be acted upon by the Guild's board of directors this week.

The proposal for autonomy for the Writers Guild represented a reversal of the Authors League's original proposal to unite the Guild more closely with its other member units which are the Dramatists, Radio Writers and Authors Guilds. The original proposal precipitated a bitter war among Hollywood writers and led to formation of the Screen Playwrights by a group in Hollywood which claimed the Guild was not a "local" organization but was conducted for and by New York factions.

In order to make the Guild autonomous, numerous changes will be made in its constitution and in that of the Guild. The council of the League last week approved the amendments, virtually assuring their approval by the membership of the organization when they are voted on at a special meeting in November. The change, it was said, while granting the Screen Writers Guild "complete control of its own affairs," at the same time will preserve an affiliation with the League and its member organizations which will assure the Guild of the advantages of unanimity of action in times of emergency.

Office Workers Organized

The American Federation of Labor drive to organize white collar workers in the motion picture industry was declared last week by the United Office and Professional Workers of America, CIO affiliate, to be a company union move. The CIO statement was issued in New York by Anne Berenholz, organizer.

"This attempt of the AFL comes on the heels of the collapse of company unionism in the motion picture industry," the statement said. "Universal Pictures Company hoped to stop the organizational drive of the CIO by setting up a company union. This effort failed and the membership of the Universal Employees' Guild voted to affiliate with the CIO.

"The Motion Picture Division of Local 16 has been carrying on effective organization work and now has substantial groups of members in every film office."

WRITERS EXPLAIN JOB'S VICISSITUDES

National Labor Board representatives at the Screen Writers Guild hearing in Hollywood heard frank descriptions of a writer's job from Grover Jones and Patterson McNutt, writers who were among the final witnesses called by counsel for Screen Playwrights.

Mr. Jones said Metro-Goldwyn-Mayer paid him $2,000 weekly to pep up jaded writers in conferences by telling them funny stories. He also told of a seven-months poker game at Paramount of which half the stakes went to underpaid secretaries of writers and expressed the theory that nobody knows anything about writing for the screen but that the man who puts up the best bluff can earn $3,500 a week.

"Screen writing," Mr. McNutt said, "is a ditch digger's job mentally. Every time you do a story you have a baby. You work 24 hours a day, sleep with it, and wake in the middle of the night. You may get an idea from anywhere, a barber, or out of the air."

Skolsky Writing for 'Mirror'

Sidney Skolsky, former comumnist for the New York Daily News, has been signed by the New York *Daily Mirror* to do a daily column on Hollywood. Mr. Skolsky was replaced on the *News* by Ed Sullivan.

Radio Affiliates and Musicians Agree

The trade agreement between the Independent Radio Network Affiliates and the American Federation of Musicians, after several months of negotiations, has finally been worked out by the federation's international council and the IRNA committee.

The agreement was completed at a meeting held in New York this week and is now in the hands of attorneys for both sides for final polishing and revision.

The agreement, in part, stipulates that the expenditure for the IRNA group for musicians' salaries is to be raised $1,500,000 annually. To this is to be added the $600,000 increase for musicians' salaries which the network key stations have agreed to spend annually.

Meanwhile the AFM met last week with the transcription and recording group to seek a settlement with them. A committee was appointed to handle negotiations. It is composed of Lloyd Egner, National Broadcasting Company; A. J. Kendrick, World Broadcasting Company; Jack Kapp, Decca Record Company; Sewart Sprague, Brinckerhoff Company; Francis J. Quillan, attorney for the World Broadcasting Company, and Merritt Tompkins of Muzak.

Film on LaGuardia Gets Early Booking

RKO Radio has set in the March of Time, in which is depicted the career of Fiorello LaGuardia as mayor of New York, for release Wednesday and Thursday in all of the neighborhood first-runs of the company's greater New York circuit. This will give the picture its first and only New York neighborhood showing prior to Election Day, November 2nd. It had been reported in New York newspapers that RKO Radio would hold up distribution until after Election Day for fear of political "reprisals."

Film executives this week attended a Hotel Astor luncheon of the Non-Partisan Theatrical and Motion Picture Division in support of Mayor LaGuardia and Thomas E. Dewey, running for district attorney in Manhattan.

A stage, screen and radio luncheon was held in the Hotel Victoria Thursday by the Theatrical Division of the Mahoney-Taylor-Schneider campaign, opponents of the LaGuardia ticket. Joseph Gransky is chairman of this division.

National Board of Review Magazine Issues Index

The National Board of Review Magazine this week issued an index of articles which had appeared in the magazine in the last few years. Arranged chronologically and by topic, the index covers various phases of the motion picture, including censorship, children and the motion picture, church and the motion picture, critical articles, critics and reviewing, dance and the motion picture, educational use, foreign lands, industry, junior review, libraries, literature, Little Theatres and special community use, museums, music, public, social values and book reviews.



treat from Moscow" by Messonier

Masterpiece!

And on the wider canvas
of the screen comes another
great masterpiece—



Masterpiece!

Greta Garbo as **MARIE WALEWSKA**

Charles Boyer . . as **NAPOLEON**

TALLEYRAND	REGINALD OWEN
CAPTAIN D'ORNANO	ALAN MARSHAL
COUNT WALEWSKI	HENRY STEPHENSON
PAUL LACHINSKI	LEIF ERICKSON
LAETITIA BONAPARTE	DAME MAY WHITTY
PRINCE PONIATOWSKI	C. HENRY GORDON
COUNTESS PELAGIA	MARIA OUSPENSKAYA
STEPHAN	CLAUDE GILLINGWATER
MARSHAL DUROC	GEORGE HOUSTON
SENATOR MALACHOWSKI	GEORGE ZUCCO
RUSTAN	NOBLE JOHNSON
CONSTANT	GEORGE GIVOT
ALEXANDRE	SCOTTY BECKETT
SENATOR WYBITCKI	HENRY KOLKER
COSSACK CAPTAIN	IVAN LEBEDEFF
ANNA	BODIL ROSING
COUNTESS POTOCKA	LOIS MEREDITH
COUNT POTOCKI	OSCAR APFEL
PRINCESS MIRSKA	BETTY BLYTHE
GRENADIER	GEORGE DAVIS
PERSIAN AMBASSADOR	DR. FERID
PERSIAN INTERPRETER	PASHA KHAN
TURKISH AMBASSADOR	CARLOS DE VALDEZ
STAPS	ROLAND VARNO
CAPTAIN LAROUX	ROBERT WARWICK
PRINCE METTERNICH	IEN WULF
MARIA LOUISA	JEAN FENWICK
BIANCA	ROSINA GALLI
LEJEUNE	RALF HAROLDE
DYING SOLDIER	VLADIMIR SOKOLOFF

And Thousands of others

Produced by BERNARD H. HYMAN
Directed by CLARENCE BROWN
Screen Play by Samuel Hoffenstein, Salka Viertel and S. N. Behrman

A Clarence Brown Production

METRO-GOLDWYN-MAYER

LITHO IN U.S.A.



"conquest" colossal!

read the reviews! reap the harvest!

(continued)



"'conquest' definitely a ten best! outstanding screen entertainment!"

"Superb acting of Garbo and Boyer and magnificent production send this over big. Definitely a Ten Best, scoring on all counts. First, the brilliant performances of Greta Garbo as the Polish Marie Walewska, and of Charles Boyer as Napoleon. Secondly, the powerfully dramatic and romantic story. Never has Greta Garbo appeared more glamorous, and seldom has she approached the dramatic fire and emotional intensity that she literally pours out in scene after scene. It is a great love story, as well as a powerfully dramatic document. The production has everything that makes for outstanding screen entertainment." —*The Film Daily*

"You'll thrill to 'Conquest'." —*George Fischer, NBC*

"Don't fail to see this latest and greatest film effort of the great Garbo. In this sumptuously mounted Metro picture she will again enthrall you with her magnificent artistry."

—*Gordon Fawcett, Fawcett Publications*



"vast audiences will give picture smash returns!"

"A great screen tale, told with greatness, is Metro's multi-million production 'Conquest'. . . superlative are the performances of Greta Garbo and Charles Boyer, with support of the same high calibre down through the handpicked cast—the kind of co-starring delivery the public and the critics have a right to expect from the full surge of Garbo's and Boyer's finest artistry. Neither has ever before reached these heights of dramatic power, and the spell they lay will remain long in the minds of the vast audiences which will give the picture smash returns! . . . As great also is the direction of Clarence Brown." —*Variety, (Coast)*

"One of the best of the season." —*Alexander Kahn, United Press*

"Exciting love story every woman will understand. Boyer's performance establishes a new romantic high...I've never seen Garbo in a better performance."—*Ed Sullivan, N.Y. Daily News and Syndicate*



"'conquest' one of the finest pictures I have ever seen!"

"It is one of the finest pictures I have ever seen. Both Garbo and Boyer gave top performances . . . I don't see how any actor will have the courage to play Napoleon after Boyer's perfect portrayal. It is the finest performance I have ever seen on the screen."- *-Ruth Waterbury, Photoplay*

"'Conquest' is indeed that for M-G-M. This romantic portrayal of Napoleon and Marie Walewska is a new triumph for the ever glamorous Garbo and always inspiring Charles Boyer."
—E. J. Smithson, Hollywood Magazine

"Overwhelmingly magnificent and impressive, here, by all odds, is one of the greatest pictures ever produced. Its artistry and magnitude would alone assure its financial success; but it wisely incorporates those elements of popular entertainment demanded in epical pictures by audiences —spectacle, speed and, above all, sex. This triumph, will live long in the memory of patrons and showmen." *—Associated Publications*



"a sovereign victory . . . . a veritable triumph!"

"A sovereign victory for quality and prestige of the films may be predicted when 'Conquest', starring Greta Garbo and Charles Boyer, reaches the screens of the country...This picture gives new meaning to the worn-out adjective lavish, supporting cast, settings, costumes, everything has been combined to create a new and distinguished cinema achievement...Garbo is amazingly beautiful—singularly adept and subtle in her portrayal. Boyer's Napoleon is a veritable triumph of sincere and painstaking care and authority. Director Clarence Brown has brought the production to a fine and glowing fulfillment." *—Edwin Schallert, Los Angeles Times*

"The great Garbo is." *—Jimmy Starr, L. A. Herald-Express*

"'Conquest' superb. Garbo is lovely and fragile...Her performance is exactly right."
—Virginia Wright, L. A. Evening News



"'conquest' beyond anything the screen has ever known!"

"M-G-M's 'Conquest' magnificent... stirring story of Napoleon's romance with Polish countess one of the screen's finest offerings... Regal magnificence beyond anything the screen has ever known surrounds great Garbo and Charles Boyer in this romance of Napoleon and the glamorous Marie Walewska . . . Intense, vibrant and eloquent biographical play . . . A tour de force from every angle... M-G-M has gone beyond all precedent in the making of this majestic production... Will challenge world-interest... A stunning pageant of European history is unrolled with consummate artistry and, at its centre, two compelling figures live again. Garbo and Boyer, co-starred, draw companion portraits that touch real greatness and whose sympathetic appeal is powerful." *—Hollywood Reporter*

"For 'Conquest' superb is the word." *—Motion Picture Daily*

"A truly great picture in every sense, with Garbo and Boyer giving beautiful performances. Brown's direction is magnificent. Without a doubt it is one of the finest pictures ever produced." *—Elizabeth Wilson, Silver Screen*



"boxoffice all the way!"

"Picture is box-office all the way . . . It is great woman's picture . . . Make a note to see Greta Garbo in 'Conquest' . . . Pick of the pictures." —*Warren Stokes, Jay Emanuel Publications*

"Great Garbo's latest picture 'Conquest' will please all lovers of screen spectacles. Clarence Brown's direction is impressive throughout." —*Louella O. Parsons*

"Lavish, beautifully produced. Garbo excellent. Boyer, the best I have ever seen." —*Sheilah Graham, Nana Syndicate*

"Unusually fine picture." —*Robbin Coons, Associated Press*

"A great stirring drama with Napoleon and Walewska consummately brought to life by Boyer and Garbo." —*Harrison Carroll, King Feature Service*

"Best Garbo picture I have ever seen." —*Milton Parker, International News Service*



"m-g-m's 'conquest' the best picture of this year!"

"'Conquest' the best picture of this or any other week this year. Most poignant historical love story every told or seen. A picture like this comes along to revive our childlike faith in the movies as an art and the best entertainment in the world. Garbo—in this—climaxes her career with a performance which forever establishes her as the Eleanora Duse of the screen. Boyer as Napoleon at last finds a role in which his tremendous powers and talent have full scope. Clarence Brown has turned out a fine picture. It will set Metro's trademark as the highest quality and give them priceless prestige for years to come. It's the sort of picture one can go and see two or three times with pleasure every time . . . so run, don't walk to the nearest entrance of any theatre which plays Garbo and Boyer in M-G-M's 'Conquest'." —*Lloyd Pantages, NBC*

in brief, it's time for new box-office records!

THE HOLLYWOOD SCENE

A News Source

Statistics gathered from the Motion Picture Producers Association and the several studios reveal that over a three-year period the number of photoplay editors and special story writers who visit Hollywood in search of material with which to interest their readers has increased by 135 per cent. This is in addition to the number of writers from New York and a score of other cities who have assigned their reporters here permanently in order that they might get first hand information.

Going over the records at MGM, it is found that 54 photoplay editors visited the studio in 1935 for special stories. In 1936, the number more than doubled, as 112 checked in. The all-time record was set this year when 131 editors and special writers were received.

One-third of this number are repeat visitors, correspondents who have returned annually for one, two or three years. Although regular newspaper observers who come from every corner of the land dominate in the number of visitors, the magazine field also has been well represented. Such publications as *Saturday Evening Post, Fortune, Ladies' Home Journal,* the Conde Nast and Hearst publications as well as *Collier's* and *Sunset* magazines, have sent members of their editorial staffs to the film capital.

While studios directly service practically every newspaper in the land with hundreds of thousands of words daily, the importance of having locally known commentators journey to Hollywood is inestimable.

The Light Season

Usually, at this season of the year, production slows down. The studios, which must plan weeks and months ahead, have long since completed the showcase pictures which are scheduled for the holiday period and will be released during the winter months. Consequently but eight new films were started and only five finished in the past week. Included in the new work, however, are two or three being planned as follow-ups of the already completed big picture program.

At Twentieth Century-Fox, two productions started. The first, "Blonde Moll," currently considered an average picture, will have Ricardo Cortez, Phyllis Brooks and Lyle Talbot as its headliners. Bert Levy is directing. On the other hand, mainly because of the success which has been won by earlier pictures featuring the same star, "Hot and Happy" is a subject of more important consideration. As Roy Del Ruth directs, Sonja Henie is being starred with Don Ameche, Ethel Merman, Jean Hersholt, Cesar Romero and the Condon Brothers, currently listed as the principal supports. Further cast assignments will be made.

Warners Also Start Two

Two pictures also were started at Warners. The leading players in "A Slight Case of Murder" are Edward G. Robinson, Jane Bryan, Willard Parker and Edward Brophy. Frank Lloyd is the director. Bette Davis, Henry Fonda and George Brent have been teamed to feature "Jezebel,"with Walter C. Kelly and Fay Bainter heading the support. William Wyler is directing.

Columbia began work on "Wonder Child." With Benjamin Kline directing, the cast includes Edith Fellowes, Leo Carrillo, Jacqueline Wells, Scott Colton, Thurston Hall, Margaret Irving and Inez Polange.

For Twentieth Century-Fox release, Sol Lesser started "Tarzan's Revenge." It will present Glenn Morris, Eleanor Holm, George Barbier, C. Henry Gordon and Hedda Hopper. D. Ross Lederman is directing.

Universal started "International Spy." Featured players are William Hall, Jane Wyman, Esther Ralston and Robert Warwick. Joseph Lewis is the director.

"A Family Vacation" began at MGM with George B. Seitz as director. Cast assignments are Lewis Stone, Cecelia Parker, Mickey Rooney, Charley Grapewin, Sara Haden, Fay Holden, Ann Rutherford and Eleanor Lynn.

Monogram Finishes Two

Two of the completed productions are credited to Monogram. In "Ranger Valley," produced and directed by R. N. Bradbury, Jack Randall, Lois Wilde, Charles King, Earl Dwire, Jimmy Aubrey and Ernie Adams will be seen. "The County Fair," which Howard Bretherton directed, will present John Arledge, J. Farrell MacDonald, Fuzzy Knight, James Butler and Mary Lou Linder.

At Columbia, "Start Cheering," which formerly was titled "College Follies of 1938," was finished. The revue will present Walter Connolly, Jimmy Durante, Raymond Walburn, Gertrude Niesen, Joan Perry, Charles Starrett, Ernest Truex, Virginia Dale, Hal LeRoy, Broderick Crawford, Charles Chase, Romo Vincent, Jimmy Wallington, Gene Morgan, Thurston Hall, Arthur Hoyt, Minerva Crecal, Jeni LaGon and the Four Blackbirds, the Three Stooges and Johnny Green and his orchestra. Albert S. Rogell directed.

Universal finished "A Prescription for Romance." It will feature Mischa Auer, Wendy Barrie, Kent Taylor, Dorothea Kent, Frank Jenks, Henry Hunter and William Lundigan. S. Sylvan Simon directed.

Warners finished "Penrod and His Twin Brother." Billy and Bobby Mauch are starred in the title roles with Spring Byington, Charles Halton, Jackie Morrow, Bennie Bartlett, Frank Carven, Billy Wolfstone, Philip Hurlic, Max Wagner, Eddie Collins, Bernice Pilot, Donald Hulbert, Jerry Tucker and Jack Cunningham in support. William McGann directed.

PARAMOUNT SIGNS JOHN AND ELAINE

John Barrymore and his wife, Elaine Barrie, whose romance the newspapers a year ago gave a Shakespearean tinge, and twinge, with a "Caliban" and "Ariel" word overture, are being united on the screen by Paramount with three-year contracts, signed last weekend.

William LeBaron, managing director of production, says the two will be cast in Marlene Dietrich's "French Without Tears," with Miss Barrie as the "other woman."

After "French Without Tears," according to Mr. LeBaron, Mr. and Mrs. Barrymore will be co-starred.

Barrymore has just completed a comedy role in "True Confession" and follows with "Romance in the Dark."

"French Without Tears" will be Miss Barrie's first feature picture appearance. She has appeared in one short, an independent production entitled "How To Undress Before Your Husband." It has not been shown in New York.

Cartoon Staff

With completion of the new two story cartoon building in Culver City, Cal., Metro-Goldwyn-Mayer last week announced the complete staff assembled for this new division of the studio. In addition to Harry Hirshfield, humorist and creator of the comic strip "Abie Kabibble," who will work on cartoon ideas, the staff includes 29 key men. Cartoon directors comprise three men, Robert Allen, William Hanna and Isadore Freleng. All were formerly with Harman-Ising, while Mr. Freleng also has had experience with Mintz, Disney and Schlesinger.

C. G. Maxwell, formerly with Disney and with Harman-Ising, is production supervisor. Edmund Schultz, who has been with Mintz and Universal, becomes head of the in-between department, and L. S. Goble is head of painting and inking. Story gag men include "Pinko" Colvig, formerly with Disney; Ray Kelly, formerly with Van Beuren; Kin Platt, who was with Disney; Henry Allen, formerly with Harman-Ising; Joseph Barbera, formerly with Terrytoons, and Allen Freleng, formerly with Schlesinger. Bert Lewis, who for six years scored cartoons at the Disney lot, is in charge of music, E. J. Moore is in charge of the camera department, and Charles Thorsen is head of designing original characters and settings.

Animators are Ben Clopton, Sam Stimson, Carl Meyer, Bill Nolan, A. J. Zander, Richard Bickenback, and Cecil Surry. Jack J. Stevens has been signed as cameraman, and F. McAlpin as sound technician. Willie Hopkins and Earl Karpe will handle finish layouts. Other layout men include Ernest Nordli, Dan Gordon and George Gordon.

The first MGM cartoon series under the new expansion program will be the syndicated feature "The Captain and the Kids."

ELIMINATION OF "FAKE" BENEFIT SHOWS PLANNED

Theatre Authority Seeks to Include Screen, Radio and Musical Artists

Elimination of all "fake" benefit shows throughout the country is the expressed aim of the New York Theatre Authority's proposal to add to its membership roster the names of all players associated with the Screen Actors Guild, the American Guild of Musical Artists, the American Federation of Radio Artists and the American Federation of Musicians.

All four organizations have been apprised of the plan and the officers have indicated they favor it, according to Alan Correlli, authority secretary. Definite action is expected to be taken when each organization's board of directors meets within the next two or three weeks, Henry Jaffe, attorney, said. He predicted adoption of the plan by all groups.

At the present the Authority exercises control over benefit shows in which members of Actors Equity and the American Federation of Actors participate. With the addition of the other four organizations, the Authority would be in a position to block any benefit show which is not being staged for a legitimate cause, said Mr. Jaffe, who is counsel for the radio and musical artists' organizations.

As an example of one practice the amalgamation would eliminate, Mr. Jaffe pointed out that as matters now stand a promoter, unable to obtain the Theatre Authority's sanction, often turns successfully to one of the groups not associated with the Authority.

Pay 15% to Authority

The plan has been in operation in New York for several years, Mr. Correlli explained, with the result the number of benefit shows has been greatly reduced. Those that are authorized by the Authority pay 15 per cent of their receipts to it.

As Mr. Correlli explained the operation of the organization, all the moneys collected are distributed among charitable organizations caring for indigent actors and actresses. During its existence, the Authority has collected and distributed about $50,000, Mr. Correlli estimated, pointing out that operating expenses are confined to his salary, that of his secretary, and the cost of maintaining the office in New York City.

Under the national plan, although details have not yet been worked out, the officers and representatives of the three organizations probably would be used to check on benefits throughout the country and collect the Authority's 15 per cent of the gross, Mr. Jaffe said.

Must Account for Expenditures

Another point in favor of the expansion, Mr. Jaffe said, is the fact that actors and actresses appearing at benefit performances are assured they are indirectly aiding a theatrical charity organization. When the fund is distributed, Mr. Correlli explained, each organization is obliged to submit a financial statement showing how the money was expended. No part of the Authority's contribution, he continued, may be used for operating expenses; it must all go to the persons being aided by the organization.

The non-appearance rule also would apply to socalled "celebrity nights," to which patrons are drawn by the use of stars' names.

Stock Changes Recorded in Grand National, Paramount

Disposition by Stanton Griffis, New York, member of the Paramount board of directors, of 23,000 three and one-quarter per cent Paramount convertible debentures through Hemphill, Noyes and Company, in August, were reported last week by the Securities and Exchange Commission at Washington in its semi-monthly summary of the transactions of corporation officers and directors in the stocks of their companies.

A report for July filed with the Commission showed that Mr. Griffis disposed of 23,000 debentures in that month also, and that his holdings in that class of security have been reduced from 88,000 at the beginning of July to 42,000 at the close of August.

The SEC also reported that Jack Barnstyn, New York, officer in Grand National Films, acquired 1,000 shares of the company's common stock during August. Mr. Barnstyn became an officer of the company on January 12th last, at which time, he reported, he held no securities.

"International Day" Is Held by AMPA

This week's luncheon-meeting of the Associated Motion Picture Advertisers, held Thursday at the International Casino, in New York, was designated as "International Day," with the following guests invited: Sir Gerald Campbell, British Consul-General in New York; David M. Dow, Secretary of the Commonwealth of Australia in the United States; Douglas C. Cole, Canadian Trade Commissioner in the United States; Eugene P. Thomas, President of the National Foreign Trade Council; Right Honorable R. W. Close, K. C., Minister in Washington for the Union of South Africa; Charles B. Cochran, London theatrical producer; Herbert Wilcox and Anna Neagle, producer and star of "Victoria the Great"; Leslie Banks, co-star of the Theatre Guild's "To Quito and Back"; Humphrey Lee, President of the British Club in New York; R. H. Noonan, President of the Canadian Club; Ned Depinet, President of RKO, and C. C. Pettijohn, of the MPPDA.

Representatives also were invited from the various British societies in New York, including the St. Andrew's Society, Canadian Society, Canadian Club, Canadian Women's Club, British Club, Daughters of the British Empire, St. David's Society, British Great War Veterans of America, St. George's Society, British Luncheon Club, British Overseas League, British School and University Club, Ulster Irish Society and the British Empire Chamber of Commerce in the United States.

Mexico Denies Backing Films

by JAMES LOCKHART
in Mexico City

The Mexican labor department announced recently that it is not in the motion picture business in any of its for-profit phases in denying reports that it is backing some productions being made by Mexican companies. The only films the Government sponsors, says the labor board which has jurisdiction over all work matters, are shorts that depict public works, industrial and agricultural progress, and scenics that are designed to stimulate tourist traffic.

The Argentine is looming as a first rate market for Mexican motion pictures, according to the Mexican Ambassador at Buenos Aires, who has informed the ministry of foreign relations that pictures made in Mexico, as well as Mexican screen and radio stars, chief among them Tito Guizar, are doing very well in the land of the pampas.

Mexican producers are spending more for production, now being convinced that it is good box office to present high grade pictures. Some three years ago $15,000 per feature was considered a near bankruptcy figure. It was, but not the way the producers figure, for there was very little public demand for cheap films. Now $40,000 is about the average cost for a feature and the price is expected to soar, now that the public, in larger numbers, is willing to pay from 40 to 55 cents to see home made pictures.

Radio entertainment has been pepped up with the introduction of girl announcers, a novelty for these parts. Two large Mexico City stations have pioneered in this radical departure. It was predicted that the innovation would be short lived as everyone was so accustomed to male voices. The girls, who were chosen for pleasing voices, carrying power, personality, diction and other qualities have proven popular and apparently have firmly established themselves on the radio.

The Mexican Radio Experimenters League has founded its first air station, a 100-watt unit operating on a 7,104 kilocycle frequency.

Attendance in China 60% Off, Says Britton

Attendance at the film theatres in the six leading cities of China is 40 per cent of normal, according to Leon Britton, general manager of Peacock Motion Picture Company, distributors of RKO Radio product in China, with headquarters in Shanghai. Mr. Britton is in New York on business and will return to Shanghai next month.

China has 180 theatres wired for sound, he said. Admission to first run houses runs from 60 cents to $2 in silver (Mex.), or 17 to 60 cents in American money.

Southio Acquires Warner Houses

Southio Theatres, Inc., a Paramount subsidiary, with headquarters at Hamilton, Ohio, has taken over the Kentucky and State theatres, at Danville, Ky., formerly Warner operations.

600 EDUCATORS ACT TO BRING FILMS TO CLASSROOM IN SOUTHERN STATES

Audio-Visual Education Conference Is Voted Permanent Status; MPPDA Finds 849 Shorts Available for Schools

The movement to place motion pictures in America's classrooms as a teaching and learning medium to supplement text books spread this week over a wide area in the South, encouraged by 600 registered educators and authorities on the school films subject, who met in Atlanta for the first Southern Audio-Visual Education Conference.

In New York, individual board members of the Motion Picture Producers and Distributors of America, following their quarterly meeting of two weeks ago, were studying the confidential report of the MPPDA's special committee of educators, on the progress to date of the Hays plan to place the organized motion picture industry in the educational films field.

While nothing tangible has been set up in the matter of distribution, the MPPDA's directors heard the educators' committee report that 849 short subjects from the vaults of major distributors were found to be suitable for school use without any changes, out of a total of 1,500 subjects reviewed between May 1st and October 15th.

Meanwhile, Harry M. Warner, president, Warner Brothers; Stanton Griffis, chairman of the executive committee of Paramount Pictures, and E. W. Hammons, president of Educational Film Exchanges, will proceed as an MPPDA distributor-membership committee to study ways and means for the industry's actual invasion of the field.

U. S. Department Making Study

In Washington, the Motion Picture Division of the United States Department of Commerce, under supervision of Nathan Golden, is progressing with a nationwide government study of both the educational and the non-theatrical fields as they relate to films.

In an effort to gather "fairly accurate figures" as to the size and scope of this particular phase of motion pictures, the Commerce Department now has questionnaires in the mail intended to reach producers, distributors, laboratories and manufacturers of film and motion picture equipment in the 16mm. and 8mm. fields.

Some idea of the varied interest of educators and others in school films and the extension of that work may be gleaned from the wide assortment of subjects taken up at last week's Southern Audio-Visual Education Conference. Principal speakers and their topics were:

"The Motion Picture—A Great Teaching Medium," by Dr. B. H. Darrow, educational director, Buffalo *Evening News* Radio Station; "Seeking New Educational Objectives Through the Use of Films,' 'and "Teaching Motion Picture Discrimination to Children and Youth," by Dr. Edgar Dale, director, Bureau of Educational Research, College of Education, Ohio State University, Columbus, Ohio; "Recent Developments in the Use of Visual Aids to Instruction," by Dr. Ellsworth Dent, educational director, Victor Division, Radio Corporation of America; "The History and Present Status of Instructional Sound Films," by Dr. H. A. Gray, Research Associate, Erpi Picture Consultants, Inc., New York; "The Educational Motion Picture Policy and Program of the United States Department of the Interior," by Fanning Hearon, director, Division of Motion Pictures, U. S. Department of the Interior, Washington, and "New Developments in Educational Motion Pictures," by Donald P. Bean, director, University of Chicago Press.



AT THE SOUTHERN AUDIO-VISUAL EDUCATION CONFERENCE AT ATLANTA. At the microphone: Dr. Edgar Dale, director of the Bureau of Educational Research, College of Education, Ohio State University, Columbus. Front row: Dr. J. C. Wardlaw, director of the Division of General Extension, University System of Georgia; Franklin Dunham, educational director of National Broadcasting Company; Fanning Hearon, director of the Division of Motion Pictures, U. S. Department of the Interior, Washington; Dr. Ellsworth Dean, educational director, Victor Division, RCA Manufacturing Company; and Dr. B. H. Darrow, chairman of the radio committee of the National Congress of Parents and Teachers, and educational director of the Buffalo Evening News *radio station. Back row (l. to r.): Donald Bean, director of the University of Chicago Press; Dr. R. A. Gray, research associate, Erpi Picture Consultants; and Lambdin Kay, director of the Atlanta* Journal *stations, WSB and WAGA. (Photo by Atlanta* Journal.*)*

Closer Relations Sought

Dr. J. C. Wardlaw, Conference chairman and director of the University System of Georgia Division of General Extension, opened the three-day meeting with the statement that the purpose of the conference was to promote visual education in the schools and bring a closer working relation among the schools, films, radio, and related industries.

The interest in this field was evidenced by the 600 registrants, and the daily attendance of over 1,000 at the meetings, which consisted of addresses by the leading educators in the field, musical selections, demonstrations of films, and exhibits. The Atlanta *Journal* hour broadcast the conference from the floor of the conference room over its stations, WSB and WAGA.

Fanning Hearon, the only member of the Federal Government on the Atlanta program, also exhibited his two-reel sound film, "Price of Progress," the tragedy of the white man's destruction of America's natural resources.

Mr. Hearon, described as one of that little group of young men in government seriously concerned with "doing something" about the new business of producing documentary motion pictures, asked about the effect of this new visual education movement on the film industry, said:

"It is a healthy condition and the industry should be pleased. This new interest in a new type of film can lead only to more business in the production of films to meet the steadily increasing demand. The production units now trying to meet the demand, the government agencies and the companies doing commercial shorts haven't a chance to fill the orders when they really start coming in. And they will come in, because all over the country these visual education conferences are being held and ideas and plans are taking form.

"As one striving to make entertaining educational films to cope with the new order of things in the colleges and schools, I warmly welcome the motion picture industry to our midst as a friend of many folks working in it and as one who recognizes Hollywood and her subsidiaries as the greatest motion picture makers of all time."

Dr. Gray of Erpi Picture Consultants said he believed that "the production and distribution problems of the theatre and the school field are separate entities and should be dealt with accordingly, since the motion picture industry cannot be expected to assume the responsibility for educating the nation."

The most certain way to assure an increasing and adequate supply of educational films suitable for the school class rooms was for the schools to make the most extensive use of the material now available, said Dr. Dent of RCA.

Mr. Dent added that the teachers need have no fear that the increased use of motion pictures and other audio-visual aids will eliminate or reduce the need of their services. On the contrary, he said, proper use of these media will increase the students' interest in the subjects and will create the desire for more voluntary

(Continued on following page)

SCHOOL FILMS STUDIED

(Continued from preceding page)

reading, which, in turn, will result in the asking of more questions.

One of the developments in the audio-visual field is the lack of "Type Abstence," Dr. Dent said. "In other words, a photograph has not been displaced by the glass slide. The film slide has not replaced the glass slide, the silent motion picture has not displaced the projected still picture, and the sound picture has not replaced the silent film. There seems to be a definite place for each of these aids in the educational scheme."

Director Bean of the University of Chicago Press, in his address on New Developments, declared, "It is surprising that the main obstacles to the development of the proper use of the entertainment film itself, in the schools, in the past have been school people and the motion picture industry. Opposition on the part of the industry to the widespread use of feature pictures in schools is, of course, fundamentally a desire not to jeopardize entertainment outlets in favor of less lucrative financial outlets. This accounts for their slowness in releasing feature subjects to schools in 16mm versions.

"School people themselves have been, in my judgment, the main obstacle to the proper use of the entertainment film in school work. Teachers who would otherwise strongly oppose the introduction of any extraneous material into the classroom have disrupted school work and herded several classes of children into dark, crowded rooms to see second-class entertainment programs and comedy and advertising films with almost studied stupidity, either from the entertainment or the educational point of view. Entertainment film should be used as entertainment, and the time and place of the showing arranged separately from regular school work while school films should be carefully selected and shown at the proper time in the regular classroom.

Cites Product Available

"I hear some of you object that the proper kind of entertainment material is not available in 16mm. version, and I admit that such material has been scarce. In that connection you will be interested that Films, Incorporated, has announced the addition of twenty-five full-length features to its library for school distribution, including such important films as: 'Alice in Wonderland,' 'Little America,' 'Mrs. Wiggs of the Cabbage Patch,' 'Dr. Jekyll and Mr. Hyde,' 'Peter Ibbetson,' 'So Red the Rose' and 'The Crusades.'

"If your school needs social programs the films are now available, and I don't think I need to emphasize again my feeling that it is important to keep such showings distinct from classroom work. The showing of entertainment films in the classroom should, in my judgment, be limited to films that are carefully selected from the point of view of subject matter of that particular class. Most entertainment films need to be abbreviated or edited for such classroom showings."

"There are two very significant recent developments along this line," Dr. Bean continued. "The MPPDA have recently announced access to their vaults on behalf of an Advisory Committee of Educators, headed by Mark A. May of the Institute of Human Relations at Yale."

The implication of this announcement was that after the Committee had previewed the feature material and short subjects of commercial film producers, some arrangements would be made for release of such as were found adaptable for school use under conditions that would not jeopardize their release to commercial exhibitors. Further announcements of the results of this Committee's evaluations will be watched for with considerable interest, it was said at the conference.

Paramount Series Listed

The other development which the educators called of special interest in this connection was the announcement by Paramount of a series of educational shorts edited for school work from current feature releases.

"Some of you," said Dr. Bean, "have seen the first two of these releases, 'The Spirit of the Plains,' adapted from 'The Plainsman,' and 'Seeing Salem.' 'Men and Oil,' the third release in this series, has been adapted from the current feature, 'High, Wide and Handsome.' All these films will be useful for school work. The producer, of course, hopes that they will have publicity value for the features on which they are based. If Paramount continues to consult school people and to prepare films as valuable for school work as 'Men and Oil,' I predict that they will be widely used in schools and will be sufficiently valuable as publicity to lead other producers to follow suit."

The conference closed with a resolution to make a permanent organization of the association, which was organized in August by a group of thirty southern educations, and with the drafting of a resolution for continuance and enlargement of the field of audio-visual education.

The Conference voted to petition Governor E. D. Rivers, to "ask the state of Georgia to give moral and financial support to such a motion picture program for the State as the Department of the Interior has for the nation, and that the Division of Motion Pictures of that Department be urged to assist in planning and aiding such organizations.

British Film Must Be British: Wilcox

The one and only way in which British pictures "can win a place in the elusive American market and gain international appeal is by being out and out British in tone," Herbert Wilcox, producer of "Victoria, the Great," told the British Luncheon Club in New York Monday. Mr. Wilcox, Anna Neagle, star, and Charles De Grandcourt, co-author of the screen story, were guests of the Club.

"We British producers used to imitate Hollywood in our efforts to win world-distribution for pictures," Mr. Wilcox said. "That was the wrong way and 'Victoria the Great' has proved it to me."

Mr. Wilcox said that world distribution on all pictures he will make in the next 10 years is guaranteed by the contract he has just signed with RKO Radio.

The picture opened Thursday at the Radio City Music Hall, New York. Miss Neagle and Mr. Wilcox, who attended the opening, plan to attend the premieres of the picture in Washington, D. C., and in Hollywood.

Mr. Wilcox on Thursday invited motion picture and other persons to a midnight supper in honor of Miss Neagle, at New York's Ritz-Carlton Hotel, on the occasion of her departure from New York.

The picture is in its sixth week at the Leicester Square theatre in London.

Fox Purchase of Chase Holdings Meets Setback

Long standing negotiations for purchase of the majority of the common stock in Twentieth Century-Fox now held by the Chase National Bank of New York met another setback this week in the reiterated intention of T. L. Tally and the Corbar Corporation to press their action to set aside the Fox West Coast bankruptcy on grounds of fraud.

Joseph M. Schenck, Darryl F. Zanuck, William Goetz and other interests identified with Twentieth Century-Fox have been awaiting final clarification of this situation before proceeding with their deal for the stock acquisition.

Mr. Tally and Corbar Corporation have been pressing the litigation for months. A lower court held against them on October 11th and a rehearing sought before the United States supreme court was refused.

William Neblett, attorney for the plaintiffs, in a move to have the case tried in state courts on the ground that the federal court litigation failed on a jurisdictional issue, filed suit on the same basis in Los Angeles this week. The complaint charges that Fox West Coast Theatres on February 26, 1933, conveyed to Fox West Coast Theatres Corporation valuable and profitable properties and the next day filed a petition of voluntary bankruptcy proceedings.

E. W. Hammons Says Costs Increased 32.5% in Year

E. W. Hammons, president of Educational, said in New York this week that production costs for Educational short subjects had increased 32.5 per cent over last year. The added expense is attributed to labor and new salary regulations put into effect by the Screen Actors Guild.

Earlier in the season when the program was laid out, it was anticipated that the new season's product would cost approximately 20 per cent more than last year, but new conditions have been responsible for an additional 12.5 per cent, it was said.

Bush with Twentieth Century-Fox

Rodney Bush, former eastern advertising representative for Walter Wanger, last week joined the Twentieth Century-Fox advertising department, in New York. He succeeded John Thomas, who resigned to become associated with Batten, Barton, Durstine and Osborn, advertising agency. Mr. Bush's first assignment for Twentieth Century-Fox will be a special campaign for "Old Chicago."

The Midwest Talent Association, in Omaha, Neb., this week elected David B. Clifford president, and Penny Pennington vice-president, succeeding Dante Picciotti and Harry Brader. Mr. Brader is returning to the Minneapolis symphony orchestra as violinist, turning over the directorship of the Omaha civic orchestra to Mr. Picciotti.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Lucille Gleason rode out from her Hollywood home to the Republic Pictures studio the other afternoon to see how Jimmy Gleason, her husband, was getting along in his big new job of producer for Herb Yates. Jimmy's secretary told Mrs. Gleason that he was engaged at one of those not-to-be-disturbed conferences with the highest of the high powers. So the Missus sat around to await its conclusion.

One half-hour passed, then another, and no Jimmy. Impatient, Mrs. Gleason toddled over to stand under the transom of her husband's office door, heard absolute quiet, stormed in—and found friend husband knitting a sock!

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Ben Washer, press agent for Samuel Goldwyn at United Artists in New York, contributes to the Ho Hum Department with the announcement that "Archie Mayo, directing for Samuel Goldwyn, is due in New York on Monday. . . . Mr. Mayo's accommodations aboard the Twentieth Century are in Car 261, Bedrooms A. and M."

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Only in Hollywood would Director William Wyler go to work on a motorcycle, and Player Allen Jenkins show up mornings at the studio driving a one-and-one-half-ton truck.

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Charles Laughton, star turned producer, has reached the stage of unbelievable revelation in his new work for United Artists, in London. "One point that producing has made clear to me," he asserts, "is that the producer thinks."

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Columbia Pictures comes forward with the formal announcement that Joe E. Brown's first starring picture for the company will be entitled "Chinese Hooey."

Japan will probably voluntarily and immediately lift any and all embargoes aimed at American product—just for this single occasion.

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WAR NOTES:

Martha Raye, working for Paramount in Hollywood in "The Big Broadcast of 1938," plays the part of a jinx woman on a ship whose crew goes on strike against her. A sign in Chinese, reading "Put the Jinx Woman in the Laundry," was needed, so a Paramount sign painter had a Chinese "extra" paint the Chinese characters for him.

Fortunately for Paramount, Chinese Anna May Wong is appearing in the same picture. She saw the scene with the sign. She saw the sign. It read: "BOYCOTT JAPAN."

Vandalism at Paramount: Every item of Japanese art used to dress an art dealer's apartment setting for "Daughter of Shanghai" was found destroyed the other morning at the studio.

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A group of San Franciscans has proposed to the 1939 Golden Gate Exposition management that a lease be given to them at the fair for a concession where the public, paying ten cents per person, can step up and hold $1,000,000 in cash in their hands. The group figures that few persons have seen $1,000,000 and would pay a dime to boast they had.

If we are to believe the studio press agents, there's not a single prospect for the concession in all of Hollywood.

QUICK, WATSON, THE NEEDLE

When a call comes in for a doctor who may be attending the RKO Paramount theatre in Cincinnati, Manager Joe Goetz has the screen opening enlarged, and the message projected above the picture so as not to interrupt the screening.

The other evening "The Good Earth" had just gotten to the scene where O-lan, working in the field, apprises Wang, her husband, that she is going to have a baby. At that very instant, the screen was enlarged, and directly above the scene appeared the flash: "DR. MENDELSOHN IS WANTED."

Several doctors were needed afterward to bring the audience out of its convulsions.

The newspaper and trade press far and wide recorded the settling of the Freddie Bartholomew suit against Metro. They told how the studio agreed to pay the youngster $2,000 a week for 40 weeks of film work, and $3,000 weekly for six weeks of personal appearances annually—a total of $98,000. The contract, however, really goes further than the $98,000, for Freddie signed a separate contract, personally, with Louis B. Mayer, under which he is to receive from the corporation $1 a week pocket-money to spend on his own, on anything, at any time.

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It wasn't so many years ago that an attempt was made to establish New Orleans as a motion picture center. Some of the leading actors assembled for the purpose were Andy Rogers, Leatrice Joy Zeidler and "Baby LeRoy," known to his parents as W. W. Young, Jr. Rogers, Leatrice Joy and "Baby LeRoy" finally went on to Hollywood heights.

Today we return to New Orleans, to find Andy Rogers fighting hard in the Marine Hospital to remain among the living. Young Wally Young has culminated a most successful career as Tulane University's best cheerleader and now aspires to follow in the footsteps of his lawyer father. And news dispatches carry word from Hollywood to New Orleans that Louis B. Mayer has signed Leatrice Joy Gilbert, 13-year-old daughter of Leatrice Joy and the late John Gilbert, to an acting contract. She will make her debut, ironically, in "Benefits Forgot."

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Ambitious chap, that Gordon Conte, film salesman for Warners in Washington. "The Warner Spirit," new Warner sales department "house organ," edited by Sidney Honeywell Rechetnik, tells in its first issue how Mr. Conte "is competing for honors with his dad, who has won every drive put on by the Heinz Pickle Works!"

Those in Hollywood who saw the stormy straining-at-the-leash of Miss Grace Moore, while working for Harry Cohn and Columbia Pictures, will remember how close motion pictures and the opera came to an absolute severance of relations. Things quieted down, however—with the aid of the United States Marines. And the cordiality that has existed since between the two arts has been inspiring. But it may not last long, for Paramount is about to disrupt the entente cordiale. But vigorously.

Grand opera is about to be given a new reason—this time, a real reason, to protest against Hollywood's treatment of its operatic darlings. Calling Gladys Swarthout, Metropolitan Opera star, on a hurry-trip to its studios to appear in "The Yellow Nightingale," Paramount now informs the little lady, whose training was in the most dignified traditions of the "Met," that the script calls for her to be on the receiving end of one long and heavy barrage of over-ripe tomatoes, to be hurled by a group of expert marksmen just as hard as they can heave them. John Barrymore is in the cast, too, but Paramount insists that the tomatoes are for Miss Swarthout.

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Never any rest for the weary, the motion picture now is embroiled in an argument between Lily Pons and the opera, over skirts and brassieres and panties of feathers, which tickle.

The controversy started at the RKO Studios in Hollywood, when Miss Pons un-donned her operatic robes and donned three ounces of feathers to play the lead in "Hitting a New High."

Nobody complained—in fact, Miss Pons had an appreciative audience around the studio, until Pietro Cimini, the celebrated symphony orchestra maestro, left his podium in San Francisco for a visit to the studios. To his amazement, he discovered Lily, in her feathers, standing on top of a white piano and singing Polonaise from "Mignon."

Pietro Cimini fumed and stormed a denunciation. "Putting opera in tights seems unnecessary, undignified," he choked. "It's breaking faith with the opera," he charged, evidently forgetting that Mary Garden put "Salome" in less than tights.

But Miss Pons wasn't a bit ruffled. "I wasn't wearing tights," she retorted. "That was suntan powder."

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Sally Rand is in San Francisco for the dedication of that big bridge, and Jonas Perlberg, of Paramount theatres, wonders if she's gonna do a span dance.

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The blood-shedding efforts of the CIO and the AFL, and the insistence of Mr. Roosevelt on raising the standards of employers' relations with their bosses and establishing the rights of labor for all time, are beginning to show some real results.

The blue-blooded Nan Pierson Brooks Macy Brill, of New York society and now of Hollywood, announces that she has signed a contract to work as a player with Universal Pictures, and that Universal agreed, after much wrangling, to Nan's stipulation that she never, never, never dye her hair or pluck her eyebrows.

PLAN TO "DE-FREEZE" FILM TITLES IS APPROVED BY MPPDA'S BOARD

30,000 Titles Already Listed in Compilation of Names of All Pictures Ever Produced in the United States

Buried in the musty files of motion picture producers are 30,000 film titles, completely forgotten by many, dimly remembered by only a few.

Relegated to obscurity after at one time attracting thousands upon thousands of persons to the nation's theatres, many of the titles now are destined to be resurrected. Again marquees and billboards may carry such titles as "American Maid," "At First Sight," "At the Mercy of Men," "Battling Jane," "Beautiful Enemies," "Beloved Traitor" and thousands of others first used years ago.

The task of restoring the titles to the light has been undertaken by the Motion Picture Producers and Distributors of America, whose board of directors this week approved a resolution directing the title registration committee to "de-freeze" the titles of produced motion pictures, effective January 1st.

Compilation of a list of the names of all pictures produced in the United States since the beginning of motion pictures has been started, and already contains more than 30,000 titles.

No Bearing on Registration System

While affecting the titles of produced pictures, the resolution has no bearing upon the present title registration system. This means, the MPPDA explained, that producers still will be given a maximum of 18 months' protection on a registered title, and if, after that time, production has not started another company may step in and register the same title. This system has been followed for the last ten years.

But, although titles of produced films are to be "de-frozen," producers will retain a measure of protection through the setting up of a reserve list. Each title of an original story will be the sole property of the registrant for a period of four years from the calendar year in which the picture is produced. After that time, the producer may place the title on his reserve list, which gives him continued sole ownership until he elects to drop the title from the list. The reserve list is limited to 250 titles for each producing company. Those titles not on reserve lists will be available to others after the four-year period.

Exceptions to Plan

The MPPDA pointed out, though, that the "de-freezing" process will not include titles of copyrighted material such as the titles of books and plays that have been adapted to the screen. Titles in this category will remain the exclusive property of the registrant.

Albert W. Howson, chairman of the title registration committee, said his group has had the plan under consideration for some time and added that he believed it would work out to the mutual benefit of all companies.

The new plan is scheduled to go into effect January 1st and in the meantime the committee will decide on details of operation.

One of the first steps to be taken will be to have each of the companies submit the titles for its reserve list. The lists, it is expected, will include the titles of each company's outstanding pictures.

Tax Figures Show Gain for August

A general revival of theatrical attendance throughout the country in August is indicated by figures released by the Bureau of Internal Revenue showing that admission tax collections in September (representing business of the preceding month) jumped to $1,722,468, a gain of something over $123,000 as compared with the August total of $1,599,242, and $52,000 above the September, 1936, revenue of $1,670,044.

For the nine months ending with September collections aggregated $14,474,812, compared with $12,859,944 in the corresponding period last year, a gain of approximately $1,600,000.

In the third New York (Broadway) district, the bureau reported, admission tax collections jumped from $393,838 to $442,546 but were nearly $75,000 under the $517,180 collected in September, 1936.

The difference between the September collections and those of both the preceding month and the corresponding month last year were shown to be entirely in box office receipts. Taxes collected at the box office in September totaled $407,698 against $350,938 in August and $489,455 in September, 1936.

The bureau also said that revenues from free or reduced rate admissions totaled $546 in September against $2,651 the preceding month; tickets sold by brokers, $2,582 against $2,651; tickets sold in excess of the box office price, $555 against $498; permanent use or lease of boxes and seats, $210 against $270; and admissions to roof gardens and cabarets, $30,954 against $36,205.

The Virginia censor board this week reported that for the first three months of the fiscal year starting July 1 the board's receipts are running $1,701 ahead of the same period a year ago. The total is $9,720. The revenue is based on a charge of $2 per 1,000 feet of original film and $1 per 1,000 feet for duplicates.

Harry Foster, an agent in England who is affiliated with the William Morris agency in New York, arrived in New York last week to offer American producers a number of stories and plays held by Gaumont-British. Mr. Foster will go to the coast after a two weeks stay in New York.

Chicagoans Face New Electric Cost

by WILLIAM F. CROUCH
in Chicago

Chicago's Loop theatres may have to spend more than $500,000 in rebuilding or installing new electrical equipment if plans of the Commenwealth Edison Company to change electrical current in the Loop from the direct to the alternating type go through.

Legal counsel has been arranged for to present the views of the theatremen and other Loop businessmen regarding the change. As all areas outside the Loop have alternating current the Edison company is endeavoring to install the same type current in the downtown district.

Roy Faskett, Balaban and Katz technical expert, said that to change the electrical equipment in the Chicago theatre alone would cost approximately $100,000. All motors would have to be changed and motor generator sets would have to be installed in the projection booth and the entire electrical switchboard back stage would need altering. Other Loop theatres involved in the change are the Palace, Oriental and State-Lake. These houses, like the Chicago, have stage shows and the electrical requirements are more pronounced than in other Loop theatres.

In fighting the plans proposed by the Edison company theatremen and others interested, question the power company's right to make the change without agreeing to share in the expense of the changes. To date the company has offered no such assistance.

The State Street Association, one of the more progressive businessmen's groups in the city, is fighting the proposed plan and judging from the large amounts involved, if the entire Loop district is affected, a bitter battle will result before the plan is accepted or dropped.

Columbia, Pillsbury In Tieup

Columbia Pictures Corporation and the Pillsbury Flour Mills Company will conduct a tieup advertising campaign this season, for "The Three Stooges," Columbia's comedy team, and Farina, a product of the Pillsbury company. The Pillsbury campaign includes newspapers with a circulation of 10,000,000, a radio program over 35 National Broadcasting Company stations and displays in grocery outlets throughout the country. Columbia's program includes special childdren's matinees, premiums, sound trailers and advertising material.

M. F. Hepburn, recently returned to power as premier in the Ontario government, has appointed himself to the post of provincial treasurer, which makes him departmental head of the board of moving picture censors.

FIRST WEEK

Tremendous!

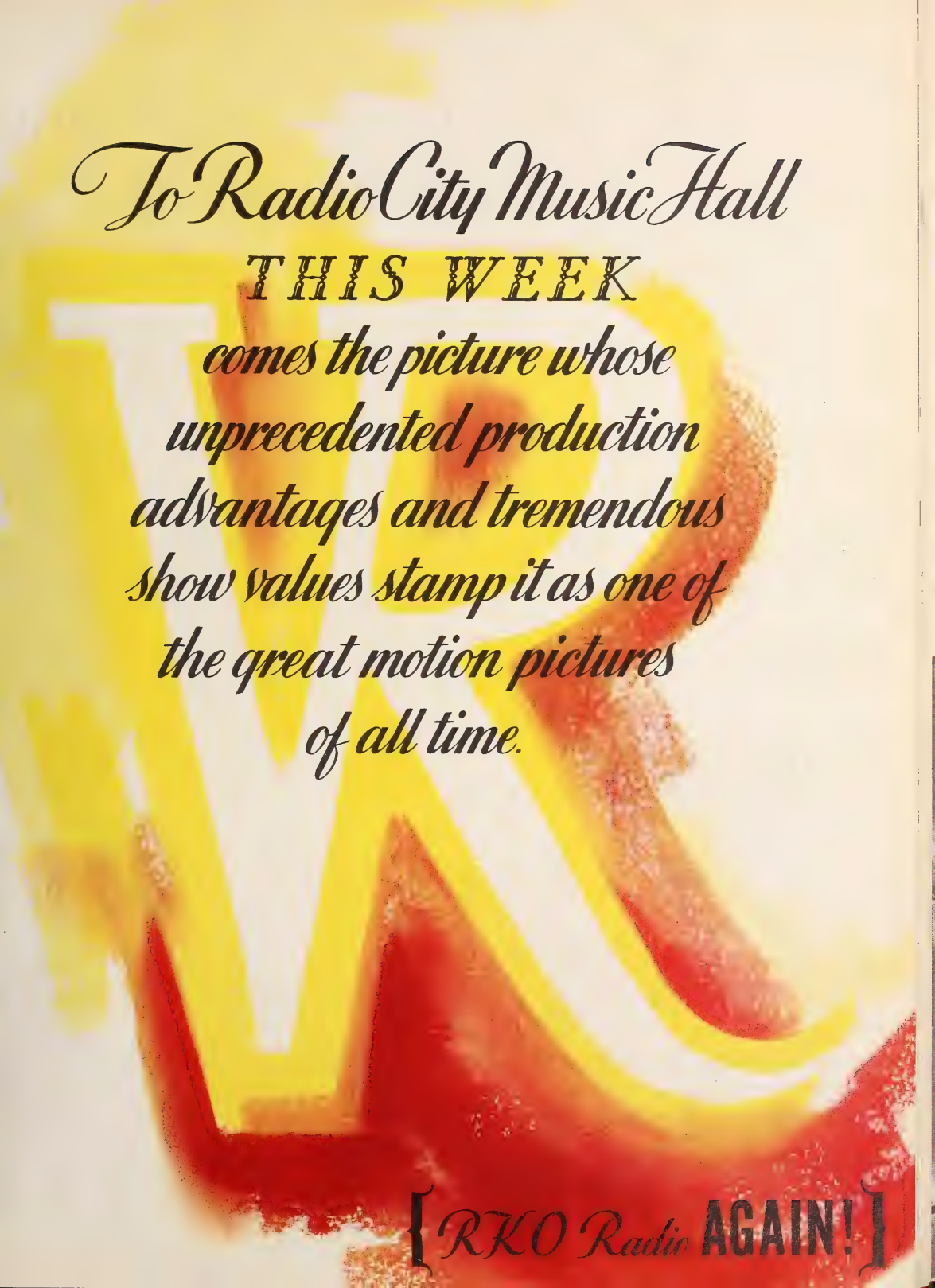
SECOND WEEK

Marvelous!

THIRD WEEK

Remarkable!

"*Stage Door*" THUNDERS OUT OF RADIO CITY MUSIC HALL TO LEAD THE BOX-OFFICE PARADE IN OTHER IMPORTANT KEY CITIES THROUGHOUT THE NATION! . . . MAKING ROOM AT THE WORLD'S LARGEST THEATRE FOR ANOTHER MIGHTY SHOW FROM RKO


To Radio City Music Hall
THIS WEEK
comes the picture whose
unprecedented production
advantages and tremendous
show values stamp it as one of
the great motion pictures
of all time.
{RKO Radio AGAIN!}

VICTORIA

More daring than the outposts of imagination!...Thrilling beyond the puny limits of fiction!...A mighty human drama with all the world a stage ...and all the people in it actors in a flaming pageant rolling headlong through the sixty years that shook the world!

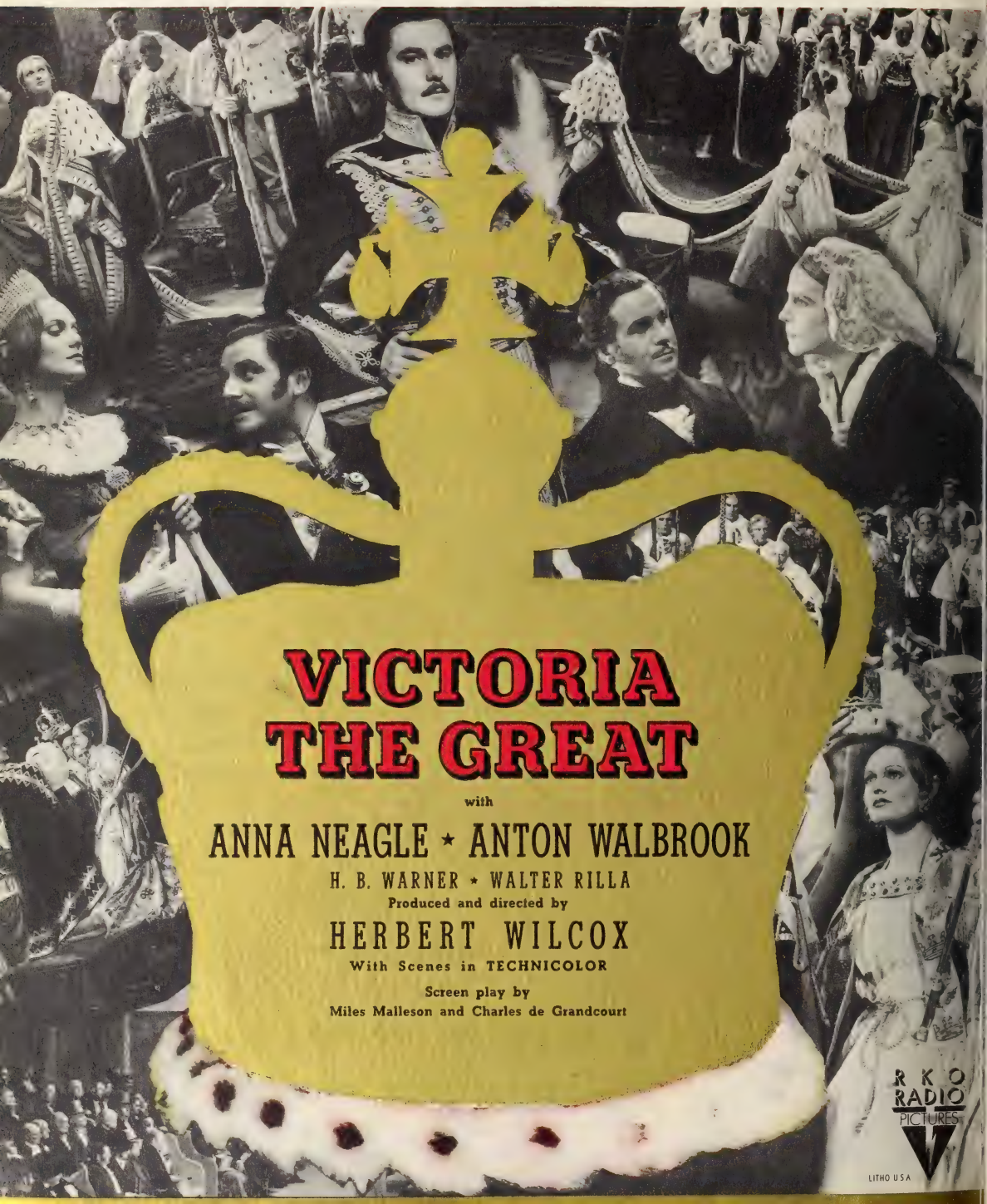


THE GREAT

History, yes . . . but more than history . . . the intimate record of a beautiful woman's romance . . . the story of a queen who loved as you and I . . . told against a moving background unbelievable in immensity, ungraspable in scope, unmatched in beauty and power!



A SHOW TO SENSATIONALIZE AND SELL WITH SMASH!...A ONCE-IN-A-LIFETIME CHANCE AT THE BIGGEST CROWDS YOUR THEATRE CAN PLAY TO!



VICTORIA THE GREAT

with

ANNA NEAGLE ★ ANTON WALBROOK

H. B. WARNER ★ WALTER RILLA

Produced and directed by

HERBERT WILCOX

With Scenes in TECHNICOLOR

Screen play by
Miles Malleson and Charles de Grandcourt

RKO RADIO PICTURES

LITHO U.S.A.

IN THE CUTTING ROOM

Charlie Chan at Monte Carlo

(Twentieth Century - Fox)

A Continuation

Norman Sproul, for a long time manager of the Fox theatre, Redondo Beach, Cal., said, "I'd rather play a Charlie Chan than anything." Although Redondo Beach lies in the immediate environs of Los Angeles, it is so isolated that it hasn't very much competition and consequently the theatre plays something like 600 pictures a year. Undoubtedly Mr. Sproul was eager to play the "Chans" for the simple reason that invariably they made money.

After about 15 or 16 of these pictures which feature Warner Oland (of late, he has not appeared in anything else), there isn't much can be said about the next one. If there is, and we pick at random, choosing MOTION PICTURE HERALD, Sept. 11, 1937, and turning to "What the Picture Did for Me," J. W. Noah, Liberty theatre, Fort Worth, Texas, said it when he commented "This clever Oriental has never forced us to put out the S.R.O. sign, but not once have we lost money on his pictures."

The showmanship value of an attraction could not better be established. The "Charlie Chans" do not lose money. In all Hollywood there is not a producer who would not swell up with pride until he burst could the same remark be made of his product. In all the pictures, Charlie is up against his "greatest" something or other. He always succeeds in such a way that people believe and understand him, and he succeeds in providing simply what is expected of all pictures—entertainment.

In "Charlie Chan at Monte Carlo," a resume of what happens is hardly necessary, Warner Oland will be accompanied by Keye Luke, Virginia Field, Harold Huber (fine in "Chan on Broadway"), Robert Kent, Sidney Blackmer, Kay Linaker, Edward Raquello and George Lynn. Robert Ellis and Helen Logan wrote the original, Charles Belden and Jerry Cady adapted, and Eugene Forde, who made "On Broadway" and "In London," is directing.

Release date: *November* 19, 1937.

Thoroughbreds Don't Cry

(MGM)

A Race Track Yarn

Not much guessing should be required to understand that this will be a race track picture, in background and in production effects which will make for exciting action. Thematically, however, it is the story of a boy's regeneration.

The locales are England and America, particularly the Santa Anita race track. Many famous horses will appear.

Based on a story by J. Walter Ruben, for which Eleanore Griffin did the screen play, the picture is being directed by Alfred E. Green, who, in his off-the-screen activities, is a devoted follower of the turf. That track authenticity, as well as quality of romantic, comic and human interest content, will be all that is expected is borne out by Green's record, which includes the handling of such films as "More Than a Secretary," "Here's to Romance" and many Edward G. Robinson pictures.

A young American jockey, holding only a poor opinion of an English youth of his own age, becomes an innocent tool of a gang of track crooks, throws a race and thereby causes the death of the English lad's grandfather. When things look bad for his erstwhile enemy, the jockey, influenced by some intimate friends, comes back to win the Derby, make friends with the boy he did not like and return with him to England.

Mickey Rooney is the jockey. The English youth is English Ronald Sinclair, whom MGM has been grooming as Freddie Bartholomew's successor if necessary. C. Aubrey Smith again has one of those sympathy winning character roles which he so expertly portrays, and Judy Garland and Sophie Tucker, outstanding in "Broadway Melody," are Mickey's friends. Supporting players listed are Forrester Harvey, Elisha Cook, Jr., and Lionel Belmore.

If all goes as expected, MGM may have in this a picture that has some of the qualities which made "Captains Courageous" and "The Devil Is a Sissy" so interesting.

Release date: *November* 19, 1937.

She's Got That Swing

(RKO Radio)

Comedy-Romance

Although much copy pertaining to character of story content and production values will be available, it appears that the names to be presented in "She's Got That Swing," which is not to be a musical, may be depended upon to carry a good share of the exploitation load.

It will be the fifth picture in which Gene Raymond and Ann Sothern have been co-starred, its predecessors having been "Hooray for Love," "Walking on Air," "Smartest Girl in Town" and "There Goes My Girl." It also marks the fifth film in which Victor Moore and Helen Broderick have been presented as featured players. Further, it will present such recognized comedians as Billy Gilbert, Parkyakarkus, last in "The Life of the Party" and "New Faces of 1937," and Solly Ward, whose work in "Flight from Glory" brought much favorable comment. Other players to be seen are William Brisbane, Jack Carson, Alan Bruce, Richard Tucker and Alec Craig.

Marriage for money is the motivating theme. A penniless society girl and a young millionaire are the central figures. The subject has been approached from a comedy standpoint. Creditors band together to finance the girl's matrimonial adventure. She does not care for the suitor they propose as a husband, but she does indulge in an on-again off-again romance with a personable lad who makes her marry him in spite of herself.

The production is based on an original story by Joseph Hoffman and Monroe Shaff. The screen play was effected by Harry Segall, credited with "There Goes My Girl" and "Super Sleuth," and Maxwell Shane, who did "Saturday's Heroes," "This Way, Please" and "You Can't Beat Love." It is being produced by Albert Lewis, maker of "The Gilded Lily" and "Meet the Missus," among many others, and direction is in the hands of Joseph Santley, who has done four more productions for RKO-Radio.

Release date: *To be determined.*

Penrod and His Twin Brother

(Warner Brothers)

Comedy and Melodrama

Although suggested by Booth Tarkington's characters, the original story used here was prepared by William Jacobs and Hugh Cummings. In a great many ways it is a followup on "Penrod and Sam." Not only will it have Billy and Bobby Mauch, who were in that picture in addition to being featured in "Anthony Adverse" and "The Prince and the Pauper," but it also will present "Rodney Butts," "Verman" and all the others of the Tarkington personnel.

Undoubtedly the production is being aimed at juvenile audiences although it is expected to have adult appeal as well.

"Rodney" gets "Penrod" and his dog into trouble. But "Rodney" is kidnaped by gangsters. Almost simultaneously "Penrod's" gang of Junior G-men discover another boy and dog who are the "spit'n' image" of "Penrod" and his pet. They go to work to find "Rodney," and discover that the other boy and his dog were responsible for getting "Penrod" into trouble. Carrier pigeons and the dogs play a great part in finding the boy and rounding up the kidnapers.

Grown-ups to be seen in support of the youngsters include Spring Byington, a fixture in the "Jones Family" series of Twentieth Century-Fox, Frank Craven, Charles Halton, Donald Hulbert, Max Wagner and Eddie Collins. The younger supporting contingent lists Jackie Morrow, Bennie Bartlett, Billy Wolfstone, Jerry Madden, John Perrone, Billy Lechner, Philip Hurlic and Ernie Wechbough.

The production is being directed by William McGann, who did "Penrod and Sam" and the current "Alcatraz Island."

Release date: *To be determined.*

Swing Your Lady

(Warner Brothers)

Comedy

Lest anyone be mistaken let it be known that this is to be a wrestling picture. It is to be a comedy wrestling picture and no more an expose of the art of bone bending than a musical picture as the title might lead one to suspect.

It may be that it will be a rather ribald comedy, as it seems that for a great portion of its way a barnstorming "world's champion" will wrestle a feminine blacksmith, but not in the ring. His wrestling with the lady will be confined to trying to convince her that he is in love with her. The actual wrestling will feature Nat Pendleton, who doesn't hold the present crop of wrestlers in any too great esteem, and a hulking bearded giant yclept Daniel Boone Savage, who goes around Los Angeles clad in overalls and khaki shirt, carrying a lantern no matter how bright the day, and accompanied by a mangy hound dog.

Pendleton's promoter is Humphrey Bogart, a half way comic in "Stand-In" and a thorough going menace in "Dead End." His trainer is Frank McHugh, who will have Allen Jenkins as his assistant. The feminine blacksmith is Louise Fazenda. The presence of these players in the film establishing the comedy keynote, that

(*Continued on page* 46, *column* 2)


"DID I FIX IT, OR DID I
"One dame throws this guy down when I
broke, see?... So I gets him another sw
only this one's sweetie happens to be
champ sword
dueler . . . And is
he jealous! . . .
Boy, some fun
and fightin'!"
DEEP-DOWN LAUGHS
AND SKY-HIGH LOVE
SONGS . . . with John Boles
in his most romantic singing form!
JOHN
BOLES
in
fight for


FIX IT!"
tells her he's
ell number—
the world's
JACK
OAKIE
Your Lady
with
IDA LUPINO
Margot GRAHAME
GORDON JONES · ERIK RHODES
BILLY GILBERT · PAUL GUILFOYLE
DIRECTED BY BEN STOLOFF
PRODUCED BY ALBERT LEWIS
Screen Play by
Ernest Pagano · Harry Segal · Harry Kusell
RKO RADIO PICTURES

Distributors Lose In Appeal from Argentina Ruling

by N. BRUSKI
in Buenos Aires

The criminal court of appeal has upheld the lower court decision of Judge Artemio Moreno committing for trial the members of the Argentine Film Distributors Association for violation of the anti-trust laws of the country.

The court also had imposed a bond of 15,000 pesos on the property of each member. Practically all the large American companies are members of the Argentine organization.

As a result of the decision, one of Argentina's leading evening newspapers, *La Prensa,* published an editorial severely criticizing members of the association.

"Notwithstanding that the Federal Constitution forbids the restraint of trade within the jurisdiction of the Republic, represses trusts, etc.," the paper said, " a monopoly had been controlling the exhibition of motion pictures, fixing prices and meddling in matters pertaining to the administration of the motion picture houses. . . .

"In view of the evidence brought against the motion picture monopoly in the case in question, it is imperative that the legal authorities should intervene, imposing the fullest penalities provided.

"The damage done by this monopoly is obvious and can be summed up in the admission prices the theatre-goers have been paying for several years, in the lack of freedom exhibitors have for preparing their programs and the subjection of the owners of theatres to conditions which in many a case have led them to bankruptcy."

So far in the proceedings, the defendants have not been permitted to present evidence but they will be entitled to when the case comes before the sentence judge.

There is no doubt that at this stage the association can prove to the satisfaction of the judges that there is no ground for the charges and that without the present organization and method of exploiting pictures the motion picture business cannot survive.

The association has published statements in the leading newspapers explaining how it operates so that the good faith of the people is not marred by news spread by those who condemn the existence of the organization.

The directorate of the association, upon whom fines probably will be levied, includes: Guy P. Morgan, United Artists; Harry Novak, Warners; Sigfried Bauer, M-G-M; John Nathan, Paramount; Charles Morgen, Columbia; Monroe Eisen, Universal; Adolph Wilson, Terra; Charles Glucksmann, Radio Lux, and Julius Joly of Joly Company.

The public prosecutor has asked sentences of 15 months' imprisonment or fines of 20,000 pesos each against the 18 defendants.

Salt Lake Wins Drive

Monogram's Salt Lake City exchange won the first prize of $300 as the office obtaining the highest percentage of quota in the national standing in Monogram's 10 week sales drive. Memphis was second, Albany third.

CUTTING ROOM

(Continued from page 43)

quality will be accentuated by the presentation of the Wheeler Brothers and Elvira, long featured in vaudeville and musical comedy. Others of more or less prominence in the production are Eddie Acuff, Leon Weaver, Olin Howland, Joan Howard, the juveniles Tommy Bupp, Sunny Bupp and Sue Moore, and Sammy White, who is included for a specialty.

Kenyon Nicholson and Charles Robinson concocted the original story which Joseph Schrank and Maurice Leo adapted. Ray Enright, a comedy specialist director, is handling the piece and Sam Bischoff is the producer.

Release date: Tentatively Dec. 12, 1937.

Daughter of Shanghai

(Paramount)

Melodramatic Adventure

Despite the topical significance the appellation might imply, this production will have nothing to do with or be in any way related to the warfare now being waged about Shanghai. In character it is a melodramatic adventure story based on the alien smuggling racket and the manner in which a Chinese girl, in alliance with a Chinese attache of the Immigration Service, breaks up the ring. Naturally a romantic thread—few producers nowadays dare to make a picture which does not contain some semblance of a love story—is woven into the melodrama.

Inasmuch as writing and adapting credits are yet to be decided upon, it is not, at the moment, possible to identify those who had a hand in creating the story. Still its theme is quite familiar. The director, Robert Florey, is a specialist in handling melodramatic material. His latest picture is the comedy "Mountain Music," but his recent career lists such works as "King of Gamblers," "Outcast," "Hollywood Boulevard" and "Preview Murder Mystery."

Undoubtedly the showmanship asset upon which exhibitors are most likely to concentrate is the fact that "Daughter of Shanghai" will mark the return of Anna May Wong to the American screen. She and Philip Ahn are the leads. In other cast assignments are such familiar names as Charles Bickford, Larry Crabbe, Cecil Cunningham, J. Carroll Naish, Evelyn Brent, Anthony Quinn, John Patterson, Arthur Hohl and Mae Bush. In addition several Chinese actors appear in minor character parts.

All the action takes place in America, the locations being San Francisco, New York, a West Indies Island and a ship bound for the Pacific Coast.

Release date: January 21, 1938.

March of Time On NBC Network

The March of Time Radio program has been transferred from the Columbia Broadcasting System to the blue network of the National Broadcasting Company. The program is broadcast through 40 stations.

The sole reason for the change, the company announced, was to obtain a better spot. The new time is 8:30 to 9 P.M., Eastern Standard Time, whereas over the CBS stations the program was heard from 10:30 to 11 P.M.

Guild Honors Young

The Screen Actors Guild last week in Hollywood voted that the best acting job for the month of September was done by Roland Young in "Topper." Donald Meek was adjudged the best supporting actor for his work in "Toast of New York."

Librarian Tells How Film Tieups Aid Book Reading

Tieups which exhibitors may effect with public libraries for exploitation of motion pictures are cited by Gretchen J. Garrison, of the circulation department of the New York Public Library, in an article published in the October issue of the National Board of Review Magazine.

In the story, entitled "The Library and the Films," Miss Garrison reports: "Librarians have watched with interest the filming of well-known books. In general, providing there is a definite connection, they are glad to call attention to worthwhile pictures by means of stills, scrapbooks of reviews, special 'Books and Films' exhibit corners, and occasionally, the showing of local theatre programs."

As to whether motion pictures decrease the reading of books, Miss Garrison comments: "No matter what the arguments on either side may be, there is always a noticeable demand for books from which films have been made, whenever such pictures are released.

"However, it is not always the story of the picture that is wanted. Readers are interested in film production and history, in motion picture photography, and in books about historical periods which have been the scenes of various films."

Children's reading, Miss Garrison wrote, is influenced by motion pictures and she supports the statement by quoting other persons.

"Miss Anne Carroll Moore, superintendent of work with children, does not believe that motion pictures have taken the place of reading for children," the article continues. 'They are, rather, a stimulus to reading,' she says . . .

"Miss Mabel Williams, superintendent of work with schools, says that the influence of films on reading is most noticeable among the students at vocation and industrial high schools. These young people are non-readers ordinarily, though their interest in motion pictures can be led to an interest in books from which films have been made. Through these films, they have become conscious of books and reading as a pleasurable experience."

UA Selling Away From FP Canadian

United Artists is selling away from Famous Players Canadian in Canada. Several deals have been closed by George J. Schaefer, vice-president and general manager of UA, with Loew houses and other independents.

Among the deals are: Orpheum, Montreal; Garrick, Winnipeg; Loew's, Toronto; Center, Ottawa; Empire, Quebec; Loew's, London; Strand, Calgary; Vanity, Windsor; Roxy, Saskatoon; Rex, Regina; Imperial, Moncton, N. B.; Orpheum, Moosejaw; Esquire, Brantford, Ontario.

The United Artists Denver exchange last week was awarded the Silver Spurs Trophy in the Jack Schlaifer Silver Jubilee sales drive.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Conquest

(MGM)

Historical Romance

More than five months of production time, and talent of every description, creative, artistic, technical and mechanical, were lavished upon "Conquest." Every effort was exerted in the intent that "Conquest" should be a big picture, that it should be screen merchandise of entertainment value that would return profits in proportion to the extraordinary investment made.

This production of the story of Maria Walewska and Napoleon has a history of its own. Greta Garbo read the Waclaw Gasiorowski novel and recommended it to the late Irving Thalberg as a picture for her. Subsequently the making of the story was assigned to Bernard H. Hyman.

Intensive exploratory and research work began early in 1936 and actual shooting commenced in February, 1937.

Hundreds of thousands of feet of film were photographed and several secret previews were held prior to its being shown to press audiences last Friday in the Four Star theatre, Los Angeles, and on Monday and Tuesday in New York.

"Conquest" will open at the Capitol theatre in New York on November 4th, following the two-week holdover showing of MGM's "Double Wedding." This is a deviation from the company's usual procedure of opening its outstanding pictures at the Astor theatre on a two-a-day, reserved seat basis.

In their customarily uninformed manner, Hollywood commentators explained the booking into the Capitol as a device to protect the Garbo prestige because, in the reviewers' judgment, Charles Boyer's performance was dominant. The commentators did not carry out their syllogism to the conclusion decreed by logic that the public would come to its decision on that and any other matters whatever the theatre chosen for the premiere.

MGM's current road show at the Astor, "The Firefly," closes at that theatre on Sunday evening, October 31st, under present plans, but it may continue until after New York's city election day, Tuesday.

United Artists has a lease on the Astor for the showing of "Hurricane," starting November 9th. At the same time it was pointed out that several other Broadway houses would be available were "Conquest" to be roadshown.

Another explanation advanced for the opening at the Capitol was that theatres need higher bracket pictures and to roadshow "Conquest" would tie up the production from general exhibition for two or three months. That would be sacrificing the prestige and grosses of roadshowing to satisfy requests from the field.

Eleven months were spent in preparation of the production, the home office said. Charles Whitaker, technical expert, was sent to Europe for research work upon which the construction of settings was based. The palace and ballroom of Prince Joseph Poniatowski, Polish patriot, in Warsaw, was "built to scale." Another massive set was a reproduction of Castle Finckenstein in Prussia where Napoleon and Marie Walewska lived.

Other sequences given special attention include the Retreat from Moscow, Elba, a ballroom sequence, and military reviews, in which 2,000 players were employed.

Ninety-one sets were constructed, ranging from a tiny room to a palace.

Other factors in the cost of the production were the remaking of several important sequences and the several delays before the return of Miss Garbo from a vacation in Sweden, the while an unusually large production and player staff drew full salaries.

Essentially, "Conquest" is behind-the-scenes romantic history. But, directly, it is a love story. Although there are more than 30 principal speaking parts, and thousands of extras, Greta Garbo and Charles Boyer dominate the production, and Boyer so dominates Miss Garbo that his performance is sure to establish him as a candidate for any or all of the year's "best actor" awards.

While the background of their love story is panoramic, its detailing is intimate. Poland and its liberation from the rule of the Czars was Marie Welewska's great passion. Conquest, power and the establishment of dynasties was Napoleon's. They met, this man and woman, and, as men and women do, they fell in love. That she might be near the "man of destiny," that her dream of Polish freedom might be realized, she parted from her husband, and Napoleon, who was not above gracefully accepting a ribbing from Countess Pelagia, found comfort in the companionship. Through the turmoil of war (always suggested by allusion) into the intrigue of Austrian, Polish and French courts, Marie followed Napoleon. Following the impressively reproduced retreat from Moscow, she rejoined Napoleon in Elba, where, for the first time, he saw the child of their love. She aided him in making his escape to the hundred days that culminated at Waterloo. With little Alexander and Laetitia, Napoleon's mother, she looked through a window as a British warship sailed for St. Helena, carrying the Emperor to exile and obscurity.

Under the direction of Clarence Brown this love story, which Helen Jerome dramatized, and Samuel Hoffenstein, Salka Viertel and S. N. Behrman adapted from the Behrman adapted from the Gasiorowski novel, comes up on the screen as an appealing thing. Impressive as is the production detail, it is secondary in importance when considered in relation to the force and charm of the motivation. As that story is told, with Herbert Stothart's musical score aiding in establishment and embellishment of the various moods, interest concentrates primarily on Boyer's work, the efforts which Miss Garbo makes to match his stride, and the contributions of Reginald Owen, Henry Stephenson, Dame May Whitty, Alan Marshal, Leif Erickson, Maria Ouspenskaya, Claude Gillingwater and C. Henry Gordon.

Previewed as noted. No great amount of speculation is required to understand why the film took so long to make. Such an extraordinary venture does not permit use of ordinary methods in its exploitation. To be talked about in ways that should not fail to arouse great specialized and popular interest are a regiment of famous names, a wealth of picturesque production technique of superior quality, and a love story of appeal.—GUS MCCARTHY.

Produced and distributed by MGM. Produced by Bernard H. Hyman. Directed by Clarence Brown. Based on a book by Waclaw Gasiorowski. Dramatization by Helen Jerome. Screenplay by Samuel Hoffenstein, Salka Viertel and S. N. Behrman. Musical score by Herbert Stothart. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Gowns by Adrian. Tom Held, film editor. Photographed by Karl Freund. P. C. A. Certificate No. 3624. Running time, when seen in Hollywood, 113 minutes. Release date: Oct. 29, 1937. Adult audience classification.

CAST

Marie Walewska	Greta Garbo
Napoleon	Charles Boyer
Talleyrand	Reginald Owen
Captain D'Ornano	Alan Marshal
Count Walewski	Henry Stephenson
Paul Lachinski	Leif Erikson
Laetitia Bonaparte	Dame May Whitty
Prince Poniatowski	C. Henry Gordon
Countess Pelagia	Maria Ouspenskaya
Stephan	Claude Gillingwater
Marshal Duroc	George Houston
Senator Malachowski	George Zucco
Roustan	Noble Johnson
Constant	George Givot
Alexandre	Scotty Beckett
Senator Wybitcki	Henry Kolker
Cossack Captain	Ivan Lebedeff
Anna	Bodil Rosing
Countess Potocka	Lois Meredith
Count Potocka	Oscar Apfel
Princess Mirska	Betty Blythe
Grenadier	George Davis
Persian Ambassador	Dr. Ferid
Persian Interpreter	Pasha Khan
Turkish Ambassador	Carlos de Valdez
Staps	Roland Varno
Captain Laroux	Robert Warwick
Prince Metternich	Ien Wulf
Maria Louisa	Jean Fenwick
Bianca	Rosina Galli
Lejeune	Ralph Harolde
Dying Soldier	Vladimir Sokoloff

Borrowing Trouble

(20th Century-Fox)

The Jones Family

Those who have had the experience of playing them know the amusement and exploitation value of the Jones Family series. "Borrowing Trouble," the latest edition, presents the familiar roster of players and introduces an interesting juvenile, Marvin Stephens. This episode not only retains all the elements of the predecessors but presents a somewhat different situation.

This time the tranquillity of the Jones family is disturbed when "Roger," under the influence of "Herbert Thompson," makes a chum of "Tommy McGuire," who only father "John" thinks is a bad boy. True, the disadvantages of improper environment have made him a problem child. Nevertheless association with "Roger" begins to work wonders.

Eventually, while trying to do the right thing, "Tommy's" older brother, "Lester," and his pals, "Joe" and "Charlie," who live on the seamy side, create a situation that makes it look as though "Tommy" helped rob "Mr. Jones'" drug store. With the assistance of "Chief Kelly" and "Judge Walters," "Mr. Jones," who is now sympathetic toward the boy, ascertains the true state of affairs. In an exciting chase sequence, the thieves are trapped.

Previewed in the Uptown theatre, Los Angeles. The neighborhood audience was keen-

(Continued on page 50)

WORLD'S LEADING COMEDIANS SAY 'ALI BABA GOES TO TOWN' IS EDDIE CANTOR'S GREATEST PICTURE!





★AND ROARING, HOWLING, S. R. O. CROWDS AT NEW YORK'S ROXY ARE SHOUTING THE SAME!

HELD OVER—

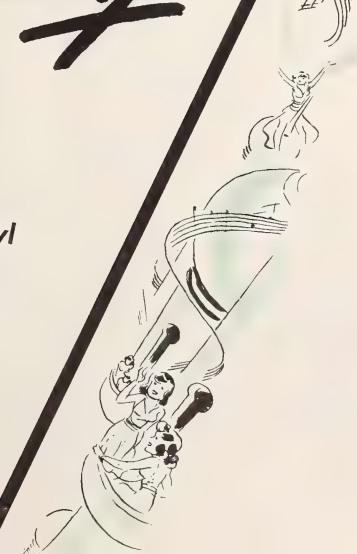
naturally

AS IT WILL BE WHEREVER IT PLAYS!

(But that's what you expect when Darryl F. Zanuck, your greatest maker of musicals, really goes to town with Eddie!)

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE



(Continued from page 47)

ly interested. A peculiar circumstance surrounds the previewing of some of the 20th Century-Fox pictures. When a big picture is shown in a deluxe house, it is sometimes necessary to fight one's way through a horde of executives, directors, writers, publicity men, as well as a varied assortment of hangers-on. No one had to fight his way into this one. Sol Wurtzel and Max Golden were the only executives noticed in the lobby. But the process was reversed on completion of the showing. It was necessary to fight one's way out of the theatre through a mob of patrons who just seemed to want to stand around and talk. Yet there was no great array of stars present to be gawked at. —G. M.

Produced and distributed by 20th Century-Fox. Max Golden, associate producer. Directed by Frank R. Strayer. Original story and screen play by Robert Chapin and Karen DeWolf. Based on characters created by Katherine Kavanaugh. William Eckhardt, assistant director. Hanson Fritch, film editor. Photographed by Edward Snyder. P. C. A. certificate number 3713. Release date, Nov. 13, 1937. Running time, 60 minutes when seen in Hollywood. General audience classification.

CAST

John Jones	Jed Prouty
Bonnie Jones	Shirley Deane
Mrs. John Jones	Spring Byington
Herbert Thompson	Russell Gleason
Jack Jones	Kenneth Howell
Roger Jones	George Ernest
Lucy Jones	June Carlson
Granny Jones	Florence Roberts
Bobby Jones	Billy Mahan
Tommy McGuire	Marvin Stephens
Uncle George	Andrew Tombes
Judge Walters	Howard Hickman
Chief Kelly	Cy Kendall
Charlie	Joseph Downing
Lester McGuire	George Walcott
Joe	Dick Wessel
Sergeant Callahan	Wade Boteler

Look Out, Mr. Moto

(Twentieth Century - Fox)

Blood Curdler

It is rather manifestly the purpose of this production to touch off the emotional fireworks customarily ignited by the serial, or chapter play. The names for the marquee are Peter Lorre, Rochelle Hudson and Robert Kent. And there is something, of course, in the popularity of the Mr. Moto character. Beyond a listing of these, the wholly safe campaign will consist of emphatic understatement.

The place is deep Africa. "Mr. Moto" is discovered as an archeologist poking about amid temple ruins. "Victoria Mason" deserts her round-the-world plane and comes down by parachute to do unexplained things. Here, too, by coincidence, is found "Marty Weston," a free lance cinematographer. The ruins turn out to be in the domain of a native chief who seems to have been exposed to a white man's education that didn't take. Wherefore much excitement revolves around feats of magic, poisoned darts, homing pigeons, underground passages, etc., until it develops that "Mr. Moto" and "Miss Mason" are secret agents sent to put down a native revolution, which they do, the doing involving a number of violent deaths and much merry machine gunning.

The story is by Willis Cooper and Norman Foster, the director, from the character by J. P. Marquand, and the screen play is by Lou Breslow and John Patrick. It is a Sol M. Wurtzel production.

Previewed at the Uptown theatre, Los Angeles, to quite a collection of manifestly disappointed onlookers.—WILLIAM R. WEAVER.

Produced by Sol M. Wurtzel. Distributed by Twentieth Century-Fox. Directed by Norman Foster. Original story by Willis Cooper and Norman Foster, from the character by J. P. Marquand. Screen play by Lou Broslaw and John Patrick. Assistant director, William Eckhardt. Film editor, Nick De Maggio. Photographed by Virgil Miller. P.C.A. certificate No. 3642. Release date, Nov. 26, 1937. Running time, when seen in Hollywood, 60 minutes. General audience classification.

CAST

Mr. Moto	Peter Lorre
Victoria Mason	Rochelle Hudson
Marty Weston	Robert Kent
Rajah Ali	J. Edward Bromberg
Chick Davis	Chick Chandler
Bokor	George Regas
Zimmerman	Fredrik Vogeding

The Missing Witness

(Warner Bros. - FN)

Crime Melodrama

"Missing Witness" is based, apparently, on the now famous Dewey investigations of New York's rackets, produced by Warners' Bryan Foy as another of the timely pictures for which Foy's production department has become noted. It parallels in some instances the actual story of the racket investigations of Mr. Dewey, outside of the Luciano affair, which apparently served as basis for an earlier production of the same studios, "Marked Woman."

For marquee use, "Missing Witness" has John Litel, Dick Purcell, Jean Dale and Marsha Ralston, plus several veteran character actors.

The original screenplay by Kenneth Gamet and Don Ryan takes the audience away from formula, with William Clemens, director, making added novel gestures in his contributions.

When a restaurant proprietor repudiates his identification of the racketeers who wrecked his cafe, the city's crime ring is exposed and "Inspector Lane" is appointed to bring the leaders to justice. Hiss assistant is "Bull Regan." "Mary Jennings," secretary to a stock broker, "Ward Sturgis," suspects he is the head of the ring, and sees "Lane" and "Regan." "Sturgis" disappears, a murder is committed, and the body is thought to be that of "Sturgis." However, "Sturgis" is captured, made to confess by a ruse, leaving the way open for the romance of "Regan" and "Miss Jennings."

Previewed at the Warner theatre, Huntington Park, Cal., where a capacity audience, uninfluenced by studio claque, thoroughly enjoyed the production, while awaiting a scheduled drawing for an automobile.—VANCE KING.

Produced and distributed by Warner Bros.-First National. A First National production. Associate Producer, Bryan Foy. Original screenplay, Kenneth Gamet, Don Ryan. Director, William Clemens. Photograph, Sid Hickox. Dialogue Director, Frank Beckwith. Film Editor, Frederick Richards. Assistant director, Bob Rose. Art director, Ted Smith. P.C.A. Certificate No. 3538. Running time, when seen on West Coast, 60 minutes. Release date, not set. General audience classification.

CAST

Inspector Lane	John Litel
Bull Regan	Dick Purcell
Mary Jennings	Jean Dale
Mable Jones	Marsha Ralston
Miss Finlay	Veda Ann Borg
Pete Loven	Eddie Acuff
Gladys Wagner	Sheila Bromley
Whitey Johansen	Wm. Haade
Wagner	Ben Welden
Little Joe Macey	Raymond Hatton
Ward Sturgis	Harlen Tucker
Oriole Gadsby	Mary Treen
Butler	Jack Mower
Harris	John Harron
Hartland	Michael Marks
Chivvy Predo	Earl Gunn
Henie Dods	Louis Natheau

Federal Bullets

(Monogram)

Action Play

Accent is on action in this latest pictorial elaboration of J. Edgar Hoover's Bureau of Investigation. The routine G-Man plot is treated to a new twist. The chief villainy is perpetrated by a nice, homey, grey haired old woman who uses her mask of sweetness and light to conceal her underworld activities.

Milburn Stone has the chief G-Man role, his first leading assignment, a result of his work in "Thirteenth Man" and "Atlantic Flight."

Terry Walker, a former song and dance girl and recently seen in "23½ Hours Leave" and "Mountain Music," is given the task of supplying the film's few moments of romance, but has no opportunity to manifest her musical talent.

In the character of the arch fiend, Mrs. Crippen, Zeffie Tilbury takes the overdrawn role in the full stride of a seasoned trouper. The supporting cast numbers Matty Fain, Selmer Jackson, William Harrigan, Warner Richmond, Betty Compson and Helen MacKellar. The versatile Karl Brown exhibited his talents by scripting and directing the piece.

"Tommy" is the Federal agent assigned to investigate the humanitarian work of "Mrs. Crippen," who is suspected of using her charitable enterprises as a smoke screen for underworld activity. By working the old ruse of pretending to be a gangster, the sleuth works his way into her organization. At the moment, the pet bit of nefarious business is to "spring" the murderer, "Barber John." Engineering the convict's escape as he is being taken to the death house, the "Crippen" tactics precipitate a storm of action and gun play. "Tommy's" identity is uncovered, but the forces of law and order come to his aid. He resumes his romance with Miss Walker while "Mrs. Crippen" is left to drop a tear over the slain "Barber John," who is revealed as her son. This sudden revelation of the harpy's maternity will stun if not confuse the audience. Many may think that the old girl is pulling another of her nasty tricks.

Seen at a trade press showing in New York. —JOSEPH F. COUGHLIN.

Produced and distributed by Monogram Pictures. Producer, Lon Young. Director, Karl Brown. Screen play, Karl Brown. Original, Major George Fielding Eliot. Cameraman, Gilbert Warrenton. Sound, W. C. Smith. P.C.A. Certificate, No. 3780. Release date, October 30, 1937. Running time, 61 minutes. General audience classification.

CAST

Tommy	Milburn Stone
Mrs. Crippen	Zeffie Tilbury
Milly	Terry Walker
Harker	Selmer Jackson
Chief	William Harrigan
Barber John	Matty Fain
Pete	Lyle Moraine
Burke	Warner Richmond
Durkin	Eddie Phillips
Sue	Betty Compson
Mrs. Thompson	Helen MacKeller
Manny Goe	John Merton

The Ruler

(American Tobis)

German Drama

Gerhart Hauptmann's play, "Before Sunset," has been translated to screen form by the German company Tobis under the title of "The Ruler," yet "Matthias Clausen," as played by Emil Jannings, Brooklyn born character actor, is no monarch, dictator or government head, rather a harassed father and rugged industrialist.

As in his past successes, notably "Variety," "The Last Laugh" and "The Way of All Flesh," the work of Jannings dominates the production, even if the years have aged him and rounded him a bit.

With the death of his wife, "Clausen" finds scant comfort in the clinging affections of his children or in the hectic direction of his iron works. It is only with the hiring of a new, and pretty, secretary that the aging man feels his life has any meaning. But when he proposes to bring into the house a stepmother, the selfish children rebel and an attempt is made to have the parent declared incompetent. The scheme is thwarted when "Clausen" disinherits them, marries the stenographer and bequeaths "his industrial empire to the New State, his fittest successor."

Propaganda colors the production when "Clausen," in recommending further industrial experimentation, pleads the cause of nationalistic self-sufficiency, and in dictating his final will, which reads more like a political speech than a disposition of property.

Primarily set for German speaking audiences, a running compilation of English titles interprets the action adequately.

Reviewed at the 86th Street Casino Theatre, New York, in the heart of Yorkville's German colony, where a comfortably filled house seemed to find the picture greatly to their liking.— J. F. C.

Produced by Syndikat-Film Tobis. Distributed by American Tobis. Adapted from the play "Vor Sonnenuntergang" by Gerhard Hauptmann. Director, Veit Harlan. Music, Wolfgang Zeller. No P. C. A. Certificate. Release date, October 15, 1937. Running time, 120 minutes. General audience classification.

CAST

Matthias Clausen	Emil Jannings
Wolfgang	Paul Wagner
Paula Clausen	Maria Koppenhöfer
Egert	Hannes Stelzer
Bettina	Hilde Körber
Ottilie	Käthe Haack
Klamroth	Herbert Hübner
Inken Peters	Marianne Hoppe

In the Far East

(Amkino)

Soviet Melodrama

Purporting to be an expose of the workings of Trotzkyite sabotage and Nipponese imperialism to undermine the progress of Red culture in the Far East, this jumbled account makes one wonder if some traitorous Muscovite comrades did not have a part in making the production. In construction, acting and photography the picture appears to be a rush order job intended to capitalize on the timeliness of the current undeclared state of war in the Orient.

The story is in two parts. Chiefly concerned with trying to demonstrate that the Soviet civilization brings blessings of progress to the backward and downtrodden districts of the Siberian wilderness, the film makes an occasional side excursion to picture the efforts of Chinese partisans in Manchukuo to be freed of Japanese control. The main portion of the plot may be described as a melodrama in which the "good comrades" beat the "bad comrades" by blasting a road through a mountainside. The Trotzkyite espionage is soundly defeated.

A set of weighty and incoherent English titles does not clarify the exposition of the story any too well.

Seen at the Cameo Theatre, New York, where a sparce mid-afternoon audience, apparently of non-workers, sat before the screen's preachment in a mood of silent but rapt attention.—J. F. C.

A Mosfilm Production. Distributed in the United States by Amkino. Directed by David Marian. Scenario, Peter Pavlenko and Semyon Radzinski. Cameraman, Vladimir Parlov. Composer, Yuri Miliutin. No P. C. A. Certificate. Running time, 81 minutes. Release date, October 19, 1937. General audience classification.

CAST

Stockman ..... Nikolai Bogoliubov
Tsoi ..... Leonid Sverdlin
Mikhail Semionovich ..... Mikhail Bolduman
Natasha ..... Nadya Koshkina
Zaretsky ..... Vladimir Zaichikov
Malienko ..... N. K. Ivakin
Luza ..... Vladimir Uralsky
Yu-Shan ..... Li-Den-Ten
Lubentsov ..... Nikolai Dorokhin
Cherniayev ..... Vladimir Schelokov

Tomi

(Danubia)

Drama

In announcing the premiere of "Tomi" in New York, Danubia Pictures, distributing the picture in this country, described the child star Gizi Pecsy, in the title role, as the Shirley Temple of Hungary, because of Gizi's achievement in "Edes Mostoha."

In "Tomi" the eight-year-old portrays a boy, and realistically so, but while the child has talent, her performance leaves one unmoved, for it is emotionally on the dreary side, unrelieved from a sense of tension, even though a sub-title, "The Frozen Child," might explain that away as a demand of the script.

In direct contrast is the performance of Klari Adam, five-year-old girl. With expressive face, Klari Adam speaks what undoubtedly are the best lines in the picture, for while there are no English superimposed titles, the audience's laughter at everything she said indicated their complete approval. Young Miss Adam, who played Sutyi, the little gypsy girl, departed abruptly from the screen near the middle of the picture, as did the laughter of the audience.

The story is modern and is laid in a Hungarian village. "Tommy" and his mother have a hard time of it—"Tommy's" father died in an accident in America. The mother works hard and long, and dies of a weakened heart. "Tommy" goes to live with pompous relatives, who, with the exception of the daughter, constantly berate him.

"Tommy" spoils a plan to marry the daughter off to a rich neighbor. Then he runs away and falls asleep on his mother's grave. With the snow falling, the child dreams of meeting mother and father in heaven.

Meanwhile it has become known that "Tommy's" father won a large money prize in an architects' contest in America and the money now belongs to "Tommy." Found by a searching party, he sails to America with the daughter and her love.

Reviewed at the Modern Playhouse, New York, upper east side theatre in the Slavic district. The only audience response was during the appearances of Klari Adam.—PAUL C. MOONEY, JR.

Distributed in America by Danubia Pictures. Produced by Karpat Films. From a poem by Baron Joseph Eotvos. Scenario by Maria Orsi. Directed by Bela Balogh. Music, Victor Papir. Photography by Louis Berend. Director of production, Dr. Stephen Erdelyi. Running time, 96 minutes. Release date, October 15, 1937. General audience classification.

CAST

Tommy ..... Gizi Pecsy
Sutyi, Tommy's friend ..... Klari Adam
Mrs. Galdy, Tommy's mother ..... Anny Dobos
Anna Galdy ..... Erzsébet Simor
Istvan Kovacs ..... Lajos Basthy
Bendek Galdy ..... Julius Csortos
Flora, his wife ..... Serena Sziklai
Galgoczy, the rich neighbor ..... Ernö Mihalyi
Patikus Malvin ..... Zsuzsi Polgar
Mrs. Karmzsin ..... Dajbukat Ilona

Living on Love

(RKO Radio)

Comedy

This production is essentially a comedy of situation, and the basic one lends itself to catchline copy such as many showmen may elect to employ in support of name billing. The action transpires in and out of a cheap rooming house, and is concerned principally with the love affair which develops between a young man and a girl who, without meeting each other as themselves until the end of the picture, occupy the same rented room, she sleeping nights and he days. The comedy is developed along altogether clean lines and without resort to any of the questionable humor such a foundation might suggest.

"Eli," proprietor of the rooming house, reduces his losses from non-paying roomers by persuading "Mary" to use "Gary's" room when he is away at his night work. He is an artist and she an electric razor saleswoman. They meet outside under fictitious names and fall in love. Meanwhile they have been waging violent roommate warfare by means of vitriolic notes and vindictive pranks. Ultimately a fellow roomer, interrupting a lovers' quarrel to take "Mary's" side, precipitates disclosure of their identities to each other. Acrobats and others figure in a somewhat slapstick happy ending.

Franklyn Pangborn, Tom Kennedy and Solly Ward add importantly to the comic content of the screen play by Franklin Coen, based on John Wells' novel. James Dunne delivers his staple juvenile portrayal, and Whitney Bourne is adequate opposite. Maury Cohen, producer, and Lew Landers, director, kept the production free of comparison with the not dissimilarly placed "Stage Door."

Previewed at the Hill Street Theatre, Los Angeles, where it evoked little appreciable response, possibly because programed in an embarrassing position relative to the same company's extremely effective "Stage Door."—W. R. W.

Produced and distributed by RKO Radio. Produced by Maury Cohen. Director, Lew Landers. Novel by John Wells. Screen play, Franklin Coen. Photographed by Nicholas Musuraca. Film editor, Harry Marker. Assistant director, Sammy Ruman. Art director, Field M. Gray. P. C. A. Certificate 3663. Running time when seen in Hollywood, 60 minutes. General audience classification.

CAST

Mary Wilson ..... Whitney Bourne
Gary Martin ..... James Dunn
Edith Crumwell ..... Joan Woodbury
Eli West ..... Solly Ward
Pete ..... Tom Kennedy
Oglethorpe ..... Franklin Pangborn
Ghonoff Brothers ..... Terrell and Faucett
Lizbeth ..... Etta McDaniels
Madame LaValley ..... Evelyn Carrington
Jessup ..... Chester Clute
Truck Driver ..... Harry Bowen
Alex ..... Otto Hoffman
Gorilla ..... Jack Leonard

Rainbow Pass

(MGM)

Different

Ideally suited for inclusion on the same bill with "The Good Earth" is this miniature feature showing further unique revelations of the Oriental character. The locality of the title is the setting for a native Chinese play which is produced yearly at festival time and religiously attended by the peasant folk. The quaint playlet, acting and audience are carefully reproduced and intelligently explained. The distinct nature of the oddity should prove interesting screen material for the Occidental eye.—Running time, 10 minutes.

Mechanical Handy Man

(Universal)

Amusing

Oswald this time is an ingenuous inventor of a mechanical handy man equipped to do almost any bit of farm work. Aided by his willing confederate, the Dumb Cluck, Oswald attempts to sell the robot to a prospective customer and tries to demonstrate the milking ability of the machine. Old Bessie is selected as a subject but proves recalcitrant. The device runs riot, with much dashing hither and about. Finally, Oswald is forced to smash the troublesome thing. The whole affair has its moments of amusing byplay.—Running time, 7 minutes.

Miss Lonely Hearts

(Educational)

Song and Comedy

A meeting of a "lonely hearts" club gives the girl members an opportunity to display their talent in song, dance and comedy. There has been an air of frigidity, what with the males gathered in one group and the females unnoticed and unattended. The girls take matters into their own hands and soon a variety show is in progress. The boys quickly defrost. Among the players are Harriet Hutchins, Aileen O'Connor, Anita Jacobi and The Michael Sisters. Music is given by Andy Anderson and his orchestra.—Running time, 10½ minutes.

Show For Sale

(Universal)

Fair

An impresario with more confidence than conscience attempts to sell a floor show to a hotel. The talent to be offered is paraded out for inspection. The hotel management seems to be of a gullible disposition, for the promotional line of talk, together with entertainment run off, wins a complete bill of sale. However, the material offered is of medium grade and consists of a collection of such perennial vaudeville turns as adagio dancers, a roller skating team and Negro tap dancers. Somehow the acts are reminiscent of similar and better routines.—Running time, 21 minutes.

The Smart Way

(Educational)

Comedy

Willie Howard, comedian and impersonator of a professor of French, is in his second subject for Educational a disgruntled husband who seeks in the manner of the Borgias a future as a widower. Howard's lawyer is for doing it the "smart way." This consists in lavishing attention and bringing to a fruitful denouement the slightest whim of the unknowing wife, so that from too much night clubbing and rich food she will expire without a hand being laid upon her. But when the allotted time is up Howard and the lawyer are practically dead on their feet while Howard's wife is still raring to go. Louis Sorin, Charles McClelland, Eddie Hall, Aileen Cook, Ed Garvie and Marie Hartman appear in the subject.—Running time, 17½ minutes.

WHILE THE LAUGHS ARE RINGING OUT YOUR TICKET MACHINE WILL BE RINGING UP THE GRAND BOXOFFICE NEWS!

"Ought to clean up in any house where they want to laugh. Great comedy cast. More laughs per second than in a long time!" —*Showmen's Trade Review*

"One of the funniest pictures Hollywood has turned out in a long time! Scores heavily! Cast full of comics all come through in the money!" —*Boxoffice*

"Should delight audiences! Gets a lot of laughs! Very enjoyable!" —*Film Daily*

"Genuinely funny lines, well delivered and will be enjoyed! Does not fail to get laughs!" —*Hollywood Reporter*

"Swell entertainment! An hour of hilarious fun! Takes the biscuit for out-and-out lunacy!" —*L. A. Examiner*

"The No. 1 zanies of the screen must move over and make room!" —*L. A. Times*

"Plenty of laughs assured at the theatre where this rollicking farce is holding forth!" —*L. A. Daily News*

"A cinch for success! Complete audience winner! Riproaring from start to finish!" —*Daily Variety*

Yes sir! It's something to laugh about!





Ann
SOTHERN

Jack
HALEY

Mary
BOLAND

Edward Everett
HORTON



DANGER - LOVE AT WORK

with

JOHN CARRADINE • WALTER CATLETT
BENNIE BARTLETT • ALAN DINEHART
ETIENNE GIRARDOT • E. E. CLIVE
THE PIXILATED SISTERS
(Margaret McWade and Margaret Seddon)

Directed by Otto L. Preminger

Associate Producer Harold Wilson. Screen play by James Edward Grant and Ben Markson. Song "Danger Love At Work" by Mack Gordon and Harry Revel

Darryl F. Zanuck in Charge of Production



20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

FILM LEADERS ANSWER FEDERAL BAR EXECUTIVE ON "DIGNIFYING" INDUSTRY

Both Blame and Defend Film Business Itself as B. A. Grossman Decries Prevalent Strikes and Spectacular Lawsuits

Letters of comment on a recent article in MOTION PICTURE HERALD formed the basis of a supplementary report filed last Thursday night with the Federal Bar Association of New York, New Jersey and Connecticut, by Bernard A. Grossman, New York attorney and chairman of the organization's committee on theatrical law.

In his original report to the association (discussed in the HERALD, issue of October 2nd), Mr. Grossman had proposed the launching of a movement to cloak the motion picture industry in dignity. In the latest report, he expanded on this theme by denouncing "organized reprisals and strikes and spectacular lawsuits in the film industry."

"They can result only in burdensome legislation, burdensome regulations and general mistrust in banking and financial fields," the attorney said.

Prominent among those commenting on the movement in letters to Mr. Grossman were Edwin C. Mills, general manager of the American Society of Composers, Authors and Publishers; William G. Van Schmus, managing director of Radio City Music Hall in New York; Henderson M. Richey, general manager of Allied Theatres of Michigan; William H. Pine, general manager of Allied Theatres of Michigan; William H. Pine, executive aide to Cecil B. DeMille; Walter Vincent, vice-president of the Wilmer and Vincent circuit of theatres; Milton C. Weisman, receiver of Fox Theatres Corporation, New York; and Morris Loewenstein, national secretary of the Motion Picture Theatre Owners of America.

Blames and Defends Industry

In general, all agreed dignity has a definite place in the industry. Mr. Mills wrote:

"I think there is no question but that the gist of your comment as reported in the article is based upon completely sound premises. And also, that there is no question but that the motion picture industry is responsible for the lack of respect with which the average informed mind thinks generally of motion picture executives.

"However, I'm not prepared to go all the way. The industry has produced some very sound men—clear thinking, honest dealing, upright and righteous in their personal and business characters.

"In the very nature of things there have been some 'sharpshooters,' and because the business is one charged with romantic and dramatic interest, the bright glare of publicity is always upon it, and the idiosyncrasies and peculiarities of a few are emphasized somewhat to the detriment, from the standpoint of public respect, of the many who are sincere, hard-working, earnest and capable men.

Dealing in Imponderables

"The public should not, and has no right to, expect the same formulae of either financing, management or practice from an industry which deals in such imponderables as artistic temperament, dramatic construction and other such elements incident to the production of photoplays. . . .

"The industry must move fast if production schedules are to be maintained. All sorts of weird and grotesque mistakes are made, and these are lampooned in play . . . and made the subject of timely gibes by columnists and others who make their living poking fun at others. . . .

"The motion picture industry is no exception to the rule where a large industry is concerned, that local legislatures, often dominated by demagogues, seek to harass by regulation and taxation its operation. . . .

In conclusion Mr. Mills voiced an opinion about bankers by stating they "demonstrated a few years ago that they weren't so terribly able, even if they were enormously dignified."

Following the Crowd

Excerpts from other letters received by Mr. Grossman follow:

WALTER VINCENT: "I agree that more dignified advertising is in order. I do not lose sight of the fact that, after all, the theatre is more or less of a circus, and do not forget this, that the public is constantly informed as to box office results on every picture long before it reaches the theatre-going public, ladled out to them by the socalled fan magazines, and, strangely enough, the motion picture theatre clientele follows the crowd and pays but little attention to the intelligent critic."

MILTON WEISMAN: "I wholeheartedly agree with Mr. Grossman's conclusions."

Urges Careful Planning

HARRY E. HUFFMAN, president of the Rocky Mountain Theatres Association: "It is a sorry picture to see a supposed industrial leader publicize himself by capitalizing on his grammatical errors. No addage is truer than 'familiarity breeds contempt.'

"Every thought and action, every bit of advertising or exploitation should be carefully planned—should be so comparable as to demand and receive as much respect and dignified recognition, as the highest type banking institution, corporation or any other big business."

PIERRE ARNAUD, president of Conquest Pictures Company: "You are absolutely correct. More observation of this sort with more comments in the press will help the industry. . . . More power to you and by all means keep it up. . . . The article is creating a lot of good talk around. . . . It is food for thought."

H. M. RICHEY: "The subject is one which deserves serious thought. . . . You have arrived at a most logical conclusion."

"Big-Shot" Bragging

MORRIS LOEWENSTEIN, secretary of the Motion Picture Theatre Owners of America: "I am heartily in accord with your campaign for more dignity in motion picture industry matters. Many leaders are careless in the respect for their own endeavors. Their action reflects discredit and loss of respect for this fine business. Too much of the wrong kind of publicity from studios to theatres, too much big-shot bragging and too much intimate disclosure of what should be carefully guarded facts about salaries and intakes, are responsible for legal and legislative repercussions."

HERSCHEL STUART, treasurer of Monogram Pictures: "It certainly stands for good business and good logic."

WILLIAM G. VAN SCHMUS: "We (the exhibitors) try to do everything we can to glorify pictures . . . we respect the intelligence and sincere effort that has gone behind the making of them . . . we do not run any pictures which ridicule the industry as a whole or its methods, or that make it a public spectacle. The industry is intelligent enough to correct it."

Sheep and Goats

Mr. Pine: "It must not be overlooked that color and even eccentricity, in its time, has helped build personalities; but an astute editorial mind should be used in separating what is harmful from what may be useful. The color of the man can be stressed to help him in his career, but the emphasis on eccentricity, as it has been handled in the industry, accents the shortcomings of motion picture producers and executives, and it has outlived its usefulness. In fact, it is even debatable whether it ever was very useful. In any event, it is high time that antidotes were devised for the practice of ridiculing producers, or others connected with the motion picture industry. It is time, instead, that those they have helped, those who work for them, those who work because of them, indeed the world at large, started giving them their due.

"In any industry, other than the picture business, a man's humble beginnings are used to glorify him. In the motion picture industry, too often they are used to ridicule him. This situation has long needed reform by means of intelligent and sustained publicity. Despite the fact that the motion picture industry employs the best publicity minds in the world this has not been done. Perhaps Mr. Grossman's movement will be the impetus to get the ball rolling.

Country "Publicity Mad"

DR. JOSEPH BREWER, president of Olivet College, Olivet, Mich.: "There is no way of judging how much film executives have laid themselves open to by this sort of publicity. It seems to me that the country has gone publicity mad. It doesn't seem to make any difference what it is, so long as it gets into print. I am delighted you are taking this line . . . it may help to make the movie executives take themselves a little more seriously in a dignified way, and if it accomplishes that, you will have achieved a splendid and constructive piece of work."

EDWARD SARGENT BROWN, writer: "I am tempted to exclaim 'Hooray!' Let me congratulate you upon your fine exposition of the subject and offer my sincere hope that your efforts in this direction will be productive of constantly cumulative results. The goofy part of the motion picture business must be refined or eliminated. Other great industries engage public relations counsel to establish respect and admiration for the character and ability behind the product. That is one of the necessities of the motion picture business, and I honestly believe that the newspapers will welcome the change even though it would give them less gags for their gossip columns."

COTTON IS AWARDED IN ALABAMA THEATRE

D. B. Dixon, manager of the Princess theatre at Gadsden, Alabama, believes in boosting home grown products.

Instead of using dishes, silverware and the like as giveaways, Mr. Dixon has inaugurated a policy of awarding a bale of home grown cotton.

The cotton is kept on display in the lobby and is awarded to the person who guesses the closest to the correct weight of the bale.

17 YEARS OF THE BROADWAY STAGE

Far from the highly-inflated optimisms heard at the beginning of other seasons, loud wailings of despair are echoing on Broadway over the future of the legitimate theatre—if any. Certainly a glance at *The Billboard's* annual theatrical index of the status of the stage will, according to surveyors, "bring a chill to the stoutest optimist for the future of the field." The figures appear to hold but little hope—or, at best, only one faint, far ray for a long-coming rebirth. The number of productions has dropped disastrously beneath even the low figure set the previous season. The number of hits has gone down. The figures show a theatre only a fraction as large as it once was—with even that fraction battered by insistent lack of success.

Broadway, in the 1936-37 season, saw a scant 125 plays, nearly half the number of 302 staged in the peak year, 1927—a marked disintegration in a decade. And there were only 24 "hits," ten under last year, and 50 below the 1927 peak, whereas the percentage of failures increased from 68 per cent last year to 76 per cent in 1936-37.

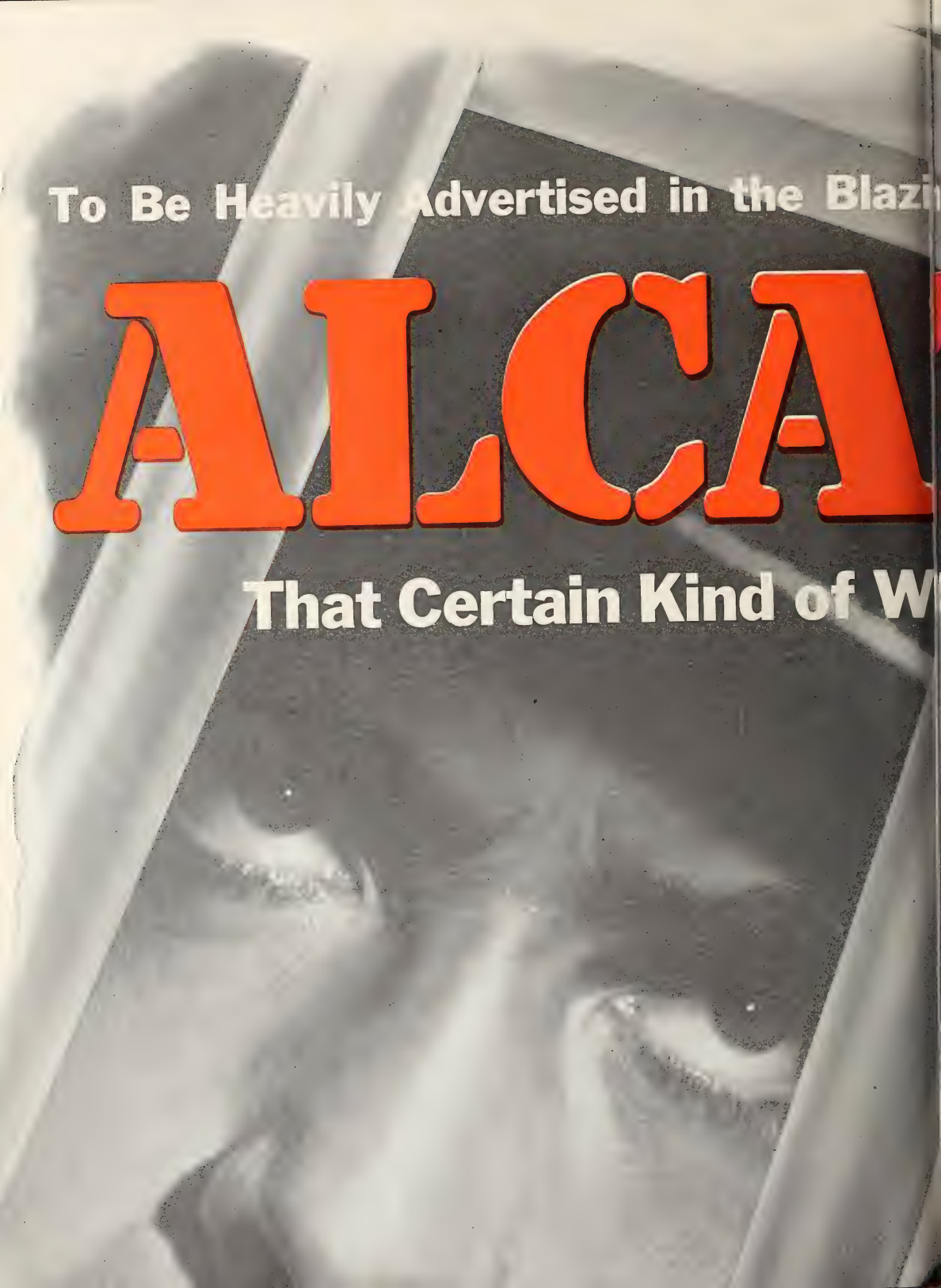
Indicating the extent which the Broadway stage has served as a source of material for Hollywood, *The Billboard* estimates that during the past 17 years, the New York legitimate theatre has seen 3,945 productions, 3,110 of them dramatic and 835 musical.

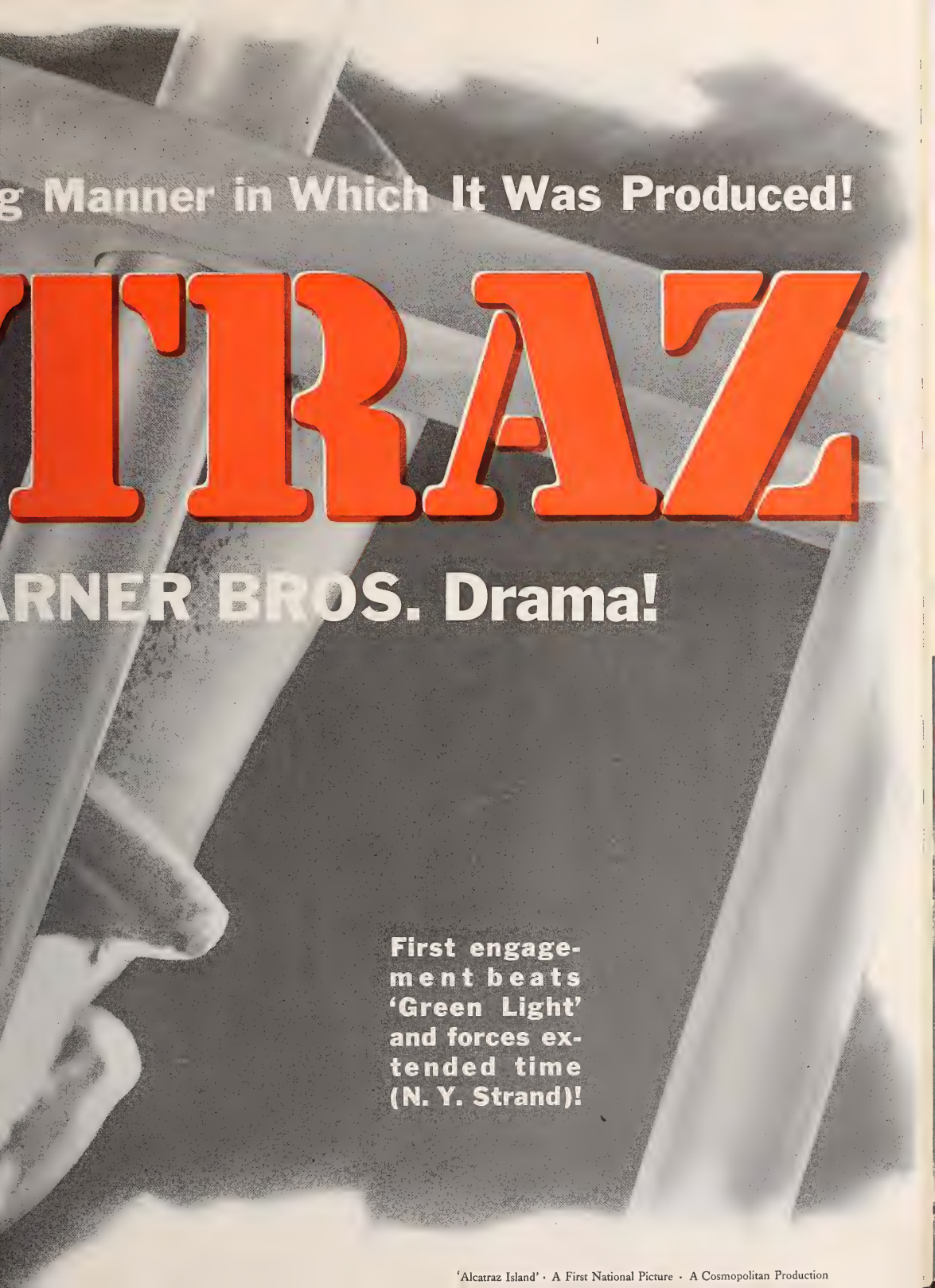
Forty-five theatres were used for stage plays on Broadway in 1937, a drop of one under the low established the previous season, and representing the fifth consecutive season to establish a new low.

Producing offices operating in 1937 dropped 19 under the 108 of 1936.

Billboard reviews the stage of Broadway over a 17-year period, statistically, as follows:

	1920-21	1921-22	1922-23	1923-24	1924-25	1925-26	1926-27	1927-28	1928-29	1929-30	1930-31	1931-32	1932-33	1933-34	1934-35	1935-36	1936-37
Number of Theatres Used	59	68	61	68	67	80	79	80	78	72	64	63	57	50	49	46	45
Total Seating Capacity	62,291	69,237	61,685	70,331	66,679	77,937	80,783	82,681	87,022	75,314	67,647	63,949	63,930	51,255	55,838	56,257	52,189
Total Number Productions	242	261	214	249	264	288	302	302	268	286	226	225	212	154	189	138	125
Total Dramatic Productions	174	207	160	199	205	226	232	233	205	224	181	179	180	130	158	114	103
Total Musical Productions	68	54	54	50	59	62	70	69	63	62	45	46	32	24	31	24	22
Total Commercial Premieres	148	185	164	179	210	223	228	255	214	221	163	176	138	133	131	103	89
Commercial Premieres (Dramatic)	99	144	124	141	163	178	180	205	169	167	135	150	115	120	114	92	79
Commercial Premieres (Musical)	49	41	40	38	47	45	48	50	45	54	28	26	23	13	17	11	10
Percentage of Failures (All Productions)	55%	71%	64%	65%	65%	67%	68%	74%	80%	83%	77%	83%	82%	80%	81%	68%	76%
Percentage of Failures (Dramatic)	59%	76%	65%	73%	74%	74%	76%	81%	85%	87%	81%	86%	85%	84%	83%	74%	80%
Percentage of Failures (Musical)	47%	51%	63%	37%	36%	40%	40%	46%	59%	69%	54%	67%	68%	43%	69%	18%	45%
Average Length of Runs (All)	99	87	109	101	87	97	108	88	92	76	60	60	59	55	60	80	81
Average Length of Runs (Dramatic)	85	76	102	85	74	79	96	77	77	63	51	57	50	46	55	71	75
Average Length of Runs (Musical)	142	128	131	166	130	176	143	130	149	137	107	79	107	137	102	164	128
Closed Within Five Weeks	69	94	63	81	85	111	119	126	95	149	81	119	97	87	87	59	57
Total Number of Hits	67	54	59	62	73	74	73	66	60	52	38	30	30	29	26	34	24
Dramatic Hits	41	34	44	38	43	47	44	39	35	31	25	21	22	21	21	25	18
Musical Hits	26	20	15	24	30	27	29	27	25	21	13	9	8	8	5	9	6


To Be Heavily Advertised in the Blazi
ALCA
That Certain Kind of W



'Alcatraz Island' · A First National Picture · A Cosmopolitan Production

NEBRASKA HITS CHANCE GAMES; FINES ARE LEVIED

State Supreme Court at Lincoln Holds Bank Night Illegal; Arrests Are Made in Detroit

Legal skirmishes over the operation of chance games were heard in scattered parts of the country this week, as proponents of the practice took under study a recent Nebraska supreme court decision that Bank Night contains all the elements of chance and lottery.

Another blow to advocates of giveaways was delivered in Detroit when three exhibitors were fined $20 each on charges of violating the lottery laws by conducting Screeno games in their theatres. And a third setback was suffered at Rocky Mount, Virginia, where a county circuit court granted a preliminary injunction restraining a theatre from making Bank Night awards for 30 days.

The Nebraska ruling, handed down in Lincoln, affirmed a lower court decision against Beatrice Theatre Corporation, a Fox West Coast affiliate which operates a theatre at Beatrice. As a result of the court's findings, William H. Wright, attorney for the Omaha Motion Picture Exhibitors Association, declared the next step by the theatres would be the filing of a motion for a rehearing of the case. As for a similar case pending in Omaha, Mr. Wright said: "We can go on with the fight if the ruling is based on facts which differ in the two cases. But if it is a broad, sweeping opinion it would decide the Omaha case also."

State's Attorney General Hunter instituted the Beatrice case last April and it was tried before Fred Messmore, district judge, who since has been elevated to the supreme court bench. Because of his previous participation in the case, Mr. Messmore did not take part in ruling on the appeal.

The Detroit convictions were chalked up against Burton W. London, Lincoln theatre; Melvin Doerflier, Courtesy theatre, and Clare Winnie, Dix theatre. When he imposed the fines, Thomas F. Maher, judge, upheld the prosecution's contention that the purpose of the game was to attract patrons, whose payments for admission constituted a consideration under the law.

A. H. Hopkins, Franklin County circuit court judge in Virginia, granted the temporary injunction, which had been asked for by C. C. Lee, commonwealth's attorney, and was directed against the English Theatre Corporation.

Grosses Decline

Coincident with these developments came an assertion from C. C. Ezell, sales manager for Affiliated Enterprises, owners of Bank Night, that grosses have dropped from 40 to 45 per cent in states where chance games have been banned. He likened the operation of chance games in theatres to the giving away of premiums to stimulate trade in other lines of business.

Meanwhile, the Independent Theatre Owners Association of New York has continued its drive to discontinue chance games in all theatres in New York City by December 1st. In its official publication, "The Independent," the ITOA announced that the movement "has made remarkable headway with most of the circuits and responsible exhibitors have stated that they approve the plan fully."

Although previously the number of theatres reported as having pledged themselves for the abolition of games was the only information released, the ITOA published a list of 77 theatres that had signed pledge cards.

The cards state:

"I hereby pledge myself to abolish giveaways in my theatres on or before December 1st, 1937, if that action is taken by all other theatres in New York City."

KRO and Loew Endorse Move

Messages of congratulation for starting the movement were received by the ITOA from Nate J. Blumberg, RKO theatre executive, and Charles C. Moskowitz, Loew's theatre head. Mr. Blumberg said:

"The project is a very constructive one, both for the motion picture industry and the individual theatres. The RKO circuit has been opposed to giveaways and games since their inception and will sincerely cooperate to abolish these items from our theatres, provided the action is universal through the theatres in New York City."

Mr. Moskowitz wrote:

"The very minute that all other theatres stop giveaways, games, etc., of all kinds, you may depend upon it that Loew's will do likewise.

"It has always been, and always will be, our firm conviction that theatres should sell entertainment, and entertainment alone."

Evidence, however, that the drive does not hape the support of all New York owners came this week when the Skouras metropolitan circuit placed "Screeno" in its Park Plaza, Crotona and Blendheim theatres, in the Bronx, and the Roosevelt in Flushing, Long Island.

Woman Sues for Award

Charging she did not receive a $500 Bank Night award to which she was entitled, Mrs. R. E. Dorman has filed suit in circuit court, Gainesville, Fla., against Sparks Theatres, Inc. She is asking $1,000 damages on the contention that on the night of September 28th her name was drawn as the winner of the $500 but that when she presented herself, within a reasonable time, the manager refused to pay her.

Albert von Strongtroff, associated with Racine Novelty Company, was free in $500 bail after having been arrested on a charge of violating the state trading stamp law in connection with the sale of Bank Night "guarantee tickets." Mr. Strongtroff's original plan protected a Bank Night winner in the event he was not at the theatre when his name was called, but this system was ruled illegal by the state insurance commission. His latest plan of operation was to provide that a coupon received by a person when he made a 15 cent down payment on any article of Racine Novelty Company, guaranteed the holder $1,000 if his name was called at the theatre. Mr. von Strongtroff will appear before Elmer Goodland, court commissioner.

At Neosho, Mo., a circuit court jury acquitted Hugh Gardner, operator of the Orpheum and Fotosho, on charges of violating the state lottery law by giving five $5 prizes on "dime night."

Plane To Location

Coronet Pictures, producing Buck Jones action pictures for Columbia release, will make use of their recently bought 14-passenger plane in transporting to and from Imperial Valley the personnel working in "West of Broadway."

Major Prepares Six For Paramount Release

Six scripts are being prepared by Major Pictures for Paramount release to follow production of "Every Day's a Holiday," the Mae West vehicle, and "The Badge of Policeman O'Roon," Bing Crosby picture.

They are: "Star of Sahara," an original by Hazel Christine MacDonald; "Two Weeks with Pay," an original by Jesse Lasky, Jr., and Doris Malloy, tentatively set for John Payne and Katherine Kane; "Man in Evening Clothes," from the play by Andre Picard and Yves Mirand, which will have Grant Richards in the leading role; "Call Back Love," story by Rose Franken and William Brown Meloney, to feature four-year-old Kitty Clancy; "Free Women," original by Leonard Q. Ross for Stella Ardler, and "Eight Hours," by Quentin Reynolds, to feature Mady Correll.

Indiana Pool "A" House Opens

The Indiana theatre, Indianapolis, opened Tuesday as the "A" house in the recently effected pool between Monarch Theatres and the Fourth Ave. Amusement Company. The Circle and the Apollo will become second-run houses in the deal. The pooled interests now have Paramount, RKO, 20th Century-Fox, Warners and First National to draw upon. Loew's has Metro-Goldwyn-Mayer, United Artists and Columbia.

MGM Fashion Placements

Metro-Goldwyn-Mayer announced last week that its new fashion features is receiving nation-wide placement. The service, being supplied at present to newspapers in more than 85 key cities, is the work of Pat Reis, secretary to Howard Dietz, under the name Beret.

Blood Stream Filmed in Color

The Biological Photographic Association at its annual meeting held in Rochester, N. Y., disclosed that colored motion pictures of a living blood stream have been made. The pictures, prepared under the direction of Dr. Stafford L. Warren of Strong Memorial Hospital, show blood coursing through capillaries of a rabbit.

California, Illinois Tax Returns

California citizens paid $1,307,267 to the state in entertainment admission taxes for the fiscal year ending June 30, 1937. Illinois' sales tax, which includes entertainment levies, netted in excess of $77,000,000 for the fiscal year ending June 30th.

Cleveland Club Ball

The Cleveland Variety Club will hold its annual ball on December 4. Colonel Nat Wolf, Warner zone manager, is general chairman of the committee on arrangements. On November 2, the club is holding a Keno Party in the Allerton Hotel.

"I Have Sinned" Released

"I Have Sinned," the first of six all-Jewish features, has been released by Jewish Productions, Inc. "Happy Paupers," second on the schedule, will be released December 1st.

Wallis Quits Grand National

S. R. Wallis, chief auditor of Grand National studios, has resigned to open his own office as a film accountant in Hollywood.


HERE THEY COME!
THE FOUR HORSEMEN OF HILARITY!


THE DARNDEST THING IN ALL MOVIE
MERRY-GO
Produced by B. G. de SYLVA • CHARLES R. ROGERS
EXECUTIVE VICE-PRESIDENT
in Charge of Production
IT'S WACKY!
IT'S DAFFY!
IT'S GOOFY!
IT'S GIDDY!


They're Here!
THE 4 HORSEMEN OF HILARITY!
—to make the country "screwy-conscious"!
EVERYTHING HAPPENS IN THIS LAUGH-LOADED COLOSSUS OF COMEDY! Boys meet girls . . . Plots thicken and nobody cares . . . Villains meet their fate as you howl! . . . Girls are merry and beautiful . . . Music plays . . . The world hums!
"ISTORY!
HIT SONGS! "I'm In My Glory" "More Power To You" "You're My Dish" by JIMMY McHUGH and HAROLD ADAMSON who gave you "Where Are You?"
OF 1938
ROUND
NEW UNIVERSAL
presents A TEN STAR FUN FROLIC
with BERT LAHR • JIMMY SAVO
BILLY HOUSE • ALICE BRADY
MISCHA AUER • JOY HODGES
LOUISE FAZENDA • JOHN KING
BARBARA READ • DAVE APOLLON
AND HIS ORCHESTRA
Screen Play by Monte Brice and A. Dorian Otvos • Original story by Monte Brice and Henry Myers • Directed by Irving Cummings

FOR MERRY-GO-ROUND OF 1938 A NATIONAL CAMPAIGN SO ALL OF AMERICA'S MILLIONS WILL KNOW THE HAPPY NEWS ! ! !



MILLIONS will see the full page ad in LIFE magazine !

MILLIONS will see it in LOOK magazine !

MILLIONS more will see the ads in all fan magazines !

MILLIONS more will hear the nightly RADIO renditions of the swell new song-hits by JIMMY McHUGH and HAROLD ADAMSON . . . "I'm In My Glory", "More Power To You", "You're My Dish

Joy Hodges, who gladdened the hearts of millions of radio listeners on her Jimmy Grier and Ozzie Nelson orchestras programs, is the song-beauty sensation of the picture, in her romantic episodes with John King, the redoubtable "Ernst" of "The Road Back".

from the
NEW UNIVERSAL
of course!

LIFTING OF JAPAN'S BAN ON FOREIGN FILMS EXPECTED EARLY NEXT YEAR

Change to Single Features Seen and Part Use of Japanese Product in Formerly Exclusively Foreign Houses

by HIROMU TOMINAGA
in Tokyo

The rigid restrictions of film importation, except newsreels, may be lifted by the Ministry of Finance after the beginning of 1938, depending upon the status then of the situation in China.

Nevertheless, there can be no increase of pictures in hand before such action, and it is probable that our first-run theatres showing foreign product exclusively or on mixed programs will have to change from double and triple featuring to a single or double bill due to possible scarcity of films.

Judging from what is now revealed in the exhibition field, particularly relative to first-run playings, there is a possibility that first-runs showing only foreign productions will play Japanese pictures as substitutes.

Despite these developments, there seems to have been no serious effect thus far. Every theatre, whether first-run or in lesser categories, continues to draw a normal number of patrons daily.

The order came as a shock to foreign distributors. On September 21st a representative committee of Jissha Renmei (League of Foreign Film Distributors, constituted of Japanese sales managers of foreign film distributing companies in Tokyo) was called by the Ministry and notified that the Government had decided to give no permit for importation of any motion pictures, except newsreels, until the end of this year. The order was not applied to those importations shipped to Japan by September 4th, provided proper procedures had been taken for application for permit.

Joint Production Movement

One development of the restrictions being placed by the Japanese government is a tendency of Japanese interests to identify themselves with foreign producers to make pictures for universal audiences by joint effort, stepping out beyond "The New Earth" which created a new epoch in the industry of Japan.

Towa Shoji, importer of European films and joint producer of "The New Earth," is reported to be launching production of another international picture in cooperation with a French producing company. Also, Kokko Tobis of Japan, established recently, is said to be planning pictures for export, inviting to Japan Richard August, Wolfzang Bagier and other noted German technicians. Furthermore, a report has reached here from Paris that a French film company is contemplating an invitation to K. Ushahara and S. Okada, Japanese director and artist, for a picture featuring the life of Prince Saionji, the veteran statesman.

FRANCE AND MEXICO TO EXCHANGE FILMS

A reciprocal exchange of films for cultural but not commercial purposes has been arranged between Mexico and France by the Governments of both nations. The plan has been started with the exchanging of the Mexican production, "Judas," and the French film, "Visages de France" ("Faces of France"). These and other pictures concerned in the pact are to be widely exhibited in Mexico and France.

Mexico is organizing the International Distributors Association to further this proposition and invites producers who are interested to join.

More interesting still is the fact that a plan of Twentieth Century-Fox and Shochiku Company to produce an international film featuring Japan's history of civilization is making steady progress towards materialization, since Mr. G. Goodman, Far Eastern representative for Fox, made his visit this spring to Mr. Takejiro Ohtani, president of Shochiku. The amount of investment reported agreed upon is Y500,000 by each company. Mr. Goodman then returned in a hurry to America and a recent cable dispatch from New York said that Mr. Darryl Zanuck is greatly interested in this plan. Mr. Goodman is coming again to Japan this fall with Mr. Walter J. Hutchinson, foreign manager for the Fox home office. The Fox Tokyo office said the theme of the picture will concern the early stage of Japan's Restoration of Meiji, starting with the visit of Commander Harris to Japan to open Shimoda Harbour to commerce with the United States.

Additional Restrictions

Besides the new restriction on importations, foreign films and other import and export commodities are subject to two other forms of emergency legislation, one on exchange control, the other a special consumption tax effective since August 12th and levied 20 per cent ad valorem on specific import commodities.

Items on which the manufacturers and importers are to pay this tax in monthly instalments are musical instruments and parts thereof, cameras and cinematographic projectors and parts thereof, raw and developed motion picture films, phonographs and parts thereof, including records.

Although various constructions have been put on whether the ad valorem levy should include royalty which, in the majority of cases, would be arranged in trade terms of film importations, our taxation authorities have now made it clear that the 20 per cent special consumption tax be assessed on the invoice amount of importations which the custom houses concerned will appraise, taking into consideration various factors which are practicably considered to constitute the price of goods imported, for instance, according to whether it is on C.I.F. or F.O.B. basis, or if it comprises royalty or not.

It goes without saying that the Japanese government considered this levy necessary to help meet the expenditures due to the situation in China.

As for the revised exchange control law now in force, it traces back to 1933, when the Japanese Finance Ministry legislated the first ordinance which replaced two laws covering prevention of capital from fleeing abroad, and the gold embargo of 1931 and 1932.

According to the law as amended in January and July, this year, the monthly amount of free transaction with foreign states (not accompanied by any drawing of exchange) has been limited to Y1,000, instead of Y30,000, available as of July this year. It also provides that it is necessary to get permission of the Finance Minister for any oversea remittance exceeding Y1,000, following acquisition and exercise of license, royalty and industrial properties.

Special need for immediate application of the revised law was seen in the Finance Ministry's report that the trade balance had turned unfavorable, bringing the total excess of import by approximately Y780,000,000 as of August, this year.

Needless to say, foreign film importers and distributors in Japan hereafter will have a heavier burden of taxation as a result. Under the exchange law, they no longer will be able to remit to their foreign consignors so freely as they could in the past, though this legislation is not expected to remain in force indefinitely.

Excessive Importation Cited

How, then, can foreign product hold its own?

As a matter of fact, importations have been too many. Eight leading American film companies are vying with one another. Besides Paramount, MGM, Columbia, Warner, RKO Radio, 20th Century-Fox, United Artists and Universal, two who recently have entered the field are Grand National and Republic. Besides, there are five more foreign film importers and agents: Towa Shoji, a leading company handling European pictures; Sanyei-sha; Empire; Sanwa-Shoji, agent for Gaumont British, and Kokko-Eiga, handling German Tobis product. Thus there doubtless is developing a desperate struggle for profitable existences. With the new restrictions their problem is intensified.

If there should come a time, however, when foreign pictures would show a loss of favor in the Japanese territory, due to legislative restriction, it probably would follow that the Japanese industry would show a drop in receipts as well, perhaps an even greater decline, particularly in the exhibition field.

If only the best pictures are imported, the opportunities to distribute them will then be as good as ever.

Increase in the price of raw film, reported possible, also would reduce the number of Japanese pictures available.

APPROVED

AMERICA'S GREATEST THEATRE OPERATORS SPOT A GRAND BOX-OFFICE SMASH!....

they're all agreed "THE AWFUL TRUTH" is the hit comedy of the year!



W. G. VAN SCHMUS

Radio City Music Hall:

"THE AWFUL TRUTH *cannot fail to be tremendous success and I want to congratulate you on giving us this picture so soon after your glorious* LOST HORIZON."



J. R. VOGEL

Loew's:

"*Just screened* THE AWFUL TRUTH. *Advance notices justified and then some. Sure fire for any audience.* IRENE DUNNE *and* CARY GRANT *fine combination. Expect unusual box-office.*"



N. J. BLUMBERG

RKO Theatres:

"*Consensus of opinion this is finest comedy that ever came out of Hollywood. Uncontrollable laughter in preview room indicates you have absolute top winner.*"

COLUMBIA PICTURES



JOHN BALABAN

Balaban-Katz:

"*It is the unanimous opinion of entire screening committee that* THE AWFUL TRUTH *is unquestionably the year's best picture, topping the best comedies ever produced.*"



CHARLES P. SKOURAS

Fox-West Coast Theatres:

"*When hard-boiled exhibitors at trade showing laugh so loud and long that it was difficult to hear all the dialogue no further evidence is needed that Columbia has an outstanding picture bound to do tremendous business.*"



I. M. RAPPAPORT

Hippodrome, Baltimore:

"*To say it is a great picture would be putting it mildly. I feel this picture will do for* DUNNE *and* GRANT *what* IT HAPPENED ONE NIGHT *did for* GABLE *and* COLBERT. *Reserving two weeks with possibility of a third.*"

IRENE DUNNE and CARY GRANT in "THE AWFUL TRUTH"

BY THE NATION'S TOP SHOWMEN!



JOHN J. PAYETTE
Warners, Washington:

"Columbia may well be proud of THE AWFUL TRUTH, *which I believe the grandest comedy released this year. The* IRENE DUNNE, CARY GRANT *casting was inspiration."*

R. J. O'DONNELL
Interstate, Dallas:

"Unquestionably Miss DUNNE'S *greatest picture. Combines all the splendid elements of* IT HAPPENED ONE NIGHT *and* THEODORA GOES WILD *and we are arranging preferred time on this attraction."*

RODNEY PANTAGES
Hollywood:

"AWFUL TRUTH *previewed Pantages Hollywood. Audience reaction simply terrific and everyone of the 3,000 preview audience left theatre raving. It's biggest laugh hit of this or any other year!"*

And soon they'll be hailing
GRACE MOORE in
"I'LL TAKE ROMANCE"
with MELVYN DOUGLAS

with RALPH BELLAMY • ALEXANDER D'ARCY • CECIL CUNNINGHAM • Directed by LEO McCAREY • Screen play by Vina Delmar • Associate Producer EVERETT RISKIN • A LEO McCAREY PRODUCTION • A COLUMBIA PICTURE

GOLDWYN SAYS HE'LL JOIN ANTI-DUAL FIGHT

Producer Says Strategy Will Be To Make Features Too Long for Double Programs

The "campaign" against double features, born in Nutley, New Jersey, several weeks ago, acquired a new supporter this week when Samuel Goldwyn, producer, announced he is "all for" the movement because of his interest in improving the standards of the industry.

Visiting New York for the first time in more than a year, Mr. Goldwyn was quoted by the press as declaring that elimination of dual bills would materially reduce the number of "B" pictures. His visit east is to discuss his purchase of United Artists with Alexander Korda, of London, on a 50-50 partnership.

Mr. Goldwyn's contribution to the single feature drive, he told a *Herald-Tribune* interviewer, will be along lines different from those adopted by William R. Clay and George H. Siegel, sponsors of the Anti-Double Feature League of America.

He explained that he already had started to produce motion pictures that would run so long exhibitors will find it virtually impossible to play a second feature on the program. He said the pictures he will produce will run more than two hours.

The anti-dual league, meanwhile, has scored its first victory. After several days of picketing the Franklin Theatre in their home town of Nutley, the two crusaders announced that J. Hamilton Cherry, manager, had consented to play single features three days of each week.

Impetus was given the drive by the Century Circuit, which operates 29 theatres in Long Island, when its president, A. H. Schwartz, ordered an experiment which may result in a single feature policy for all the circuit's houses. The policy is being tried in the Fantasy theatre, Rockville, and to date attendance has been described as "good," though at the same time Mr. Schwartz said grosses had not increased.

Further support of the league came from *The Home News,* Bronx daily newspaper, which carried an editorial discussing double features, saying:

"The assertion frequently is made that purveyors of entertainment, including those in the motion picture industry, give the public what it wants. It would be more correct to say that they give the public what they think it wants. And there is evidence to show that they have not always been clear in their thinking on the subject."

The editorial warned that if "two feature addicts" do not attend single feature programs and advocates of the one picture policy do not make up the lost patronage, theatres may be expected to resume dual bills. "There is nothing nutty, we think, about this league which started in Nutley," added the writer.

In Oklahoma City double bills are finding favor. Todd Ferguson, manager of the Standard theatre, said attendance has increased since two feature programs have been presented on Fridays and Saturdays. A similar policy has been adopted by another Oklahoma City house, the Plaza.

However, in North Kansas City, Missouri, a poll conducted in the Armour resulted in a vote of 70 per cent in favor of a single feature policy. The Armour had been showing only one feature and is continuing the policy. At the Rialto, St. Joseph, Missouri, a survey brought identical results and twin features have been dropped except occasionally on weekends.

Fox Movietone 20 Years Old

Fox-Twentieth Century's Movietone News this week reaches its 20th year, the present reel growing out of the old Fox Weekly and Fox News, started in 1917 by Courtland Smith for William Fox and his Fox Film Corporation. Subsequently, Mr. Smith left the Fox reel to head up Pathe News, in which position he was succeeded, last summer, by Frederick Ullman.

Franklin Roosevelt and Daniel C. Roper, United States Secretary of Commerce, this week wrote Truman Talley, present chief of Fox Movietone, on the occasion of the 20th anniversary.

"The years which have passed since the inception of Movietone News have witnessed not only the pioneer period of a new medium of intelligence, but have seen that medium brought to a high degree of perfection," said the President.

Secretary Roper declared that, "Nothing in educational history and development of our country has been more significant and more constructive in entertaining and informing the public."

Talent Hunt Planned

Incorporation papers were being drafted this week for a talent placement bureau of which Maillard Kesslere, photographer, will be art director. Offices are to be established at 1560 Broadway, New York, and in Hollywood. The organization is sponsored by a group of New York artists and advertising men, it was announced, and its first move will be to undertake a talent hunt.

Loew To Tour South America

Arthur Loew, vice-president of Loew's, Inc., and in charge of the foreign activities of the company, leaves January 1st for a tour of South America. Mr. Loew also plans to visit South Africa, India and probably Australia. Sam Berger, traveling representative, is now in Johannesburg, South Africa, for a few weeks.

Davide Calcagni, president of the Integrity Film Corporation, New York, this week purchased the sole rights in the United States of the new version of "Saint Therese, the Little Flower," produced in Paris by the De Koster Film Company.

Film Courses Start At Two Colleges

The first of a series of ten foreign films sponsored by the Fine Arts Department of the College of William and Mary was shown last week at the Williamsburg Theatre, Williamsburg, Va. The pictures are a part of the program planned by the Fine Arts Department to present plays, operettas, musicales, campus sings and art exhibits throughout the year.

Dartmouth College started the experiment of developing motion picture script writing with the arrival this week in Hanover, N. H., of Walter Wanger, '15, producer. He will promote instruction in this field as a memorial to the late Irving Thalberg. The project will be carried on in upper-class courses of the English department under direction of Professor William B. Pressey, who will be assisted by writers, directors, actors, actresses, producers, censors, camera men and editors sent from Hollywood by Mr. Wanger.

GN Plans Annual "Frolics"

Grand National plans to produce a "Campus Frolic" musical every year. David Diamond is producing the first, "Campus Frolics of 1938," with Evelyn Daw and James Newill in the cast. The balance of the cast will be completed upon the return of Edward L. Alperson, president, to the coast. Grand National has closed a deal with Chandhri Film Service, with offices in Lahore, Bombay and Calcutta, for the distribution of its product in those territories.

Lewis Leaving RKO

Al Lewis, RKO Radio producer, is resigning with completion of the cutting of "She's Got That Swing," his latest production. Following a vacation Mr. Lewis plans to return to stage production in New York, possibly with his former partner, Max Gordon.

Salesmen Plan Party

The Motion Picture Associates, Inc., New York, formerly known as the Motion Picture Salesmen, will hold their 18th annual charity Thanksgiving Frolic on November 20th in the grand ballroom of the Hotel Astor. Morris Sanders is chairman of the arrangements committee.

Rosoff Joins Garrison

Peter Rosoff, formerly with GB, has joined Garrison Films, as promotion, sales and distribution head of instructional films. A short subject on conditioned reflexes, made with the cooperation of Pavlov, Nobel prize winner, is scheduled for early release.

Tone and MGM Sign

Franchot Tone was signed to a long term contract by Metro-Goldwyn-Mayer last week in Hollywood. Tone is now working in "The Four Marys"' in which Richard Thorpe is directing a cast including Myrna Loy and Rosalind Russell, for MGM.

Scott Named Taplinger Aide

W. Burt Scott, for eight years executive secretary to Jack Warner, this week in Hollywood was named assistant to Robert Taplinger, head of studio and exhibitor contracts for Warner Brothers.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Murder in Swingtime"	Story and screen play, Robert E. Kent, Henry Taylor. Director: Leon Barsha.	Don Terry, Robert Paige, Rita Hayworth.	Shooting
"The Night Before"	Director: Harry Lachman.	Richard Arlen, Mary Astor, Lionel Stander.	Shooting
"Singing Ranger"	Director: Sam Nelson.	Charles Starrett, Donald Grayson, Iris Meredith.	Shooting
"Wonder Child"	Original, Fred Niblo, Jr., Grace Neville. Screen play, Grace Neville, Fred Niblo, Jr., Michael Simmons. Director: Aubrey Scotto.	Edith Fellows, Leo Carrillo, Margaret Irving, Scott Colton, Jacqueline Wells, Thurston Hall.	Shooting
METRO-GOLDWYN-MAYER			
"A Matter of Pride"	Original, William C. White. Director: William Thiele.	Frank Morgan, John Beal, Florence Rice, Cora Witherspoon, Barnett Parker.	Shooting
"Everybody Sing"	From an original story, Florence Ryerson, Edgar Allen Wolf. Director: Edward L. Marin.	Allan Jones, Fanny Brice, Judy Garland, Billie Burke, Reginald Owen, Lynne Carver.	Shooting
"Mannequin"	Original, Katharine Brush. Screen play, Lawrence Hazard. Director: Frank Borzage.	Joan Crawford, Spencer Tracy, Alan Curtis, Mary Phillips, Oscar O'Shea, Leo Gorcey, Elizabeth Risdon.	Shooting
"Rosalie"	From an original stage play by William Anthony McGuire, Guy Bolton. Screen play, William Anthony McGuire. Director: W. S. Van Dyke.	Eleanor Powell, Nelson Eddy, Frank Morgan, Ray Bolger.	Shooting
"A Family Vacation"	Director: George Seitz.	Lewis Stone, Cecilia Parker, Mickey Rooney, Eleanor Lynn, Charles Grapewin, Sarah Haden, Ted Pearson, Fay Holden.	Shooting
MONOGRAM			
"Boy of the Streets"	Original screen play, Rowland Brown, Scott Darling. Director: William Nigh .	Jackie Cooper, Maureen O'Connor, Kathleen Burke, Doris Rankin, Gordon Elliot, Marjorie Main, Robert Emmett O'Connor, Guy Usher.	Shooting
PARAMOUNT			
"The Big Broadcast of 1938"	Screen play, Walter DeLeon, Francis Martin. Director: Mitchell Leisen.	W. C. Fields, Martha Raye, Dorothy Lamour, Ben Blue, Shirley Ross, Bob Hope, Leif Erikson, Kirsten Flagstad, Stanley Fields, Tito Guzar, Rufe Davis.	Shooting
"Every Day's a Holiday"	Original, Mae West. Screen play, Mae West. Director: A. Edward Sutherland.	Mae West, Edmund Lowe, Charles Winninger, Charles Butterworth, Walter Catlett, Roger Imhof.	Shooting
"Romance in the Dark"	Screen play, Frank Partos, Ann Morrison Chapin. Director: H. C. Potter.	Gladys Swarthout, John Boles, John Barrymore, Claire Dodd, Curt Bois, Fritz Feld.	Shooting
"They Knew What Happened"	Director: James Hogan.	Lew Ayres, Louise Campbell, Roscoe Karnes, Virginia Weidler, Edgar Kennedy.	Shooting
"The Badge of Policeman O'Roon"	From a play by O'Henry. Screen play, Jo Swerling, Richard Connel. Director: Frank Tuttle.	Bing Crosby, Beatrice Lillie, Mary Carlisle, Andy Devine.	Shooting
REPUBLIC			
"The Lady Misbehaves"	Original and screen play, Joseph Krumgold. Director: Lloyd Corrigan.	Sally Eilers, Neil Hamilton, Joseph Schildkraut, Marcia Mae Jones, George Ernest.	Shooting
"Wild Horse Rodeo"	Director: George Sherman.	Bob Livingston, Ray Corrigan, Max Terhune, June Martel, Walter Miller.	Shooting
RKO RADIO			
"Women Have a Way"	Original story, Allan Scott, Charles Norman. Screen play, Allan Scott. Director: Leigh Jason.	Miriam Hopkins, Ray Milland, Walter Abel, Henry Stephenson, Alec Craig, Guinn Williams, Marie Osborne.	Shooting
TWENTIETH CENT.-FOX			
"Checkers"	Director: H. Bruce Humberstone.	Jane Withers, Stuart Erwin, Una Merkel, Alan Dinehart.	Shooting
"Tarzan's Revenge"	Screen play, Robert Lee Johnson. Director: D. Ross Lederman.	Glenn Morris, Eleanor Holm, Hedda Hopper, George Barbier, George Meeekr, C. Henry Gordon, Joseph Sawyer.	Shooting
"Big Town Girl"	Based on a story by Francis Whiting Reid. Screen play, Lou Breslow, John Patrick, Darrell Ware. Director: Alfred Werker.	Claire Trevor, Alan Dinehart, Donald Woods, Maurice Cass.	Shooting
"Rebecca of Sunnybrook Farm"	Director: Allan Dwan.	Shirley Temple, Gloria Stuart, Jack Haley, Helen Westley, Alan Dinehart, Phyllis Brooks, William Demarest, Slim Summerville, Raymond Scott Quintet, Peters Sisters, Bill Robinson, Dixie Dunbar.	
"Happy Ending"	Director: Roy Del Ruth.	Sonja Henie, Don Ameche, Cesar Romero, Jean Hersholt, Ethel Merman, Raymond Scott Quintet.	Shooting
"Thank You, Mr. Moto"	Director: Norman Foster.	Peter Lorre, Jane Ragan, Pauline Frederick, Sidney Blackmer.	Shooting
UNITED ARTISTS			
"Goldwyn Follies"	Music, George and Ira Gershwin. Screen play, Ben Hecht. Director: George Marshall.	Adolphe Menjou, Phil Baker, Ritz Brothers, Helen Jepson, Edgar Bergen and "Charlie McCarthy," Bobby Clark, Ella Logan, Virginia Verril, Zorina, George Ballachine and his American Ballet, Goldwyn Girls.	Editing
WARNER BROTHERS-FIRST NATIONAL			
"The Adventures of Robin Hood"	Original screen play, Norman Reilly Raine, Seton I. Miller. Director: William Keighley.	Errol Flynn, Olivia de Havilland, Ian Hunter, Claude Rains, Basil Rathbone, Patric Knowles, Alan Hale, Eugene Pallette, Melville Cooper, Herbert Mundin, Una O'Connor.	Shooting
"Blondes at Work"	Original screen play, Albert Demond. Director: Frank McDonald.	Glenda Farrell, Barton MacLane, Tom Kennedy, Thomas Jackson, Betty Compson, Ralph Sanford, Frank Shannon.	Shooting
"Highway Pirates"	Original screen play, Sherman Lowe. Director: B. Reeves Eason.	Beverly Roberts, Dick Purcell, Gloria Blondell, Charlie Foy.	Shooting
"A Slight Case of Murder"	Based on a play by Damon Runyon, Howard Lindsay. Screen play, Joseph Schrank, Earl Baldwin. Director: Lloyd Bacon.	Edward G. Robinson, Jane Bryan, Edward Brophy, Allen Jenkins, Willard Parker.	Shooting

INCORPORATIONS

The following companies have been incorporated in the states named during recent weeks:

ALABAMA

Dixie Land Theatres, Inc., Anniston, authorized capital stock paid in $2,000. Incorporators are J. L. Towley, Piedmong; J. G. Varnell, T. B. Shotts, Reuben Self, Francis Irby. Organized to operate motion picture houses, theatrical and general business.

DELAWARE

Columbia Pictures of Peru, listing capital of $100,000.

Atlas Pictures Corporation, to engage in the general amusement and theatrical business, listing a capital of $250,000. A. L. Raughley, J. M. Townsend and G. G. Geiger are incorporators.

Special Pictures Corporation, to conduct photographic and motion picture business, with a capital listed at 5,000 shares of no par value. Incorporators are Walter Lenz, B. R. Jones and J. P. Murray.

Modern Talking Picture Service, Inc., to deal in motion pictures, with a capital listed at $300,000. Walter Lenz, J. P. Murray and B. R. Jones are the incorporators.

Filmcolor, Inc., to engage in motion picture and filming business, with capital listed at 1,000 shares of no par value. Incorporators are M. M. Lucey, A. E. Ross and L. S. Dorsey.

Alpenn Theatre Corporation, to conduct general theatre business, with capital listed at 90 shares of no par value. Incorporators are Samuel Boverman, Irving Cohen and Arthur Israel.

National Capital Film libraries, Inc., to conduct motion picture business, with a capital listed at $25,000. Incorporators are Horace Ashton, Edmund Belcher and Ralph S. Parr.

FLORIDA

Orange Theatres, Inc., to conduct theatres, capital listed at $5,000. B. L. Hinson, F. H. Kent and McCarthy Crenshaw are listed as incorporators.

Eastern Enterprises, Inc., Jacksonville, with a capital of $1,200. R. N. Koblegard, Sr., R. N. Koblegard, Jr., and M. C. Talley are listed as directors.

Lincoln Theatres, Inc., Gainsville, with capital of $5,000. Incorporators are L. H. Robbins, Mrs. Rose Rabinowitz and David Rabinowitz.

Cinema Castino, Inc., Miami Beach, to operate a casino, capital listed at 50 shares of no par value. B. A. Davis, M. Weiss and D. Saunders are directors.

Alton, Inc., St. Petersburg, to operate amusements.

KENTUCKY

Arcade Recreation, Ashland, with a capital listed at $20,000. Margaret Mayo Johnson, R. R. Circle and John C. C. Mayo are the incorporators.

MICHIGAN

Roosevelt Theatre Company, to operate theatres. Incorporated by Lew Wisper of the Wisper and Wetsman Circuit.

NEW JERSEY

Morris-Union Theatres Corporation, to operate theatres, amusement houses and parks, to exhibit plays and motion pictures and do business in real estate generally.

Morristown Operating Company, to operate theatres. Incorporators are William Dickson, of Metuchen; Christian J. Jorgensen, of Raritan Township, and Harold Gast, of Perth Amboy.

Summit Operating Company, to operate theatres. William Dickson, Christian J. Jorgensen and Harold Gast are the incorporators.

SHORT PRODUCT PLAYING BROADWAY

Week of October 23

CAPITOL
- The King Without a Crown . MGM
- It May Happen to You . . . . MGM

CRITERION
- Screen Snapshots, No. 2 . . . Columbia
- Unusual Occupations, No. 2 . Paramount

MUSIC HALL
- Hawaiian Holiday . . . . . RKO Radio
- Magic Golf . . . . . Columbia

PARAMOUNT
- Toucha Downa . . . . . Paramount
- Paramount Pictorial, No. 3 . Paramount

RIALTO
- The Three Stooges . . . . . Columbia
- Motor Maniacs . . . . . Twentieth Century-Fox

RIVOLI
- Little Hiawatha . . . . . United Artists

ROXY
- Dancing Bear . . . . . Twentieth Century-Fox
- Newsreel Cameraman . . . . Twentieth Century-Fox
- The Smart Way . . . . . Educational

STRAND
- Romance Road . . . . . Vitaphone
- Milt Britton and Band . . . . . Vitaphone
- Lyin' Mouse . . . . . Vitaphone

NEW YORK

Pitwin Amusement Corporation, Brooklyn, to operate motion picture theatres. Incorporators are Milly Adellane, Irving Richman, Ambrosio Coatobello.

Roosevelt Theatre Corporation, New York City, to exhibit motion pictures, etc. Incorporators are Gertrude Schodd, Marian Schoen, Lilyan Manilla.

Hood Education Broadcasts, Inc, New York City, to conduct general radio broadcasting and motion picture business. L. A. Bremer, M. O. Bowman and A. M. Bremer are incorporators.

Bronx Cinema, Inc., Bronx, to exhibit motion pictures. Mildred Feltman, Nathan J. Hellerbach and Larence S. Timen are the incorporators.

Sandy Amusement Company, Inc., Brooklyn, to operate motion picture houses. Incorporators are Esther Monks, Ruth Fine and Nathan L. Levitz.

Reade Hudson Amusements, Inc., Hudson, to operate motion picture theatres. Henry H. Frieder, William Grossman, Walter Reade, Marion Lehrfield, Eva N. Chadnow and Sylvia Whitman are the incorporators.

Pakatakan Theatres, Inc., Oneida, to operate motion picture theatres. Myron J. Kallet, William T. MacNeilly, Sidney K. Kallett are incorporators.

Lewis Pictures Productions, Inc., New York City, to conduct school for training people in the art of motion picture acting. Harrison Lewis, George A. Maunsell and J. Gerard Cregan are incorporators.

Chapel Amusement Corporation, Albany, to exhibit motion pictures. Norman B. Fitzer, Rae Ritzer and Ephraim Bettigole are the incorporators.

Idamin Amusement Corporation, New York, to exhibit motion pictures. Samuel Lent, Jacob Greenfield and Inez Horowitz are the incorporators.

Tonawanda Star Theatre Corporation, to exhibit motion pictures. Incorporators are Leonce Sinay, Sara Sinay and Marvin Atlas.

Technifol Laboratories, Inc., New York, for special film effects. Incorporators are Dorothy A. Roden, Marion H. Seixas and Edna Rankin.

Lita Theatre Corporation, Queens, to exhibit motion pictures. Incorporators are Morris Winkler, Dora Winkler and Lillian Katz.

Anway Amusement Corporation, New York City, to exhibit motion pictures. H. G. Kosch, E. Souhami and D. L. Lang are the incorporators.

Goldjay Amusement Corporation, Brooklyn, to operate motion picture theatres. Murray Fischel, Abe L. Holzman and Joseph T. Genco are the incorporators.

Kendor Pictures Corporation, Bronx, to distribute motion pictures. Blanche Posner, Lillian Kantor and Jeanette Zukor are the incorporators.

State Theatre Falconer, Inc., Falconer, to operate motion picture theatres. Clyde R. Lathrop, Edwin G. O'Connor and Lucile M. Matteson are the incorporators.

Jewel Amusement Corporation, New York City, to operate motion picture theatres with a capital listed at $10,000. Louis Weiss, Jonas Greenhouse and Morris W. Goldstein are listed as incorporators.

Greene & Friede, Inc., New York City, to operate motion picture houses, with a capital listed at 200 shares of no par value. Incorporators are Lillian Schorr, Franklyn Walsh and Harold A. Horowitz.

Joe Glaser, Inc., New York City, to conduct a theatrical booking agency, with a capital listed as 100 shares of no par value. Joe Glaser, Fanne Smith and Nathan Bilsky are incorporators.

Triboro Playhouse, Inc., New York, to operate film theatres with a capital of $5,000. Sidney Goren, Louis Goren and Nathan Goodman are the incorporators.

Diney Harmon, Inc., New York, to operate theatres. Incorporators are Rose Lader, Jacob L. Steisel and Geraldine Weiss.

Momar Theatre Corporation, New York, to deal in film equipment. Lawrence S. Timen, Samuel Siegel and Mildred Feltman are incorporators.

Collective Film Producers, Inc., to produce, deal in equipment and operate studios. Rose Feder, Lionel Mann and Harry Berger are incorporators.

Nebla Operating Corporation, Brooklyn, to exhibit films. Incorporators are David Manheimer, Jeneviev Manheimer and Sarah Dornholtz.

NORTH CAROLINA

Warren Amusements, Inc., Roanoke Rapids, to own and operate motion pictures with a capital listed at $50,000. F. C. Williams, Leo Wheeden and L. M. Wilson are incorporators.

OHIO

Fostoria Theatre Corporation, Fostoria, capital of 100 shares with no par value. Walter M. Witherspoon, Lester A. Steward and John Gutknecht, incorporators.

Grand Theatres, Inc., Cleveland, capital stock $20,000 and 200 shares of no par value. Milton B. Schweid, Helen M. Rovy and M. W. Kastriner, incorporators.

Castamba Realty Company, Shelby, to modernize and increase the seating capacity of the Castamba theatre.

Central Ohio, Inc., Columbus, to form a circuit of theatres. R. S. Kerr and J. E. Doyle are the incorporators.

PENNSYLVANIA

Dewey Theatres, Inc., Philadelphia. Edna F. Schwarz, Anna G. Hackett and Emily G. Kopelhuber are the incorporators.

Rajah Theatre Company, Inc., Philadelphia. Incorporated by Ja Emanuel, Cormack G. Keeney and Harry Cohen.

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 90

Bluebook School Question No. 90 was: (A) Explain the difference between variable density and variable area sound track recording and explain what raises and lowers volume with respect to the recording itself. (B) What does a photo-cell "see" and why would not the human eye see the same thing were it in the same position?

Because of inability to examine all the papers sent in on this question, credits are dispensed with. J. K. Robinson and R. E. Bullard answer Section A as follows:

"By processes, the details of which it seems unnecessary to explain, in recording the variable density sound track, an extremely thin line of light is made to be constantly incident upon a moving negative film. This line extends entirely across the width of the sound track area. The intensity of this line of light, or its width, is made to vary exactly in accordance with every variation in the sound waves by which the light producing element is actuated. It then follows that since the negative film coating of emulsion develops out in variable density exactly in accordance with the amount or value of its exposure to light, in the positive print there will be a series of lines across (horizontally as the film runs) the sound track, the density of which will vary exactly as the sound wave each such line represents varied, disregarding those losses inherent in all man-made processes.

"While we have perhaps not expressed our ideas very well, we believe our brother students will understand what we are attempting to express.

"Having then a sound track of variable density as viewed in its length exposed to the scanning beam of a projector, which is approximately a duplicate of the thin line of light before mentioned, it follows that as the sound track passes through this light line, a varying amount of light will pass through and on to the photo-electric cell, and those variations will be exactly in proportion to the variations in density of the sound track. In other words, as the film moves downward through the scanning beam, the latter will be affected alike at each point clear across the entire width of the sound track. Hence the amount of sound received by the photo-cell will vary as does the density of the sound track from point to point, viewed in its length, each point being considered as an entire width of the track.

"The variable area sound track accomplishes similar results, but in a very different manner. The effect upon a loudspeaker diaphram is in exact proportion to the quantity of light reaching the P. E. cell during each succeeding instant of scanning. In the variable area sound track a portion of its width is so exposed to the scanning beam that, when developed out, it is wholly transparent—so far as celluloid and emulsion may be said to be wholly transparent. The remainder of the width of the track, when developed, out, is wholly opaque. In other words, the width of the recording scanning beam is varied, instead of its density as viewed in the other direction. Examining the two types it may be readily understood that the variation in either density or area (width) might be so managed that precisely the same amount of total light would be passed through to the P.E. cell, and that is exactly what happens. The amount of light incident upon the P.E. cell will of course vary from point to point precisely as the width of the transparent part of the sound track varies. And, harking back, the width of the transparent portion varies precisely as the frequency of the sound waves incident upon the light controlling element of the recording instrument varied.

As a result we find the variable area sound track to be called that because the opaque and transparent areas thereof vary, the variations being in the form of horizontally placed peaks and hollows. The variable density sound track is so called for the reason that its density varies, the variations of each type of track being such that precisely (precisely in theory, at least) the same variations of light reach the photocell."

(B) L. H. Kelley, a Nevada projectionist, says, "In the case of a theatre sound reproducing system, the photocell 'sees' light intensity varied a great many times a second, depending upon frequency of the sounds recorded. If the frequency of the recorded sound be, say, 6,000 cycles, then the P.E. cell will see light variations at that speed per second and will create a 6,000-cycle ripple in the direct current producer.

"The human eye would not be able to distinguish light fluctuations at such speed because of its 'persistence of vision.' It would merely register the varying intensity of the light as a steady illumination at medium density."

M. and J. Devoy explain the matter thus: "The photocell 'sees' each and every difference in intensity in the scanning beam of light, and since that intensity varies as the density of the variable density or the area of the variable area sound track alters transmission thereof, and since the active element of the P. E. cell is affected by the light intensity only while each intensity is present thereon, as measured in millionths of a second, I believe we may fairly say it 'sees' every cycle of the sound frequency as expressed in light.

"The human eye cannot distinguish light variations nearly so fast, due to the fact that each light impression remains impressed upon active elements of the eye for the fraction of a second after the impression has been replaced by another. This is known as 'persistence of vision.' Were the human eye located as is the P.E. cell opening, it would see a strip of light that would increase and decrease in intensity somewhat as various sections of the sound track of varying density passed, but it would see none of the rapidly recurring individual sound cycle impressions. At least that is our understanding of the matter, though we can find nothing in our text books that answers the question directly. We therefore have tried to reason the matter out from our limited knowledge of the action of P.E. cells and the element of persistence of vision as applies to the human eye."

BLUEBOOK SCHOOL QUESTION NO. 96

(A) Does the d.c. formula for Ohm's Law apply to a.c.? Explain.
(B) What is "reactance"?
(C) What is "impedance"?

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

To Test Electric Power by Air Again

Another test in the transmission of electric power by wireless will be made within the week by John Roberts, inventor of the idea. The test will be made from the John C. Roberts Laboratories, near New Castle, Del., to the farm of J. Wirt Willis, near Glasgow, a distance of 16 miles.

The power will be transmitted to the farm to operate a tractor and illumine 100 electric bulbs.

Unemployment Act Upheld

All firms, including theatres, that employ three or more persons are subject to the provisions of Wisconsin's unemployment compensation act, which was recently upheld by Alvin C. Reis, circuit judge, in an action brought by the state to compel a Madison manufacturer to make his contribution as required by the law.

The sale of the Audubon Theatre and office building at 165th Street and Broadway, New York, for $650,000 by the Broadway and 165th St. Realty Company, a Fox Theatres Corporation subsidiary, to the Audubon Amusement Company, Inc., has been approved by United States Circuit Judge Martin T. Manton sitting in the United States district court last week.

F. H. Richardson's
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PROJECTION

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IN THE COURTS

Western Electric Starts Infringement Action

Western Electric Company, Inc., and Radio Corporation of America have filed suit in the federal court of the southern district of California against C. J. Richter, Inc., of Los Angeles, charging infringement of the DeForest oscillator patents in the manufacture of short wave electro-diathermic equipment.

A hearing is to be held November 1st.

Lawyers for Paramount Trustee Seek $215,000

An application for an allowance of $215,000 for services in connection with the proposed $2,150,000 settlement of two actions against former officers and directors of Paramount has been filed by Root, Clark, Buckner & Ballantine, counsel for the Paramount trustee, Charles D. Hilles.

The petition was filed with Alfred C. Coxe, federal judge in New York, who previously allowed the law firm $50,000 for services in the action. Mr. Hilles has filed a petition for an allowance of $7,500.

The proposed settlement is before the court for its approval.

Freddie's Parents Start Suit Against Aunt

Mr. and Mrs. Cecil Bartholomew, parents of Freddie Bartholomew, have instituted action in Los Angeles to set aside the boy actor's adoption by his aunt, Miss Myllicent Bartholomew, on the grounds of deception.

They charge Miss Bartholomew gave them a written agreement that they could have their son back any time they wanted him.

Revell Named Defendant In Infringement Case

Charles McCord has included Harry Revel, songwriter, as an additional defendant in his $50,000 copyright infringement suit brought in United States district court, New York, against Twentieth Century-Fox and the Robbins Music Corporation.

The plaintiff charges infringement of his song, "I'll Always Remember Ronkonkoma," in the song, "Good Night, My Love," which was used in the picture "Stowaway."

Montague Contracts For $1,000,000 Job

Laverne Moore, better known in Hollywood as John Montague, has signed a seven year contract with Everett Crosby, brother of Bing Crosby, under which he will receive $1,000,000 as a motion picture actor, radio entertainer and professional golfer, according to an Associated Press dispatch from Hollywood.

News of the contract was released immediately after Mr. Moore was acquitted in Elizabethtown, New York, of a seven-year-old charge of first degree robbery. The contract was signed before Mr. Moore was taken from Hollywood to face trial in New York, according to the announcement which came from Paramount studios.

Moses Reis Dead; Had Stage Circuit

Moses Reis, owner several years ago of one of the largest circuits of legitimate theatres in the country, died Saturday in New York after a short illness. Mr. Reis was 87.

At the peak of his career Mr. Reis owned 128 theatres in New York, Pennsylvania and Ohio. With the advent of motion pictures and the resultant competition Mr. Reis sold out to Loew's and other circuits.

Sam and Lee Shubert, the producers, started their careers in the employ of Mr. Reis.

Mr. Reis began his connection with the theatre as a player in an orchestra. Some 50 years ago he opened one theatre in Bradford, Pa., gradually buying others as his success grew.

Mr. Reis' affairs will be carried on by Charles C. Reis, who was house manager for the late S. L. Rothafel ("Roxy") at the Rialto, Rivoli, Strand and Capitol theatres on Broadway.

$600,000 Suit Filed On Raw Stock Deal

A $600,000 suit against Universal Pictures Corporation, Eastman Kodak, Consolidated Film Industries, Carl Laemmle, Maurice Fleckels, J. E. Brulatour, Inc., and Jules E. Brulatour, instituted in New York supreme court by John D. Tippett, Inc., was revealed Wednesday when Jules Brulatour filed a motion to set aside a notice of examination before trial which had been served him.

The plaintiff contended that the defendants conspired to induce Universal to break a five-year contract made in 1932 under which Tippett was to supply raw film stock to Universal. It was charged that late in 1932 Eastman Kodak offered Universal a $1,000,000 loan and Consolidated offered a $500,000 loan if the contract were broken. The plaintiff also claimed that Universal requested a $450,000 loan from it, and that the contract was broken when the loan was refused. A hearing on Mr. Brulatour's motion will be held next Thursday.

Motion Made to Dismiss Case

Samuel Goldwyn, Samuel Goldwyn, Inc., Eddie Cantor and United Artists will file a motion for dismissal of a $1,000,000 plagiarism suit brought against them in United States district court by Mort Eisman, Clara Deller and Robert Louis Shayon. A hearing will be held on November 26th. The plaintiffs charge infringement of their story, "Oh Shah" in "Roman Scandals."

WB Sues for $1,000,000

Warner Brothers has instituted a $1,000,000 damage action against the National Screen Service in New York State supreme court, charging the defendant made trailers using the Warner name.

Movie Life Sued by Life

Time, Inc., publishers of the magazine, *Life,* is seeking $25,000 from *Movie Life* for alleged infringement of *Life's* trademark. The action is in United States district court, New York.

OBITUARIES

Reginald C. Barker

Reginald Charles Barker, 55, died in Los Angeles last week. Mr. Barker's first association with motion pictures occurred in 1913 when he started directing for Ince, which was followed by directorial assignments with Triangle, Universal, Metro, Fox, Goldwyn, Tiffany, MGM, First National and Artclass. He directed William S. Hart in the latter's first picture. In recent years Mr. Barker has been identified with the writing of western stories.

Harry Noble

Harry Noble, former Educational Pictures representative in New Haven, Conn., for 15 years, died there last week.

J. E. Dobbins

J. E. Dobbins, 52, who operated the Roanoke Rapids theatre at Roanoke Rapids, N. C., for many years, died recently. He had been in ill health for some time.

Salvatore Lenge

Salvatore Lenge, veteran Kansas City theatre orchestra musician, died last week at his home following a stroke.

Herbert Schulman

Herbert Schulman, 27, manager of the Mayfair theatre, Philadelphia, died there last week of pneumonia.

Clinton J. Hecht

Clinton James Hecht, former actor, known on the stage as Clint Nixon, died last week in Hollywood. Mr. Hecht was 31.

Rites for Plane Victims

Funeral services were held in New York last weekend for James Pergola, Pathe News cameraman, and William H. Pitt, news editor of Pathe, who were killed in the airplane crash near Evanston, Wyo.

MGM Files General Denial

A general denial to a $250,000 infringement suit brought by Philip T. Clancy, author, has been filed in United States district court, New York, by Metro-Goldwyn-Mayer and Robert Pirosh, the defendants. Mr. Clancy claims his play, "Nuts to You," was plagiarized in "A Day at the Races."

Temporary Injunction Refused

The New York supreme court has refused to issue a temporary injunction, restraining the exhibition of the short subject "I Want to Be a Boarder" by Seiden Sound System, Inc. The injunction was sought by Leo Fuchs and Yetta Zwerling, who claim the short was made from extra sequences in which they appeared for the feature picture, "I Want to Be a Mother."

Arrivals on the *Ile de France* Tuesday included Alexander Korda, Maurice Silverstone, Herman Maier, Sam E. Morris, Phil Reisman, Jack Cohn, William Powell, Madeleine Carroll, King Vidor, Mrs. Vidor, Barney Glazer, Julien Duvivier, Erik Charell, Ludwig Charell, Marcel Hellman and Mirelle Ballin.

BRITISH EXHIBITORS REPLY WITH DEMAND FOR FLAT RENTAL PLAN

Recent Distributors' Decision to Supply "A" Product on Percentage Terms Only Is Red Flag to the Theatremen

by BRUCE ALLAN
in London

The rentals controversy in England has taken on still another new phase.

When the Council of the Cinematograph Exhibitors Association advised theatre men to continue to book both "A" and "B" films on flat rates if they previously traded on those terms, the exhibitor organization set up direct opposition to the policy, announced by the Kinematograph Renters Society, that in future distributors would classify all features as "A" or "B" and supply the "A" product on percentage terms only.

Discussion in the CEA Council largely was concerned with the fact that, in its new "A" policy, the KRS was nominally concerned with restriction of overlong program and in particular with the use of two "A" films in such bills. It was asserted that, with exhibitors even more concerned than distributors to limit the "double 'A' " program, the KRS had chosen a method of meeting the problem which tended to split exhibitor opinion and to allow rental rates to be raised generally.

A point made in the debate was that it would have been possible to deal with the long program evil by making a rule that two "A" films never should be played together. Also suggested in various exhibitor quarters is that the percentage rule should have been made applicable only in the case of such billings. These comments emphasized two things: that exhibitors were willing to cooperate with distributors in controlling program length, but that they wanted the problem handled separately from the permanent problem of rentals.

Major A. J. Gale, leader of the campaign on rentals, told the Council that there would be a conference with the circuits. "If the circuits join us," he said, "we can act as a united front and can tackle any propaganda which is going to mean an increase in film prices. . . . The KRS are out to bleed you. They have inferred that they are going to increase prices in America and we have to stop that happening here, by organization."

Major Gale's reference to prise-raising in America primarily refers to the campaign to increase admissions on your side, about which we have heard from various visitors from New York and the Coast. Suggestions of a similar procedure in England, where theatre prices are substantially higher than in the States, were vigorously opposed by General Secretary Fuller of the CEA in first announcing that what the exhibitor wanted was that less money should go from the box-office to distributors rather than that more should come from patrons.

Comparison of American and British rentals also shows a much higher scale in this country than in the United States. The British program costs on an average 40 per cent of receipts. From such information as we have had from visiting executives, it seems that the American exhibitor's flat rates work out at rather less than half of this.

A British exhibitor comment on this circumstance is that in America the American distributor apparently wishes to recoup his increased production costs by a greater levy on the public, leaving the exhibitor his present profit, while in England he wants to draw extra money at the expense of the exhibitor. It is, of course, a statement from one point of view, and it leaves out of consideration the attempts to apply percentage in America, of which we have heard something, but it gives a picture of our present controversies.

Until the KRS answers the CEA's "no change" ultimatum in reply to its own "all percentage" ultimatum with a third ultimatum (the frequency, on both sides, of these pronunciomentoes suggests that a new word, Proximatum, should be coined for exclusive Wardour Street use), the position is that "All 'A' films on percentage only" remains official distributors' policy. Of course, designed to kill doubling of top features, the policy of itself will do no such thing.

Percentage, on one feature or two, can work out to an actual rental lower than any probable flat price. (There are instances, it may be said in passing, where distributors have been out of pocket for carriage and prints on percentage contracts.) All the KRS policy does do is to standardize percentage as the booking practice of the British trade.

▽

Films Bill Presented

Eustace Stanley, president of the Board of Trade, presented the Cinematograph Bill, providing new quota requirements, to the house of Commons this week and the text was read formally for the first time.

With the exhibitors' ruling body chiefly concerned with the problem of rental prices, an equally important matter has been considered by one of its committees, that concerned with the same new Films Bill. It is understood that

(*Continued on following page*)

"SPANISH EARTH" BANNED IN BRITAIN

The British Board of Film Censors on Friday banned the propaganda picture, "The Spanish Earth." The film was produced by Joris Ivens with commentary and narration by Ernest Hemingway, American novelist.

The order banning the picture was issued just as delegates to the British Congress of the International Peace Campaign arrived at Central Hall, Westminster, for the picture's first showing in Great Britain.



WARNERS SET TEDDINGTON PLANS

(*Continued from preceding page*)

the draft of the association's final statement for the Board of Trade has been completed. It has not been published because, as previously reported, there are still hopes that a joint CEA-Film Group policy may shape after Film Group has considered the CEA suggestions and conferred with that organization.

With agreement already established, in principle, on opposition to the double quota and in advocacy of an official, instead of trade, administering body, there are still many points of difference between exhibitors and producers.

The CEA adheres to its demand for a viewing clause, which the Film Group opposes.

It wants a lower quota, stepped in favour of exhibitors. The Film Group wants the exhibitors' quota increased.

Other points favored by the producers, which may win acceptance by exhibitors are:

Quarterly instead of annual compliance with quota demands. This, it is said, would prevent the release and exhibition of British films en masse in the summer and spread the native product evenly through the year, including the seasons of big takings.

The quota percentage to be based on imported films instead of on the distributor's complete program.

The second suggestion is designed to cover the case of a British distributor handling chiefly the less expensive type of British films. Such a concern might have a program consisting entirely of films costing less than the statutory £15,000; such subjects rank for exhibitor's quota but not for the (distributor's) quota cover for American films. If such a company buys American pictures, it will be required under the present proposals to acquire British films, costing a minimum £15,000 each, in such statutory percentage relation to its total output as may be stipulated in the Bill. The situation created would therefore be that £15,000 British films would, indirectly, be demanded to cover British films costing less than that amount.

The new basis suggested would make "minimum" British coverage necessary only in relation to the American films acquired. As a working example, with four American pictures, such a company, on a 20 per cent quota basis, would want one £15,000 British film. It could handle 12 or more less expensive British films. On the "output" basis, it would be asked for two or three £15,000 pictures. The complexities created by quotas, and by the difference between distributors' and exhibitors' quotas, are well illustrated by this suggestion.

The Double Quota Issue

The essential point of agreement between the CEA and the Film Group is their opposition to the provision that a picture costing £45,000 shall rank double for quota.

Their reasons are interesting. It is argued that such a provision must logically, sooner or later, be extended on an arithmetical basis, and that this would seriously reduce the number of British films. This is clever in a controversial sense. The "arithmetical" argument is that advanced by the KRS for the American interests, and it is logically unassailable. Instead of attempting to assail it, exhibitors and producers are going to make it an argument for their own case, with the advantage that it will support their other plea of "American domination of British production" under the conditions proposed under new legislation.

In knowledgable London quarters, it is thought many sections of the House of Commons will be receptive to this argument as also to the request for an official commission to administer the new Act. Some go so far as to indicate the certainty that a commission will be named.

The Films Bill will be introduced in late November. In the meantime invitations to address meetings of members of Parliament in a committee room of the House of Commons have been addressed to all the trade associations by the British Films Advancement Council, presided over by Lord Strabolgi and now, it is stated, including 86 members in its Parliamentary section.

The BFAC, it already has been recorded, stands for the special brand of reciprocity invented by Mr. Isidore Ostrer, under which American companies would be required to spend on independently made British films a percentage of their receipts in England. It is therefore not surprising that the KRS has refused its invitation. The CEA is considering the matter but is thought unlikely to accept. Labor unions will go along.

▽

Warners will make two or three large pictures for world release at the Teddington Studios, Jack L. Warner said before sailing on the *Queen Mary* Wednesday. The stories will be selected from the Hollywood schedule and may be "George and Margaret," "The Amazing Dr. Clitterhouse" and "Blonde White."

The producer conferred with Leslie Howard and said afterwards that he would make a British picture with him this year, if a story can be agreed upon.

Irving Asher, managing director for Warners' production here, will sail November 17 to confer in the United States on star castings. Lloyd Bacon definitely will direct one in England.

The company will not import technicians; Mr. Warner said the British staff and equipment equals Hollywood's.

Mr. Asher will arrange United States distribution for several current British-made films. Of five submitted, "The Perfect Crime," "Mayfair," "Melody" and "You Live and Learn" have been accepted for American showing and will be played by the Warner theatres.

The cost of next year's output is estimated at from £300,000 to £400,000.

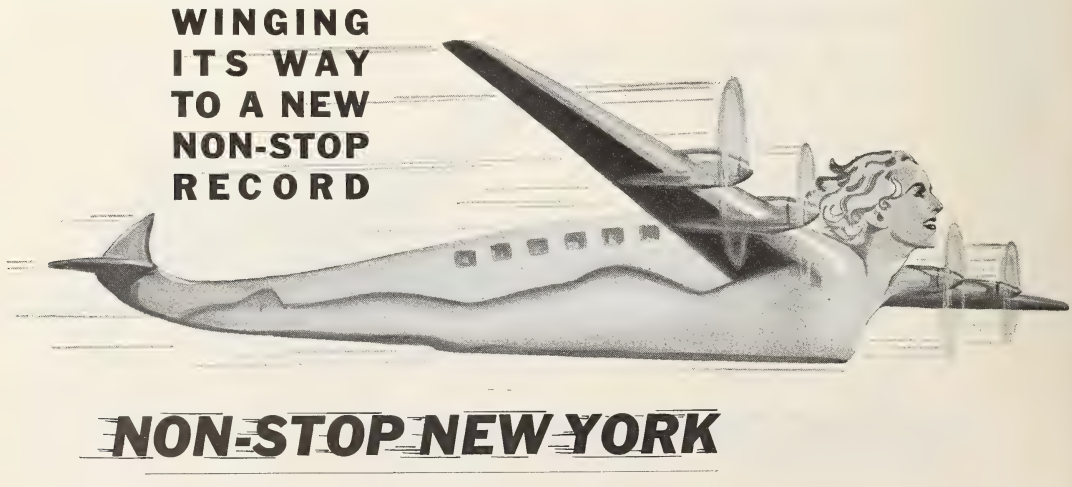
Warner said color would be used in 10 per cent of the output and that this probably would be raised to 25 per cent in a few years.

▽

Filmgoers' League Proposed

Kenneth Nyman, CEA official, suggested the formation of a Filmgoers' League, drawing upon the 20,000,000 regular patrons who attended British film theatres for the purpose of improving film standards and fighting the cost proposals in the impending Films Act.

The suggestion came in the form of a lecture at Golder's Green, when Mr. Nyman attacked the proposed quota on the ground it would reduce the number of films and make British films, British-American.



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THEATRE RECEIPTS

The total of the theatre receipts for the calendar week ended October 23, 1937, from 60 theatres in 12 major cities of the country was $822,372, a decrease of $160,657 from the total for the preceding week, when 65 theatres in 13 large cities aggregated $983,029.

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Theatres (Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)				Current Week		Previous Week	
Chicago	**Seats**	**Price**	**Average Receipts Per Week**	**Picture**	**Gross**	**Picture**	**Gross**
Chicago	4,000	35c-75c	35,500	"The Prisoner of Zenda" (U.A.) (plus stage show)	38,700	"High, Wide and Handsome" (Para.) (plus stage show)	30,600
Garrick	900	35c-75c	6,800	"High, Wide and Handsome" (Para.)	7,000	"Souls at Sea" (Para.)	6,700
Oriental	3,490	35c-75c	17,500	"Something to Sing About" (G.N.) (stage: Major Bowes' Unit)	27,000	"Life Begins at College" (20th Cent.-Fox) (plus stage show) (Ina Ray Hutton and Orch.)	35,400
Palace	2,509	35c-75c	19,900	"Saturday's Heroes" (RKO) (stage: Fred Waring and Orch.)	19,500	"Breakfast for Two" (RKO (stage: Fats Waller and Revue)	16,800
Roosevelt	1,591	35c-75c	13,000	"Madame X" (MGM)	10,000	"Thin Ice" (20th Cent.-Fox) (3rd week)	10,000
State-Lake	2,776	20c-55c	14,800	"Think Fast, Mr. Moto" (20th Cent.-Fox) (plus stage show)	14,400	"Roberta" (RKO) (plus stage show)	13,000
United Artists	1,700	37c-75c	17,500	"The Broadway Melody of 1938" (MGM) (2nd week)	15,000	"Broadway Melody of 1938" (MGM) (1st week)	19,000
Cleveland							
Allen	3,300	30c-55c	5,700	"Life Begins at College" (20th Cent.-Fox)	8,200	"The Life of Emile Zola" (W.B.)	7,500
Hippodrome	3,800	30c-55c	12,700	"Heidi" (20th Cent.-Fox)	13,900	"Life Begins at College" (20th Cent.-Fox)	17,500
RKO Palace	3,100	30c-75c	17,800	"Music for Madame" (RKO) (stage: Fats Waller and Orch.)	19,000	"Danger, Love at Work" (20th Cent.-Fox) (stage: Jack La Rue and Vince Barnett)	16,000
State	3,400	30c-55c	17,200	"Walter Wanger's Vogues of 1938" (U.A.) (6 days)	9,000	"The Prisoner of Zenda" (U.A.)	13,000
Denver							
Denham	1,500	25c-40c	6,700	"This Way, Please" (Para.)	5,750	"Double Or Nothing" (Para.)	6,000
Denver	2,500	25c-40c	9,600	"Wife, Doctor and Nurse" (20th Cent.-Fox) (plus stage band)	11,000	"100 Men and a Girl" (Univ.) (plus stage band)	10,000
Orpheum	2,500	25c-40c	7,300	"Stage Door" (RKO) (2nd week) and "Flight from Glory" (RKO)	7,500	"Stage Door" (RKO) (1st week) and "My Dear Miss Aldrich" (MGM)	12,000
Los Angeles and Hollywood							
Carthay Circle	1,518	50c-$1.50	11,800	"The Life of Emile Zola" (W.B.) (6th week)	9,380	"The Life of Emile Zola" (W.B.) (5th week)	7,880
Chinese	2,500	30c-55c	11,600	"Life Begins at College" (20th Cent.-Fox) and "Counsel for Crime" (Col.)	12,561	"The Prisoner of Zenda" (U.A.) and "The Women Men Marry" (MGM)	15,469
Four Star	900	40c-55c	4,000	"Dark Journey" (U.A.)	2,555	"Doctor Syn" (GB)	3,304
Hillstreet	2,700	30c-65c	8,000	"Lost Horizon" (Col.) (3rd week) and "Saturday's Heroes" (RKO)	7,500	"Lost Horizon" (Col.) (2nd week) and "Life Begins with Love" (Col.)	12,200
Loew's State	2,500	30c-55c	14,700	"Life Begins at College" (20th Cent.-Fox) and "Counsel for Crime" (Col.)	16,430	"The Prisoner of Zenda" (U.A.) and "The Women Men Marry" (MGM)	17,656
Pantages	3,000	30c-65c	8,100	"Lost Horizon" (Col.) (3rd week) and "Saturday's Heroes" (RKO)	5,000	"Lost Horizon" (Col.) (2nd week) and "Life Begins with Love" (Col.)	9,000
Paramount	3,595	30c-65c	18,400	"Music for Madame" (RKO) (stage: Hal Kemp and Orch.)	12,500	"This Way, Please" (Para.) (plus stage show)	15,000
W. B. Hollywood	3,000	30c-65c	10,400	"That Certain Woman" (F.N.) and "Over the Goal" (F.N.)	14,346	"Back in Circulation" (F.N.) and "West of Shanghai" (F.N.)	13,000
Minneapolis							
Minnesota	4,000	25c-55c	12,200	"The Bride Wore Red" (MGM)	7,500	"High, Wide and Handsome" (Para.)	9,500
RKO Orpheum	2,900	25c-55c	7,200	"Lost Horizon" (Col.)	12,000	"Back in Circulation" (F.N.) (stage: Fred Waring and Orch.)	18,500
State	2,400	25c-40c	5,600	"Saturday's Heroes" (RKO) and "Dance, Charlie, Dance" (F.N.)	4,500	"She's No Lady" (Para.) and "Bad Guy" (MGM)	3,500
Montreal							
Capitol	2,547	25c-60c	9,300	"That Certain Woman" (F.N.) and "Talent Scout" (F.N.)	10,000	"Double Or Nothing" (Para.) and "On Such a Night" (Para.)	10,500
Loew's	3,115	25c-50c	11,000	"100 Men and a Girl" (Univ.) and "Love in a Bungalow" (Univ.)	12,500	"The Shiek Steps Out" (Rep.) (plus stage show)	14,000
Palace	2,600	25c-65c	10,500	"The Prisoner of Zenda" (U. A.) (2nd week)	7,500	"The Prisoner of Zenda" (U.A.) (1st week)	13,500
Princess	2,272	25c-65c	7,600	"Wife, Doctor and Nurse" (20th Cent.-Fox) and "Hot Water" Also (20th Cent.-Fox)	8,500	"Varsity Show" (W.B.) and "Salute to Valour" (Col.)	8,500

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[THEATRE RECEIPTS--CONT'D]

Theatres	Seats	Price	Average Receipts Per Week	Current Week — Picture	Current Week — Gross	Previous Week — Picture	Previous Week — Gross
New York (Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)							
Astor	1,142	55c-$2.20	15,600	"The Firefly" (Para.) (11th week)	5,000	"The Firefly" (MGM) (9th week)	7,000
Capitol	4,700	25c-85c	33,400	"The Bride Wore Red" (MGM)	25,000	"The Good Earth" (MGM) (3rd week)	27,000
Criterion	1,700	25c-75c	12,000	"Nation Aflame" (Treasure) and "Over the Goal" (F.N.)	5,800	"This Way, Please" (Para.)	8,500
Globe	1,400	25c-65c	17,800	"The Girl Said No" (G.N.)	5,000	"Something to Sing About" (G.N.) (5 days-4th week)	3,500
Hollywood	1,430	55c-$2.20	....	"The Life of Emile Zola" (W.B.) (10th week)	14,000	"The Life of Emile Zola" (W.B.) (9th week)	16,000
Paramount	3,700	25c-99c	36,100	"Souls at Sea" (Para.) (stage: Jane Froman-B. Meroff's Orch.)	43,000	"High, Wide and Handsome" (Para.) (stage: Yacht Club Boys) (3rd week)	29,000
Rialto	594	25c-55c	7,700	"Fit for a King" (RKO)	5,200	"Counsel for Crime" (Col.)	7,600
Rivoli	2,200	25c-99c	23,100	"Wife, Doctor and Nurse" (20th Cent.-Fox) (2nd week)	12,500	"Wife, Doctor and Nurse" (20th Cent.-Fox) (1st week)	24,500
RKO Music Hall	6,200	40c-$1.65	79,000	"Stage Door" (RKO) (plus stage show) (2nd week)	96,000	"Stage Door" (RKO) (plus stage show) (1st week)	113,000
Roxy	5,954	25c-75c	35,400	"Life Begins at College" (20th Cent.-Fox) (plus stage show) (2nd week)	41,500	"Life Begins at College" (20th Cent.-Fox) (plus stage show) (1st week)	63,500
Strand	3,000	40c-99c	20,800	"Alcatraz Island" (F.N.)	25,000	"Back in Circulation" (F.N.) (4 days-2nd week)	2,000
Oklahoma City							
Criterion	1,700	10c-40c	5,300	"Heidi" (20th Cent.-Fox)	5,200	"High, Wide and Handsome" (Para.) (6 days)	3,900
Midwest	1,500	10c-55c	4,300	"The Life of Emile Zola" (W.B.)	4,800	"The Bride Wore Red" (MGM)	5,200
Tower	1,100	10c-35c	....	"Back in Circulation" (F.N.) (8 days)	2,400	"Make a Wish" (RKO) (6 days)	1,500
Omaha							
Brandeis	1,200	25c-40c	4,900	"That Certain Woman" (F.N.) and "Saturday's Heroes" (RKO)	5,900	"Lost Horizon" (Col.) and "Forty Naughty Girls" (RKO) (2nd week)	4,700
Omaha	2,200	25c-40c	6,900	"The Bride Wore Red" (MGM) and "Bad Guy" (MGM)	7,100	"High, Wide and Handsome" (Para.) and "She's No Lady" (Para.) (8 days)	6,300
Orpheum	3,000	25c-40c	9,200	"The Prisoner of Zenda" (U.A.) "Hot Water" (20th Cent.-Fox) and "Wife, Doctor and Nurse" (20th Cent.-Fox) (stage: midnight Big Apple Dance contest)	8,300	"Varsity Show" (W.B.) and "The Man Who Cried Wolf" (Univ.) (plus "The Prisoner of Zenda" midnight preview and Big Apple dance contest on stage)	8,900
Philadelphia							
Aldine	1,300	40c-65c	9,200	"The Prisoner of Zenda" (U.A.) (2nd week)	12,500	"The Prisoner of Zenda" (U.A.) (1st week)	17,000
Boyd	2,400	40c-65c	14,800	"The Life of Emile Zola" (W.B.) (3rd week)	12,000	"The Life of Emile Zola" (W.B.) (2nd week)	18,500
Fox	3,000	40c-65c	17,000	"Heidi" (20th Cent.-Fox)	15,500	"Life Begins at College" (20th Cent.-Fox) (2nd week)	9,500
Stanley	3,700	40c-65c	15,700	"Double Wedding" (MGM)	17,500	"The Bride Wore Red" (MGM)	10,500
San Francisco							
Fox	5,651	15c-75c	11,000	"Heidi" (20th Cent.-Fox) and "Danger, Love at Work" (20th Cent.-Fox)	16,000	"Life Begins at College" (20th Cent.-Fox) and "Charlie Chan on Broadway" (20th Cent.-Fox) (2nd week)	15,000
Golden Gate	2,850	15c-55c	16,600	"Stage Door" (RKO) (plus stage band) (2nd week)	18,500	"Stage Door" (RKO) (plus stage band) (1st week)	23,000
Orpheum	2,440	15c-55c	8,200	"100 Men and a Girl" (Univ.) and "Counsel for Crime" (Col.) (4th week)	8,500	"100 Men and a Girl" (Univ.) and "Counsel for Crime" (Col.) (3rd week)	10,200
Paramount	2,670	15c-75c	13,300	"The Bride Wore Red" (MGM) and "Wine, Women and Horse" (W.B.) (2nd week)	11,500	"The Bride Wore Red" (MGM) and "Wine, Women and Horses" (W.B.) (1st week)	13,500
United Artists	1,200	15c-75c	6,900	"Dead End" (U.A.)	7,600	"Walter Wanger's Vogues of 1938" (U.A.) (5 days-3rd week)	5,800
Warfield	2,680	15c-75c	15,300	"Double Or Nothing" (Para.) and "On Such a Night" (Para.)	17,000	"Lancer Spy" (20th Cent.-Fox) and "Women Men Marry" (MGM)	14,000
Seattle							
Fifth Avenue	2,500	30c-55c	7,700	"The Bride Wore Red" (MGM) and "Hot Water" (20th Cent.-Fox)	7,150	"The Life of Emile Zola" (W.B.) and "Academy Award Revue" (U.A.)	8,650
Liberty	1,800	25c-55c	7,700	"Dead End" (U.A.) (2nd week)	7,900	"Dead End" (U.A.) (1st week)	9,000
Orpheum	2,450	30c-55c	6,000	"Borneo" (20th Cent.-Fox) and "Saturday's Heroes" (RKO)	5,100	"That Certain Woman" (F.N.) and "The Big Shot" (RKO)	5,200
Paramount	3,050	30c-55c	5,200	"Wife, Doctor and Nurse" (20th Cent.-Fox) (2nd week) "Forty Naughty Girls" (RKO)	5,200	"Wife, Doctor and Nurse" (20th Cent.-Fox) (1st week) and "Annapolis Salute" (RKO)	7,150

WHAT THE PICTURE DID FOR ME

Columbia

WHEN YOU'RE IN LOVE: Grace Moore, Cary Grant—Did not please anyone. Considered by all a poor production.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

Crescent

UNDER STRANGE FLAGS: Tom Keene, Luana Walters—Tom, you let the fellow who played Pancho Villa steal the picture from you. But, it's a honey, even if you did. Doubled this picture with "Renfrew of the Royal Mounted," and what a sweet combination it was! Running time, 60 minutes. Played October 15-16.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

First National

CONFESSION: Kay Francis, Ian Hunter—Very ordinary. Story poor. Played October 13-14. Running time, 85 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Oregon. Local patronage.

MR. DODD TAKES THE AIR: Kenny Baker, Jane Wyman—Did a fair business on Family Night and the last night of the serial which was partly instrumental in drawing any extra business. A good little picture for any but your best nights, with enough entertainment to satisfy. Running time, 85 minutes. Played October 4-5.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

PENROD AND SAM: Billy Mauch, Frank Craven, Spring Byington—Good kiddies' picture. Saturday night crowd well entertained. Not much for the town folks. Running time, 60 minutes. Played October 7.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural patronage.

PRINCE AND THE PAUPER, THE: Mauch Twins, Errol Flynn—Warners evidently spent a lot of money on this one and it is pretty good, but a very poor grosser in a small town.—Stanley Benson, Rossville Theatre, Rossville, Ill. General patronage.

SAN QUENTIN: Pat O'Brien, Humphrey Bogart—A small action picture that deals with prison life. Almost everyone liked this picture. Business very good. Running time, 70 minutes.—Gordon Held, New Strand Theatre, Griswold, Iowa. General patronage.

SAN QUENTIN: Pat O'Brien, Humphrey Bogart—Grand entertainment for my class of patrons. Very much enjoyed by all. Play it in any spot. Running time, 7 reels. Played September 30.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural patronage.

Grand National

HEADIN' FOR THE RIO GRANDE: Tex Ritter, Eleanor Stewart—These Ritter westerns are getting better as time goes on. The photography and sound in this feature was very good. Ritter's singing is getting better. He will soon rank with the best of western stars. Running time, 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Indiana. Small town patronage.

RENFREW OF THE ROYAL MOUNTED: Jimmy Newill, Carol Hughes—Here's one that will surprise you. Eddie Cantor, so I was told, said this week over the radio that a Mountie story with a singing star looked to him like it was a bit far fetched. But after he saw "Renfrew" he changed his mind. I want to thank you in these columns, Eddie, for the favorable comments you passed upon this subject. We stepped right out and took advantage of your remarks. Running time, 61 minutes. Played October 15-16.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

Metro-Goldwyn-Mayer

A DAY AT THE RACES: Marx Bros.—Good entertainment for a lot of people. Some don't care for them. Played October 3-5. Running time, 108 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Oregon. Local patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

BAD GUY: Bruce Cabot, Virginia Grey—Plenty good picture with a lot of action and swell for the other half of that double bill, or good for your bargain night. Not big enough for your best nights but will satisfy the ordinary show crowd in a small town. Running time, 69 minutes. Played October 9.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

BIG CITY: Spencer Tracy, Luise Rainer—A good picture but it didn't draw any more than average business and after this year's hike, the profits were scarcer than an old maid's baby, the theme of this picture. We tried to sell it but it must have been the title, because Spencer Tracy usually does all right. It's better than the average but not too good. Running time, 80 minutes. Played October 10-12.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

BROADWAY MELODY OF 1938: Robert Taylor, Eleanor Powell—A very good musical with a good story and plenty of comedy that didn't click here. In fact, none of the Broadway Melodys have ever done exceptional business here. Neither does Eleanor Powell mean a thing. It's a picture that you can be proud of but I don't think small towners will wax enthusiastic over it. Running time, 110 minutes. Played October 13-15.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

FAMILY AFFAIR, A: Lionel Barrymore, Cecilia Parker, Eric Linden—Excellent production that did a good business and they all came out with that Chesterfieldian look (it satisfied). Played October 5.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

GOOD EARTH, THE: Paul Muni, Luise Rainer—It didn't do any outstanding business and it didn't please my patrons. Guess they've seen too much hardship and grasshoppers in their own everyday life to enjoy it in a picture. Some great bits of acting and Metro didn't spare the horses on expensive settings, and then it was tinted. If you don't think that sets a picture off just take a look at the next one you show.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

MY DEAR MISS ALDRICH: Edna May Oliver, Maureen O'Sullivan, Walter Pidgeon—A good picture that did average Sunday business. Only picture I could get for this date and it satisfied enough to silence the complaints. Had some excellent short subjects and got by nicely. Nothing to be afraid of and the newspaper story is good. Running time, 76 minutes. Played October 3.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

PARNELL: Clark Gable, Myrna Loy, Edna May Oliver—Good picture, but not so much at the box office. Played October 3.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

TOPPER: Constance Bennett, Cary Grant, Roland Young—There's plenty of fun and the picture is different but get them in for the first reel or it don't mean a thing. Drew just about average business and got plenty of laughs, so that spells a lot of satisfaction. Played September 13-14.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

WAY OUT WEST: Stan Laurel, Oliver Hardy—The best yet from this pair of nuts. Played October 11.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

Paramount

EASY LIVING: Jean Arthur, Edward Arnold—A very funny picture that pleased a small crowd on the first rainy Saturday we have had since way last spring. A few giggles, then some good old belly laughs, the kind that tell you they are enjoying your show. Good for any spot but I couldn't get it right where I wanted it. Running time, 85 minutes.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

FORLORN RIVER: Larry Crabbe, June Martel—A good western with plenty of action and shoot-'em-up in large quantities, but just the stuff for the chewers and spitters on Saturday night. Running time, 60 minutes. Played October 9.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

HIGH, WIDE AND HANDSOME: Irene Dunne, Randolph Scott—We hit big snowstorm, rain and intense fog with this swell and well produced special which nicked the gross but we received scores of favorable comments and the picture is there and will satisfy any day you play it. Running time, 115 minutes. —E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

HOTEL HAYWIRE: Leo Carrillo, Mary Carlisle—Nice little comedy enjoyed very much by a bargain night audience which turned out in extra numbers.—Stanley Benson, Rossville Theatre, Rossville, Ill. General patronage.

HORSE FEATHERS: Marx Bros.—Still plenty good and a good print. Good time to play this during football season.—Sammie Jackson, Jackson Theatre, Flomaton, Alabama. General patronage.

I MET HIM IN PARIS: Claudette Colbert, Melvyn Douglas, Robert Young—A very good comedy type picture that did not do so well here, possibly because it rained all day the Sunday we played it.—Stanley Benson, Rossville Theatre, Rossville, Ill. General patronage.

MOUNTAIN MUSIC: Martha Raye, Bob Burns—Three cheers to Paramount for this one. They liked it, and, oh boy, the business this will do. National Screen should also be complimented on their trailer, which was better than a lot of shorts we have played. —Stanley Benson, Rossville Theatre, Rossville, Ill. General patronage.

MOUNTAIN MUSIC: Bob Burns, Martha Raye, Rufe Davis—This has what it takes. Swellelegant. Played October 8, 1937.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

MOUNTAIN MUSIC: Bob Burns, Martha Raye—Fine picture. Drew lots better than anything in a long time.—Sammie Jackson, Jackson Theatre, Flomaton, Alabama. General patronage.

NIGHT OF MYSTERY: Roscoe Karns, Ruth Coleman—Everything happens here and it is just the stuff the double bills crave to balance the program. We used this with a western and it gave the big hat boys a night of thrills. Running time, 80 minutes.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

NORTH OF THE RIO GRANDE: William Boyd, George Hayes—I only played this one night and these Hopalong Cassidys are good enough to play two days in most spots. My patrons like them. They are well produced and, while they don't break any records, the pictures gross average or better. The only class of pictures that we buy from Paramount that are worth the film rental. Running time, 72 minutes. Played October 3.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

OUTCAST, THE: Warren William, Karen Morley —Pretty slow tempo and a poor grosser.—Stanley Benson, Rossville Theatre, Rossville, Ill. General patronage.

RUSTLERS' VALLEY: William Boyd, George Hayes—I have yet to play a poor Hopalong Cassidy western and they draw average or better. They usually have a good story, cast and direction, with excellent photography, and people who don't like the horse operas will come to see these. Running time, 60 minutes. Played September 18.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

RUSTLERS' VALLEY: William Boyd, George Hayes—A natural with us. Everybody happy. Play

it if you like westerns for your situation.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SOPHIE LANG GOES WEST: Gertrude Michael, Larry Crabbe—Only suitable for a double feature. Running time, 60 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

SOULS AT SEA: Gary Cooper, George Raft—What a picture. It is a very gruesome subject but how it was played. Raft has been out too long. Let's see more of him. All in all it comes within a short step of "Captains Courageous" and that is going some. Play it for all it is worth and that is saying a lot. Running time, 90 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Indiana. Small town patronage.

TURN OFF THE MOON: Eleanore Whitney, Johnny Downs, Charlie Ruggles—A very enjoyable musical program that proved to be real entertainment. Business good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WAIKIKI WEDDING: Bing Crosby, Martha Raye, Bob Burns, Shirley Ross—A good picture that pleased everyone and did very well at the box office.—Stanley Benson, Rossville Theatre, Rossville, Ill. General patronage.

Republic

ROUND-UP TIME IN TEXAS: Gene Autry, Smiley Burnette—This Autry is neither about a round-up nor about Texas; it's about diamonds and Africa. Notwithstanding all the good reports I have read about these Autrys, I find they will not get the young couples and girls in and hence do not hold up on Friday of a Friday-Saturday run, although this is not a spot where any western goes over very well.—Stanley Benson, Rossville Theatre, Rossville, Ill. General patronage.

UNDERCOVER MAN: Johnny Mack Brown—Fine western star, fair western.—Sammie Jackson, Jackson Theatre, Flomaton, Alabama. General patronage.

RKO Radio

MAKE A WISH: Bobby Breen, Basil Rathbone—An excellent little picture with a small little star. Business good. Running time, 74 minutes.—Gordon Held, New Strand Theatre, Griswold, Iowa. General patronage.



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Having found your department "What the Picture Did for Me" of considerable value in booking pictures, I am contributing a little to this column for the first time.

—STANLEY BENSON,
Rossville Theatre,
Rossville, Ill.

MEET THE MISSUS: Helen Broderick, Victor Moore—Very good picture that was much liked. Action and comedy that held the attention of our patrons from beginning to end.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

SATURDAY'S HEROES: Van Heflin, Marian Marsh—Pretty good football picture that fell flat at the box office. It seems as if the old folks despise football pictures. No more for me for some time to come. Running time, 70 minutes.—Gordon Held, New Strand Theatre, Griswold, Iowa. General patronage.

SUPER SLEUTH: Jack Oakie, Ann Sothern—Full of action and comedy. Was greatly liked by our patrons. Action and comedy all through and very interesting. Played October 2.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

Twentieth Century - Fox

BORNEO: Mr. and Mrs. Martin Johnson.—Long dragged out travelogue that they walked out on. Running time, 75 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

BANJO ON MY KNEE: Barbara Stanwyck, Joel McCrea—Our patrons aren't lovers of musicals so we only enjoyed normal business. Personally liked it very much.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

BANJO ON MY KNEE: Barbara Stanwyck, Joel McCrea, Walter Brennan, Walter Catlett—Perfect film fare for the average film fan. It has practically everything that makes a box office smash, good acting, tense situations, music, dancing, romance and comedy. Walter Brennan as Newt Holley comes through with a performance that eclipses the acting of Barbara Stanwyck and Joel McCrea. Walter Catlett and Katherine DeMille also add their bit to making this one of the season's finest achievements. The Hall Johnson's Choir's rendition of "St. Louis Blues" is a masterpiece. Running time, 95 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, New Jersey. Prison patronage.

DOCTOR BULL (Reissue): Will Rogers, Marian Nixon—These Will Rogers reissues are getting us a little extra money on weekends.—Stanley Benson, Rossville Theatre, Rossville, Ill. General patronage.

GREAT HOSPITAL MYSTERY, THE: Sally Blane, Thomas Beck—About on par with other mystery stories and fair entertainment for the second half of your weekend double bill. Running time, 56 minutes. Played October 16.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

IT HAPPENED OUT WEST: Paul Kelly, Judith Allen—Poor picture. So far we have played four "Harold Bell Wright" and not a one was any good. Running time, 58 minutes.—Gordon Held, New Strand Theatre, Griswold, Iowa. General patronage.

KING GEORGE VI CORONATION: Color Special —The only time that I felt like I had been robbed without a gun in my ribs was when a salesman forced me to buy this thing at a feature price. Please, mister, give me my money back—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

LIFE BEGINS AT COLLEGE: Ritz Brothers, Gloria Stuart—It's a laugh provoking knockout and you'll not be caring about profits while the show is on, but I venture to say that it will do a lot of business where these boys are known. We didn't do much but maybe played it too hot, and then it seems that business isn't all that the producers promised after we had a crop. Played October 6-8.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

LOVE UNDER FIRE: Loretta Young, Don Ameche —A very good picture and this Don Ameche is getting to mean something at the box office. The story is right up to the minute and we tied it in with the headlines to put it over nicely. Book it and you won't be sorry at the business done. Played September 12.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

ONE MILE FROM HEAVEN: Claire Trevor, Sally Blane, Bill Robinson—Well liked on Pal Night. Played October 13.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. Small town patronage.

SEVENTH HEAVEN: Simone Simon, James Stewart—An excellent picture enjoyed by everyone who saw it. Liked so well some came to see it again the second night, which is unusual. Every character did a fine piece of work. Good Sunday-Monday-Tuesday business. A picture deserving of your best playing time. Running time, 102 minutes.—Frank Ross, Majestic Theatre, Joliet, Ill. General patronage.

SLAVE SHIP: Wallace Beery, Warner Baxter—Another Fox picture that didn't gross expenses. Too gruesome for the ladies, I guess, and that means that the men stay at home, too. A wonderful picture with some excellent scenic shots, a fine cast and good directing, but it just didn't jell. Running time, 92 minutes. Played September 27-28.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SLAVE SHIP: Wallace Beery, Warner Baxter—Not so hot. Not a special by about $60.00. Played October 8-9. Running time, 92 minutes.—M. W. Mattecheck, Lark Theatre, McMinnville, Oregon. Local patronage.

SLAVE SHIP: Wallace Beery, Warner Baxter—This is generally rated fairly high but I do not consider it above an average picture. Some may. Good spots in it and quite a lot of action. Played September 25.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

THINK FAST, MR. MOTO: Peter Lorre, Virginia Field—Nice programer that will please in any spot. Well staged, good story and comedy. Extended runs? No. Running time, 65 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

THIS IS MY AFFAIR: Barbara Stanwyck, Robert Taylor, Victor McLaglen—First and middle of this one was full of action and comedy. Toward the middle the picture slowed up and a great deal of it was quite dark. Why do the producers have such dark scenes that you can not really see much of anything. Dark scenes are no good.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

WAKE UP AND LIVE: Walter Winchell, Ben Bernie, Alice Faye, Jack Haley—Good picture and fair grosser. Winchell's chatter was a little too fast for our non-microphonic to register clearly, so I hope they slow him down on the next one.—Stanley Benson, Rossville Theatre, Rossville, Ill. General patronage.

WEE WILLIE WINKIE: Shirley Temple, Victor McLaglen—A swell picture even without Shirley Temple, but it didn't draw enough to cover expenses, but we liked it and paid Fox for the privilege of looking at it. Maybe it would have drawn better at some other time, but her last picture didn't, so am inclined to think that the little lady is slipping and about to go into a big slide. Running time, 97 minutes. Played September 29-30.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

WIFE, DOCTOR AND NURSE: Loretta Young, Warner Baxter—Here's one that will do your heart good. Give it extended runs and sit back and listen to box office click. In any spot, grand picture.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

WIFE, DOCTOR AND NURSE: Warner Baxter, Loretta Young, Virginia Bruce—If this isn't up among the first ten best, then it will be in a runner-up position. A really worthwhile picture that will stand up on your best days. We only played it one day but did a very good business and know that it would have done better for two or three days. Book it and boost it; you won't be sorry.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

United Artists

DODSWORTH: Walter Huston, Ruth Chatterton—I finally got around to play this picture and it did about the business I expected of it. Very little.—Stanley Benson, Rossville Theatre, Rossville, Ill. General patronage.

ELEPHANT BOY: Native Cast—This English-made picture was liked by some who enjoy jungle pictures. It did not have much of a plot and was only an average grosser.—Stanley Benson, Rossville Theatre, Rossville, Ill. General patronage.

GARDEN OF ALLAH, THE: Marlene Dietrich, Charles Boyer—Same report as on "Dodsworth."—Stanley Benson, Rossville Theatre, Rossville, Ill. General patronage.

STELLA DALLAS: Barbara Stanwyck, John Boles, Anne Shirley—Musicials may come and musicals may go, but pictures like "Stella Dallas" will go on forever. Any favorable comments I might add to what has already been said by the boys would only be superfluous. Samuel Goldwyn, I salute you. Running time, 104 minutes. October 17.—Harry M. Palmer, Temple Court Theatre, Washington, Ind. General patronage.

YOU ONLY LIVE ONCE: Sylvia Sidney, Henry Fonda—This picture failed to do business and received much adverse criticism. Would recommend it. Story is not what our people like.—Harland Rankin, Plaza Theatre, Ontario, Canada. General patronage.

Universal

MY MAN GODFREY: William Powell, Carole Lombard—I went back and picked this one up because I had seen it and I knew it was good. The picture did a very good business and satisfied, even drew in patrons who had seen it before. Hope Universal can make some more as good this year. If you haven't played it, get it some way and give your patrons a treat.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

OH, DOCTOR!: Edward Everett Horton—Very good comedy. Fair draw on bargain nights.—Sammie Jackson, Jackson Theatre, Flomaton, Alabama. General patronage.

ROAD BACK, THE: John King, Richard Cromwell, "Slim" Summerville, Andy Devine—A great picture; one everyone should see, but don't want to. Poor at the box office. Think the reason is because our people don't want anything with war in it, even though it preaches against war. Played October 7-9.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. Small town patronage.

WINGS OVER HONOLULU: Wendy Barrie, Ray Milland—We would have gone to town with this one had we not struck our first snowstorm and bad weather. Give us more airplane pictures and we will make money with them. Running time, 78 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

Warner Brothers

BENGAL TIGER, THE: Barton MacLane, June Travis—This old picture did not draw very well on a Saturday, although it was good and enjoyed by those who like circus pictures.—Stanley Benson, Rossville Theatre, Rossville, Ill. General patronage.

GOD'S COUNTRY AND THE WOMAN: George Brent, Beverly Roberts—This picture will still do business and make some money if it can be bought right.—Stanley Benson, Rossville Theatre, Rossville, Ill. General patronage.

KID GALAHAD: Edward G. Robinson, Bette Davis, Wayne Morris, Humphrey Bogart—Acting of stars good. Story good. No draw here. Played September 30-October 2.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. Small town patronage.

KID GALAHAD: Edward G. Robinson, Bette Davis—This picture pleased those who came. Probably one reason business was so poor was that Warner's trailer was so poor, for although this picture is primarily a fight picture, they tried to make you believe in the trailer that it was to be a gangster picture with Edward G. Robinson, the usual hard-boiled, half-pint tuffy.—Stanley Benson, Rossville Theatre, Rossville, Ill. General patronage.

SINGING MARINE, THE: Dick Powell, Doris Weston—Played this straight percentage and sure glad I did. This boy has slipped plenty in this town and Warner's musicals have all had so much of the same in them that they are hard to sell. Would have lost plenty on this with a big guarantee, so use your own judgment. Running time, 105 minutes. Played September 15-17.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SINGING MARINE, THE: Dick Powell, Doris Weston—The best Dick Powell picture for some time. Doris Weston well liked. A much better team than the previous pictures. Played October 10-12.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. Small town patronage.

SINGING MARINE, THE: Dick Powell, Doris Weston—Well liked and drew pretty well.—Stanley Benson, Rossville Theatre, Rossville, Ill. General patronage.

VARSITY SHOW: Dick Powell, Fred Waring and Orchestra—A try-to-be-big picture that was cold. Lacked audience appeal. Got by on extended run with small gross and pleased generally. They cannot walk out on this one. It's a good production. Running time, 120 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

Short Features

Educational

FARMER ALFALFA IN TRAILER LIFE: Terry-Toons—It wasn't so hot, but the kids like cartoons, so we give them one on most every show.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

FUN'S FUN: Jefferson Machamer and His Gags and Gals—A good little two reeler, a little different from the average. Jefferson Machamer draws his specialty, "Beautiful Girls," and interwoven throughout are some good specialties in the song and comedy line. Running time, 20 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, New Jersey. Prison patronage.

KIKO'S CLEANING DAY: Terry-Toons—Just another cartoon and that is complimenting it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

LOVE IN ARMS: Two-Reel Comedies—It is a good comedy and will satisfy.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

POT LUCK: Song and Comedy Hits—Fair.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

RED HOT MUSIC: Terry-Toons—A good Terry-Toon featuring Kiko the Kankaroo. A broadcasting cartoon band gets so "hot" they burn the studio up. Runnng time, 7 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, New Jersey. Prison patronage.

Metro-Goldwyn-Mayer

BOSKO AND THE CANNIBALS: Harman-Ising—Very good colored cartoon. I think they are as good as any on the market and the recording is perfect.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

DEXTERITY: Pete Smith Specialties—Very interesting. Worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FLORAL JAPAN: FitzPatrick Travel Talks—FitzPatrick Travel Talks are the best of anybody's. The coloring in this short was exceptional and was enjoyed by all. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GLIMPSES OF PERU: FitzPatrick Travel Talks—A very good traveltalk and the color is swell. It's a dandy trip for a very nominal sum.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

NIGHT 'N GALES: Our Gang—My patrons like these comedies and they most always satisfy. I think Metro has some good shorts, but can't brag too much on their features.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

OLYMPIC SKI CHAMPIONS: Pete Smith Specialties—Well, they've had everybody but the popcorn boy on skiis this summer. Now he's gone and made him a pair and is waiting for a snow.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

ROAMIN' HOLIDAY: Our Gang—These MGM

(Continued on following page)



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shorts are very good. Enjoyed by adults and children. This one was extra good. Running time, 10 minutes. —A. J. Inks, Crystal Theatre, Ligonier, Ind.

SOAK THE POOR: Crime Doesn't Pay Series—These "Crime Doesn't Pay" series are very good and will sure bolster up a weak feature, of which there are plenty regardless of the promises.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SPORTS ON ICE: Pete Smith Specialties—A good sport reel, but we've seen Sonja skate before. Those tobogganists take the cake and the camera sure got some shots of their spills. I'd say play it cause they'll like it plenty.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SPORTS ON ICE: Pete Smith Specialties—This is the finest sport reel we have run in a long time. It shows the winter Olympic sports of last season's games and is a knockout. The run of the four-man sled race is as exciting as anything we have ever seen. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

WAYWARD PUPS: Harman-Ising—A dandy colored cartoon and these are on a par with the rest, including Mickey Mouse.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

WHAT DO YOU THINK?: M-G-M Miniatures—Very good. Play it. That's "what we think."—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Paramount

BLUE VELVET MUSIC: Headliners—A good band act and it will satisfy.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

BLUE VELVET MUSIC: Headliners—A very good orchestra number.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DING DONG DOGGIE: Betty Boop Cartoons—Betty Boop Cartoons are surpassing their last season in makeup. In fact, Betty Boop is getting better and Popeye is getting worse. Good cartoons for the kids. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HOSPITALITY: Popeye the Sailor—Our patrons like Popeye and these cartoons are usually very funny and this is no exception.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

IMPRACTICAL JOKER, THE: Betty Boop Cartoons—Good enough Betty Boop cartoon.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

KING SOCCER: Grantland Rice Sportlights—It is a fast game and this Sportlight throws plenty of light on the subject. A good addition to your program. I only wish the features were as good as the short subjects and priced accordingly.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

KNOCK, KNOCK, WHO'S THERE?: Headliners—Don't laugh because we played this so late, but it was so old that it revived pleasant memories and is really a good short.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

MORNING, NOON AND NIGHT CLUB: Popeye the Sailor—A good cartoon and Popeye certainly does his stuff with his can of spinach as the big help. They please, but should at the price.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

NOBODY HOME: Paragraphics—Good short subject.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

ON THE NOSE: Grantland Rice Sportlights—If you like dogs, this will make you see every show and I know it satisfied plenty of my customers.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

PANELESS WINDOW WASHER, THE: Popeye the Sailor—This is certainly a funny Popeye cartoon and worth a top spot on your best nights.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

PARAMOUNT PICTORIALS: These usually have some subjects that are very interesting and are swell to start the show.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

PUDGY TAKES A BOW-WOW: Betty Boop Cartoons—Very good Betty Boop Cartoon comedy.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

RHYTHM OF THE GAME: Grantland Rice Sportlights—These Grantland Rice Sportlights are all very good and they please most patrons.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SAILOR SHORTY: Paragraphics—The kids get a kick out of these monkey comedies and we like to satisfy them. These do it and there's nothing more to say.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

NEW REPORTERS FROM ILLINOIS

From Illinois come two new contributors to "What the Picture Did for Me" this week. They are:

Stanley Benson, Rossville Theatre, Rossville, Illinois.

Frank Ross, Majestic Theatre, Joliet, Illinois.

Returning to the reportorial staff is Mayme P. Musselman of the Princess theatre at Lincoln, Kansas, after an absence since the first of the year.

TWILIGHT ON THE TRAIL: Screen Songs—This one is all right. A good musical addition to a program.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

WHERE SNOW IS KING: Paragraphics—Well, we finally got those ski jumpers over that mountain. It seems like every company has tried it all summer, because all we've been getting lately is these guys sliding down the mountain.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

Twentieth Century - Fox

BONE BENDER PARADE: Adventures of the Newsreel Cameraman—An excellent short subject and worth a good spot on anybody's program.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SKI PARADE, THE: Adventures of the Newsreel Cameraman—Oh, Boy! Them same guys are sliding down that same mountain and how thrilling.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

Vitaphone

CAN'T THINK OF IT: Ken Murray, Oswald—A comedy without any laughs. Running time, 20 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural patronage.

CHECK YOUR CASH: Vitaphone Novelties—These Vitaphone Novelties are very good and this one better than the rest. Play it any day in the week. Very interesting and novel. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CRADLE OF CIVILIZATION: Colortour Adventures—Very good colored reel. Running time, 1 reel.—A. L. Dove, Bengough Theatre, Saskatchewan, Can. Rural patronage.

EMIL COLEMAN AND HIS BAND: Melody Masters—Very good entertainment. What a chance to give rural movie goers some real entertainment if they would play popular music. Running time, 10 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural patronage.

GHOST TO GHOST HOOKUP, A: Radio Ramblers—Very poor entertainment.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural patronage.

I WANNA BE A SAILOR: Merrie Melodies—These cartoons are getting better and better as time goes on. This was very good as the coloring and story is much better than the earlier issues. Running time, 10 minutes.--A. J. Inks, Crystal Theatre, Ligonier, Ind.

JACQUES FRAY AND HIS ORCHESTRA: Melody Masters—These Melody bands are made on split recording and do not go over at all on our machines. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MAIL AND FEMALE: Ken Murray—Very poor. Running time, 2 reels.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural patronage.

MAIL AND FEMALE: Broadway Brevities—Our audience ate this up. One of the outstanding comedies of the year.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MOVIE MANIA: Broadway Brevities—A very funny comedy with Dave Apollon going to town. Played this and "Sunny Round-up" on the same program with a weak feature, but made a good program. —Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

NICKEL LOWDOWN: Charles Kemper—A good single vaudeville reel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PEARL OF THE PACIFIC: Colortour Adventure—We cannot recommend this too highly for any situation. You may rest assured, when booking this subject, you're giving your audience a real treat.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

PICTORIAL REVIEW, No. 1: This is the first Vitagraph pictorial we have run and if they all are as good as this one we have no kicks. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PLAY STREET: Cherry and June Preisser, Duke McHale—A swell short. The Preisser Sisters, Duke McHale and others all add their bit to make this a laughable, singable, danceable musical. Will pep up any program. Running time, 20 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

PLAY STREET: Preisser Sisters—Very entertaining Broadway Brevity. This series is always good. Running time, 21 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

POETS OF THE ORGAN: Mr. & Mrs. Jesse Crawford—A fine reel with the Crawfords playing the pipe organ. Exceptional.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PORKY'S ROMANCE: Looney Tunes—Porky cartoons are not in a class with the balance of product turned out by this company. This one is as poor as the balance of the series. Running time, 7 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

PORKY OF THE NORTH WOODS: Looney Tunes—It is a plenty good cartoon and the kids like them, so we will book all we can get bought.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

RIMAC ORCHESTRA, THE: Melody Masters—Good, but doesn't have very wide appeal. South American music. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn.

SUNDAY ROUND-UP, THE: Broadway Brevities—Very pretty, with some swell cowboy singing. You won't go wrong dating this one in with any feature. This will hold up.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SWEET SIOUX: Merrie Melodies—These Merrie Melodies cartoons are very good. This one with the touch of football and the Martha Raye episode is exceptionally good. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

THE RIMAC ORCHESTRA IN A MUSICAL JOURNEY TO SOUTH AMERICA: Melody Masters—They changed costumes and setting with the music to fit the country and it was a swell musical novelty band act.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

Serials

Universal

WILD WEST DAYS: John Mack Brown—On Chapter Five and going strong. No dull moments and plenty of action and little cutback on following chapters.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

Republic

PAINTED STALLION, THE: Ray Corrigan, Hoot Gibson—A good serial that held up well through the run. It seems like a western serial can get the job done better and I guess they don't have to fake so much action.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

Nine Chorines Signed

Nine girls in the dance ensemble of Paramount's "Double or Nothing" have been given six-month contracts by the company and will be trained for dramatic roles. The girls are Norah Gale, Alma Ross, Joyce Mathews, Carol Parker, Louise Seidel, Marie Burton, Harriette Hadeen, Dorothy White and Lola Jensen.

Dunlap in New York

Scott R. Dunlap, vice-president in charge of production for Monogram, is in New York for conferences with W. Ray Johnston, president, regarding story material and production schedule for the 1938-39 season.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

Participation in Outside Activities

Just gather yourself a group of representative showmen and it's a cinch to start an old time political argument on how much a manager should participate in activities directly outside the theatre. One side will immediately hold that the manager should be regarded as a prime mover in civic drives and other meritorious local movements, since projects having to do with the progress of a community concern the box-office as much as any other enterprise. The same side will be positive that membership in lunch clubs, participation in fraternal affairs and socializing with the city's keymen places the theatreman in a position to call upon local leaders for cooperation in putting over campaigns; that these contacts are highly important in maintaining and strengthening the theatre's goodwill and general standing.

* * *

The dissenters will proclaim and as decidedly that the responsibility of day-in-and-day-out physical management requires the closest attention of the theatreman, allowing little time for shouldering any considerable part of duties attendant upon outside doings, worthy though they may be. Further, points out the other side, merchant tieups, newspaper contests and other cooperative exploitations should be mutually beneficial and as such are to be sold strictly on their merits without the necessity of bringing in the personal element. Thus, time away from the theatre, if any, is to be devoted solely to the consummation of such tieins and other duties of operation. In the final analysis the other side refuses to become overly impressed with the necessity of goodwill building, preferring to attract the public through the strength of their programs, rather than the community standing of the manager.

* * *

It's a merry free-for-all and in your chairman's opinion, neither side may claim complete victory. If every manager everywhere could be depended upon to rate himself accordingly, there would be little room for argument. Where the theatreman has enough savvy, experience and balance to know just how much time and effort to give without encroaching upon the duties he is paid for, one finds a situation satisfactory to his superiors and his townspeople. There have been and there are instances of theatremen who combine both jobs in a manner that brings unusual commendation. In the recent mails is reported one, for example, that deserves immediate mention.

For many years, Round Tabler Joe LaRose has been a conspicuous figure in Detroit's theatre and civic life, most recently at the Eastown Theatre, from where he has reported campaigns to these pages. Taking over operation of the local Roosevelt Theatre, his employers, Messrs. Wisper and Wetsman, fell in readily with the proposal of the neighborhood's prominents and leading newspaper to mark the occasion with an official welcome to LaRose, as the new manager. The event inaugurated a business-boosting campaign with a giant street parade and other civic divertissements. It was a week of high festivity and as a result the theatre's new operators received a flying start in gaining the goodwill of the community. The merchants, too, must have benefited and it all revolved around the smiling Joe whose activities on behalf of city as well as theatre were so signally and profitably honored.

Obviously, every manager does not have the opportunities nor the background to spread his wings so widely over community and theatre. But since the advantages of outside contacts are not to be brushed aside lightly it should be good business to encourage favorably situated theatremen to look upon such civic endeavors as a means to and in bringing in greater grosses.

▽ ▽ ▽

IT'S NOT BEING DONE THESE DAYS

From a keen-eyed scout down in the Southland, a note anent our recent "Witness for the Defense" editorial. "You've started something," he writes. "The boys down here are actually beginning to admit that grosses may be larger when pictures are SOLD."

The theatreman who sits back and leaves it all to his bookings to bring in the money is much like the optimistic diner who ordered seafood, figuring to pay for his meal with the pearl he expected to find in the oysters.

A. Mike Pogge



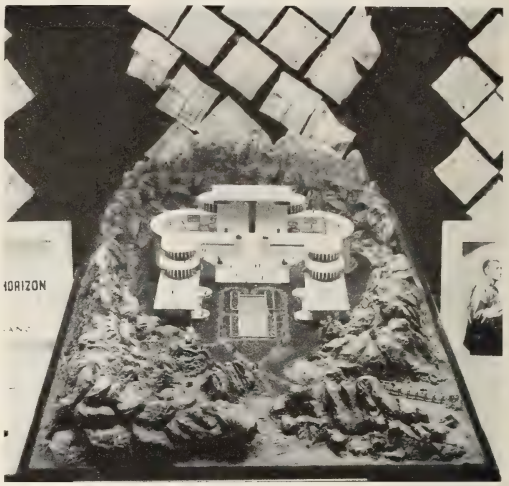
Included among the September First Mention winners for an effective job of work on "Devil Is Driving," Manager E. Wm. Sparr put together a lot of slants for his date at the Voge, East Chicago, Ind. Top street stunt was promotion of strategically placed billboard, lettered by devil in costume and described in full elsewhere in this section.



Folks who caught Miss Miami going over 20 miles per hour in the fancy Cord promoted by Manager Austin Moon, earned tickets to see "Double or Nothing" at the Colony, Miami Beach. Above shot showing the girl passing over the ducats to local traffic officer was deemed of sufficient news value to be planted in the local dailies.

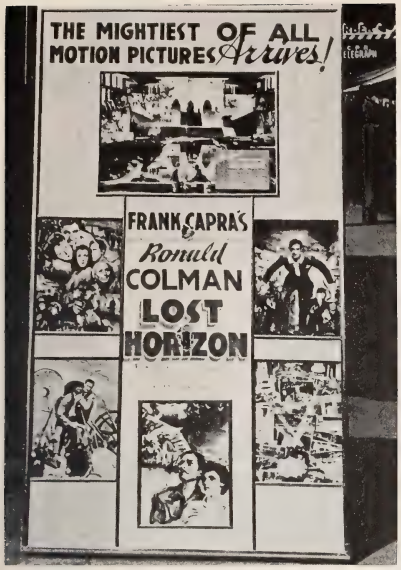
The far-reaching influence of Hollywood on fashion is indicated by display arranged with smart London shop for tiein executed by Edmund Quarry on "Woman Chases Man" at the Pavilion, in the British metropolis. Blowups of Miriam Hopkins and theatre card made up the center of the exhibit with reproductions of gowns worn by the star in the picture tied in to the showing.

Round Table in Pictures



Promotion of Chinese merchandise was the occasion for the co-operation arranged with leading department store by Manager Leo Young, on "Lost Horizon," at the Strand, Portland, Me. Miniature of the famed Shangri-La set was planted as a centerpiece for a handkerchief display. Further details of Young's First Mention campaign will be found elsewhere in this section.



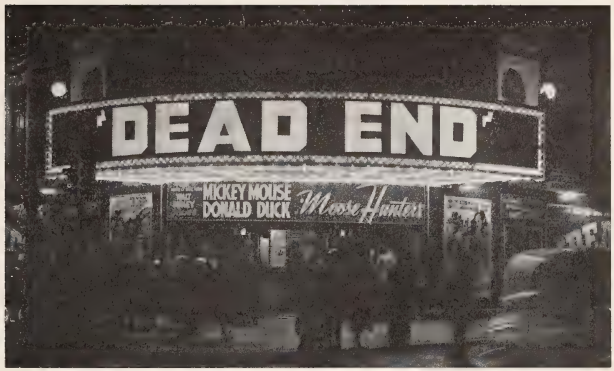


Bannered boat made all the Havana beaches for exploitation on "La Mujer Marcada" (Marked Woman) for date at the Encanto and Riviera theatres. Campaign was handled by Warner branch manager, Basilio de Armas.



Window displays at American Airlines ticket offices were planted for date on "Something to Sing About" at the New York Globe. Tiein was made with enlargements showing Cagney travelling in one of the liners. . . . To right is pictured front at the Queen's Theatre, Hong Kong, China, arranged by Manager Terry C. W. Leung for "Stowaway." Display included animated figures representing Temple and boys in opening scene, figures moving to Chinese music. Exhibit was illuminated at night.

Effective was A-board display made up by Manager C. T. Spencer, Capitol, Hamilton, Can., for "Lost Horizon," all art taken from press book. Colors, blue and white, pictures framed with silver moulding. . . . Largest letters used on a marquee in Philadelphia, four feet high, were said to be those at the Aldine, for date on "Dead End." Lighted with orange-amber lamps, sign could be seen from a distance of four blocks.







QUICK REPORTS FROM THE FIELD

Premiere

For the southwestern premiere of "Stella Dallas" at the Interstate Palace, Dallas, Tex., Walter Henshel in advance planted tinted blowup life-size cutout of Barbara Stanwyck dressed in chiffon dress leaning against table in foyer. Concealed fans played on the cutout, keeping the costume in almost constant motion, creating in effect an animation.

Celebrities attending the opening included Mayor George Spregue, who made an address of welcome over p.a. system set up in front. Band Leader Phil Harris and ballet girls from the Pan-American Exposition, members of the local Gold Star Mothers and others also attended. Newsreel camera set up in front of theatre recorded the vent and photographers from all newspapers were present.

Local girl dressed in costume worn by the star in making the picture visited hotel lobbies, drug stores, cafes and department stores during peak hours distributing cards reading, "See me at the Palace; signed, Stella Dallas."

Three Stooges

In a nationwide campaign with Pillsbury's grocery store outlets, Columbia is tying in "The Three Stooges" comedies with national newspaper, radio advertising and premiums together with a special kiddie matinee plan of presentation in theatres. One of the features is a toy known as the "Three Stooges moving picture machine," for giveaway distribution to lucky ticket holders.

Chauffeur Critic

Jack Simons, Loew's Poli, Hartford, Conn. for "Big City" arranged with movie critic of the Times to permit a taxicab driver to act as critic for the paper. Driver gave it a good review and paper additional story on the stunt.

WANTED!

Exhibitors to Cash in on These New Popcorn Machines . .



These thoroughly new, up-to-date Popcorn Machines get all the nickels and dimes. They are improved big-capacity models with lights, color and motion that really get the business for you. All-electric, full cabinet size. Capacities: $8.00 to $18.00 per hour. Low down payments, easy terms.

Write for Catalog!

ADVANCE MFG. CO.
6332 St. Louis Ave., St. Louis, Mo.

CHAMP. MAKES P. A. FOR BENEFIT SHOW

Coincident with his return to Omaha, Johnny Goodman, amateur golf champion, was prevailed upon by Bill Miskell of the Orpheum to make a personal appearance during "Topper" engagement in connection with a benefit show to aid the *Bee-News* milk fund. As a result, reports Ted Emerson, paper front-paged the story, with follow-ups on editorial, sports and theatre pages.

Teaser Ads

Running in advance of "Mountain Music," Charles Gibson, Gibson Theatre, Greenville, Mich., ran teaser ads in local dailies with copy reading "Lost—a memory. If found, please return to Gibson Theatre. If I don't find out who I am, I won't know whether I'm married to Martha Raye or not." Bazooka contest was held at matinee with prizes going to winners, and for marquee Gibson used large cutouts of Raye and Burns with caption "The bride and groom of 'Waikiki Wedding' go honeymooning in Arkansas."

Dancing Schools

To usher in "Gangway" at the Lafayette Theatre, Buffalo, Manager George McKenna and publicist Dick Walsh circularized all dancing schools and teachers of the city suggesting a matinee party for pupils in order to observe the new steps as introduced by Jessie Matthews. Newspaper space included layout in the Buffalo Times showing series of dancing poses of the star, fashion and art layout plus half page in roto section of Sunday Courier Express, and radio announcements were made daily.

Candid Shots

Traffic stopper for "Topper" was used by Bill Miskell, Orpheum, Omaha, with masked girl in bathing suit placed in window of leading store taking candid shots of individuals in crowds that gathered. Pictures were developed and posted on board in same window with copy to effect that all those who identified themselves would receive guest tickets to the show. Window was also dressed with photos and displays from the picture.

Remote Control

Ghosts walked into Santa Barbara recently and trekked their phantom way to a mike planted in the lobby of the Granada by Bill Hendricks for stunt on "Topper." Promptly at 7:30 when all good ghosts are supposed to walk, footmen assisted invisible premiere guests—Hollywood stars—from their cars and escorted them to the mike where a more "solidified" person acted as emsee.

Announcer introduced the "invisible stars" to the assembled crowd, the "spirits" acknowledging the greetings by remote control, voices supplied by local boys and girls selected to impersonate the guests. Among the celebrities who attended the premiere (in spirit) were Mae West, Greta Garbo, Bing Crosby, Robert Taylor, Clark Gable, et al. Stunt was advertised by Hendricks as a "Spookywood Premier" listing the stars that would appear in spirit and papers ran stories on the opening.

Model Hostesses

Cocktail party for critics and advance showing of "Toast of New York" ushered in the date at the RKO Palace, Columbus, with Johnnie Barcroft, publicist, promoting twelve department store models to act as hostess at the shindig. One of the girls was chosen as "The Toast of Columbus" to make personal appearances at night clubs where she was introduced by the bandleaders. All bands were supplied with orchestrations, music stores with counter displays and radio street reporter based his questions for the day on the picture.

Theatre party for old folks from the county home was sponsored by the theatre in conjunction with the Columbus *Dispatch* and brought additional newspaper space. Four times daily announcements were made at national Air Show "You are now seeing the toast of the nation's flyers, see etc." and hydrogen-filled balloons carrying ducats were released.

Philatelics

Ray Bell, publicist Loew's Theatres, Washington, D. C., passes along the tip that National Stamp Week is to be observed November 15th to 20th. Ray has arranged for a display of stamps by the Washington Collectors' Club, which will notify its membership of the exhibit in the Capitol Lobby. Doubtless there are stamp clubs in each city or enough people interested in philately to sponsor such an exhibit locally.

CIVIC HEADS FOUND COOPERATIVE BY SEPTEMBER "FIRSTS" WINNERS

World Premiere and Safety Week Campaigns Endorsed by Local Community Officials; Unusual Newspaper Publicity Obtained

In addition to the two First Mention certificates awarded in the Quigley September Competitions for campaigns on feature attractions the same honor was also voted for an entry on a short subject "Pigskin Champions," put over by Manager V. G. Geisel, Orpheum, Green Bay, Wis. It was particularly appropriate that the world premiere of the picture be put on in Green Bay since this is the home of the famed Packers, around which the Pete Smith subject was built. With this arranged some months back, Geisel went to work to build up as much interest in the showing for the September date.

Not the least of the exploitation was built around Pete Smith, whose personal contact with the coach and players during the making of the picture was utilized for local and state publicity. Geisel arranged for Smith to forward letters and send personal letters to officers of the Packer organization, newspapers, etc., which landed space in many Wisconsin papers.

The local press of course cooperated enthusiastically, the publicity including a number of page one shots taken from scene stills of the picture showing the players in action. Special trailer was used over two-week period prior to the opening of picture, in addition a snipe news flash was inserted into the regular newsreels prior to the opening.

Man-on-Street Broadcast

Window displays were installed weeks in advance and special lobby display was also used, as was a marquee valance advertising the production. Local radio station in its "Man-on-the-street" broadcast interviewed Packer players and advertised the picture. Arrangements were made with the Packer officials to have the stars make personal appearances at the theatre for the premiere and at other situations nearby after the picture was showing.

Publicity stories appearing in the Green Bay *Gazette* were later sent to weekly and other daily newspapers in the trading areas. Window displays advertising the team and the short subject were installed in sporting goods stores and other business houses and signs and banners used on street cars and buses.

City Cooperates with Sparr For "Devil" Safety Campaign

The exploitation possibilities in the safety angles on "Devil Is Driving" were so utilized by Manager E. William Sparr for his date at the Voge, East Chicago, Ind., on a campaign put over with the full cooperation of civic authorities, lunch clubs, American Legion Posts, Safety Council, etc. Sparr arranged with the Mayor to proclaim a safety week during the time the picture was to be shown and in addition to the traffic drive merchants were also enlisted for special sales days.

The widespread aid given the theatreman enabled him to cover the city with placards on telephone poles, stop lights, etc., and follow this up with bumper strips carrying the title. Cards were also tacked around schools, post offices, railroad intersections, and even the churches were prevailed upon to aid the good cause. So that the motorists could not miss the general idea, the authorities allowed Sparr to stencil dangerous traffic corners with three-foot caution letters followed by the title. To make sure the entire town would know about the date, Sparr had three girls working ahead, house-to-house, to obtain testimonials.

The advantages of the safety drive were also employed by the theatreman to promote one of the best locations in the downtown area for a bulletin board. Sparr arranged for a sign company to spot and cut in the letters on the board which had originally been scaled by the theatre sign artist. Then the snapper for the stunt was to have a local sign man dressed in "devil" costume finish the board. This took three days and of course attracted all the attention Sparr hoped for.

Sparr also tied into all the publicity of the national Soapbox Derby by naming a similar local event after the Mayor and having each entrant wear a devil's mask. And of course the street parade to emphasize tiein was not neglected. Bannered autos, boys carrying theatre signs, representation by Boy Scout patrols and others were included. Another ingenious stunt by Sparr was his ability to convince the city council of the benefits of a loud speaker to be used by traffic officer at downtown corner. Officer used the mike to call individual attention to traffic regulations while plugging the picture.

The tiein with local merchants was called a "Devil Hunt" and took the form of a lucky number contest. Numbered heralds were distributed widely, the heralds also carrying the names of cooperating merchants. Patrons were instructed to visit the stores listed and look for the same number in windows, on counters, etc., of the stores. Those who were successful received prizes. Heralds were passed out around town by a boy dressed in devil's costume.

In the theatre, Sparr had electrical shadow box with cutout letters extending length of screen and lighted during breaks, trailer showings, etc. Tiein windows were secured, free rides to the theatre promoted from auto dealers and local garage promoted to haul bannered wrecked car about town.

CHATHAM MANAGES NEW GRIFFITH HOUSE

Newly opened Varsity Theatre built by the Griffiths Circuit in Norman, Okla., was inaugurated with smart twelve-page souvenir program by Lew Chatham who will handle the new spot in addition to supervision of the Sooner and University Theatres of the same circuit.

Program cover shows front of theatre with inside pages carrying policy, equipment and operating stories together with photos of L. C. and H. J. Griffith, C. B. Ackers, Chatham and others of the personnel. Lew promoted a number of outside ads which helped to underwrite the cost.

Young's "Lost Horizon" Campaign Secures Strong Publicity Support

Favorable and extensive publicity including an editorial on the picture marked the cooperation secured by Leo Young for his date on "Lost Horizon" at the Strand, Portland, Maine. In addition to the usual art, stories, reviews, etc. Young was able to plant photos showing the Shangri-La exhibit in local windows. He also projected the date into a weekly strip which awarded guest tickets to local readers whose pictures were carried. Leo arranged so that photos also carried some pertinent balloon copy on the picture. Also listed was a candid camera strip showing Frank Capra in action and a full page magazine story which carried the theatre credits.

In addition to the newspaper tieins Young secured a number of co-op ads and also managed to inject a refreshing slant in his classified tiein. Offering theatre tickets for return of lost articles, newspaper not only ran box tying the theatre and date, but also included the title and theatre in every individual lost and found ad.

Electrically-operated mimeograph machine in operation in lobby was reported by Young to have done a good job of attracting attention. Local office supply company supplied machine and operator in advance, operator making up different bulletins from time to time which were distributed at the theatre and about town. Stunt was thought unusual enough for newspapers to run cut showing it in action.

Photos of exploitations illustrating First Mention Campaigns are carried in the Round Table photo section of this issue.

$200 A WEEK
Additional revenue for your theatre—from the sale of
NOVELTY GIFT CANDY PACKAGES
ATTRACTIVE BOXES — DELICIOUS CANDY and a WORTHWHILE GIFT in EACH PACKAGE
Sold through the medium of
INTERESTING TALKING TRAILERS
For full details, write
CASEY CONCESSION COMPANY
1132 So. Wabash Avenue Chicago, Illinois
Southern Representative C. J. BELTON
State Theatre, Winston-Salem, No. Carolina

SHOWMEN'S LOBBY LAFFS



This cartoon was created by Club Cartoonist Milt Rosenfeld.

Patron: Young man, if you're putting this exhibition on for me, stop it at once!

Floyd Wesp First In Warner Drive

The 11-week summer drive for theatre receipts and net profits among Warner Theatres in Jimmy Coston's zone, including all houses in Chicago, Wisconsin and Northern Indiana, closed with Floyd Wesp, manager of the Rialto in Racine, Wis., copping first prize of $150. Wesp is new in that zone, having formerly managed the Warner and Stanley in Atlantic City, N. J.

Second prize money of $100 was annexed by H. Thornton of the Metropolitan, Chicago, with third place also going to a Chicago manager, Waldon Ryan of the Hamilton. His reward was $75.

Other winners included Elmer Hoge, Mirth, Milwaukee; Steve Fitzgerald, Cosmo, Chicago; Marlow Connor, Globe, Chicago; Richard Barry, Capitol, Chicago; Bud Erickson, Ogden, Chicago, and Harvey Kny, Rex, Sheboygan, Wis.

"Tell Us What You Did"

Harris Stages Parade

Harry B. Harris, Exchange Kinema, Lincoln, England, entertained the Mayor, City Sheriff and other prominent citizens on opening day of "O.H.M.S." (released here as "You're in the Army Now"). Detachments of officers and men from nearby regiments paraded with their band from drill hall through main streets to theatre where buglers heralded their approach. Tieup was also made with R. A. F., which paraded searchlight lorry throughout the city, decorated with army posters and theatre material reading "See us in," etc., etc. Unit took position outside theatre and as dusk approached picked up planes which had been arranged to fly over.

Gooch Uses Spin Idea For "Make Way" Contest

Spinning wheel contest was one of the stunts used by Francis Gooch, Columbia Theatre, Bath, Maine, for "Make Way for Tomorrow." Wheel was planted in lobby, object being to spin the pointer and if it stopped at a photo of Victor Moore, guest tickets were awarded. Another lobby stunt was a 40 by 60 with reviews from New York and Portland papers as well as camera shots of the different players leaving the preview at the coast.

Through tieup with the "Y" messages were planted on all bulletin boards tying in picture title and stressing necessity of preparing oneself physically for "tomorrow." Local grocer also cooperated, devoting entire window to foodstuffs and copy reading "Make way for tomorrow, stock up today, unexpected guests might drop in." For street stunt, Francis dropped 20 pocketbooks containing picture plug with message for finder to drop them again to fool others, and druggist also aided with one-sheet posters advising all to make way for tomorrow and clear all nameless, useless bottles in medicine chests.

"Tell Us What You Did"

Japanese Postoffice Tiein

To launch the showing for "Make Way for Tomorrow" in Japan, the Paramount organization worked on the insurance possibilities as a tiein and secured cooperation on this angle from the post-office department, which controls all life insurance in Japan. Picture was publicized in official insurance magazine, the executive also putting out illustrated pamphlet endorsing the picture. In addition, attraction was given citation by the Minister of Education.

Patrons Vote for 'Usher of the Year'

To identify in the public mind the importance of his house personnel and also to encourage the utmost cooperation in the operation of the theatres, Gene Basle of Kane Theatres in Kane, Pa., recently completed a voting contest among patrons and theatre staff to select "the usher of the year" among the personnel at the Temple Theatre. Winner received engraved silver loving cup and three-day all-expense trip to Cleveland, the trip also being given to the runner-up.

Contest was based 70 per cent on patrons' vote, 20 on theatre staff vote and 10 on written examination of good theatre practice. After Basle arranged all the preliminaries, the rest of the contest was left to the staff with the doorman in charge. So popularly did the idea go over that during the three weeks of the drive it was necessary to reprint three orders of the voting ballots.

The voting was conducted in the usual manner and the examination comprising nine questions was limited to two hours. Entrants were required to outline ushers' manual, locate fire exits and extinguishers, give answers to four hypothetical questions concerning operation, name coming attractions, identify various display terms, etc.

Total cost, reports Gene, was time and postage. Hotel accommodations and bus transportation were both promoted as were special trailers from Filmack. Local paper contacted Central Press in Cleveland for photos of the winner and runner-up in uniforms at the Exposition, which were used locally.

"Tell Us What You Did"

Papers, Magazines Cooperate To Plug "Atlantic Flight"

Activities in favor of Monogram's "Atlantic Flight" have been completed recently, top newspaper tiein with New York *Daily Mirror* winning strong campaign in advance special showing for local Junior Birdmen at Loew's Ziegfeld. Party was first of the series of similar screenings to be held for Junior Birdmen organizations in the 16 cities where Hearst newspapers are published.

Magazine tiein announced by Lou Lifton, Monogram ad head, has been made with *Young America* to sponsor four-week Atlantic Flight Essay contest. Publication plugged tiein with display ads in conjunction with contest, readers invited to submit essays of 100 words on contributions of Dick Merrill to commercial aviation through his flight to Europe.

"Tell Us What You Did"

Novelty Gag

To publicize "Mr. Dodd Takes the Air," Leo Shuppert, Paramount, Cushing, Okla., distributed small paper bags from which was showing bright yellow piece of paper with bold letters "it's in the bag." On extracting sheet which measured approximately three inches in width by 23 inches in length, cut of stars, cast, playdates, etc., were also included.

LOEW NEW ENGLAND DIVISION ADS

Represented previously in the Round Table individual adman series, Erle Wright, advertising director, Loew's New England theatres, reports another group of displays, of various types and sizes, used in the division.















personalities

PAUL KUNZE
has been promoted from manager of the local Interstate Theatres in Plymouth, Mass., has been promoted to district manager covering Stoughton, Brockton, Plymouth, Hyannis, Chatham and Osterville.

▽

LOUIS STOZEK
has resigned as manager of the Cameo, Baltimore, Md., and LEO McGREAVY, former manager again takes the house over. EDWARD WYATT of the Capitol staff succeeds McGreavy as relief manager for the Rome interests.

▽

BILL HENDRICKS
has been transferred from Santa Barbara to manage Warner's Downtown in Los Angeles, replacing JIMMY HICKS, resigned. HOWARD RALSTON shifts from the Ritz, San Bernardino, to Hendricks' old spot at the Granada.

▽

STEVE MANDERSON
assistant at the Ritz, Macon, Ga., has been named manager of the Capitol there.

▽

CARY REEVES
has been appointed manager of Warner's Lake, Cleveland, Ohio, with DON JACOBS going in as assistant at Warner's Hipp, succeeding GEORGE FRAZER, transferred to the Variety as assistant.

▽

JAMES STEMPER
is now managing the Gordon, Middleton, Ohio.

▽

MORT GREEN
has been named manager of the Circle Theatre, Chicago, succeeding AL TEPLITZ.

▽

EARL PEPPER
manager of Neth's Cameo, in Columbus, Ohio, has been named manager of their Markham, a new neighborhood house. DARLEY THOMPSON, assistant at the State, succeeds Pepper.

▽

HAROLD PEARL
is now managing the Eckel in Syracuse, replacing DAVID FREEMAN, who resumes management of the Paramount. HARRY UTEFORT, former assistant to Jay Goden at Keith's has been promoted to manager of the house with Golden returning to Rochester.

▽

DAVE ROTHSTEIN
manager of the Roxy, Saskatoon, Sask., Can., has been promoted to supervisor of the Rothstein circuit, with offices in Winnipeg. Succeeding him is JACK WHITEHOUSE as manager of the Roxy.

▽

TOL TEETERS
owner of the Joy, Oklahoma City, Okla., is building a new house in Houston, Texas.

▽

A. C. WOOTEN
is now managing the Ismo Theatre, at Chickasha, Okla., with CHARLES B. HUDSON, fromerly manager of both the Ismo and Midwest, there now in charge of the Midwest.



JOAN CLAIRE ALLEN to Mr. and Mrs. Wally Allen, released September 25th. Daddy is city manager for Schine's in Lexington, Ky.

▽

WINSTON POWER
formerly of Henderson, Tex., is the new manager of the Peoples, in Beaumont, succeeding RALPH WARNER, who goes to the Rio. E. E. SPARKS, former Rio manager, is transferred to Gladewater.

▽

HOWARD McMURDY
has been named manager of the Dickinson, Ellsworth, Kans., succeeding ED SMITH.

Birthday Greetings

James S. Ackron	William H. Koch
Charles L. Baker	Igo Kron
Al Beckerich	Ferry Lohr
Paul Binstock	H. S. McGinnis
Oscar A. Brotman	Ray McLain
John A. Buckley	Edward D. McLaughlin
Howard Busey	Don C. Malloy
Robert B. Busch	Laurel Nelson
Adolfo Caruso	R. L. Nippert
M. H. Chakeres	C. H. O'Rae
Herbert A. Chenoweth	Robert C. Pearson
A. Jerry Cooper	R. C. Tedpence
Frank Dancer, Jr.	Howard Pettengill
William C. Daye	C. Dale Pickell
Lewis A. Doran	Charles G. Pickett
Thomas B. Estacio	George J. Posner
Moe Farber	B. H. Powers
Jack Fineman	Merritt Pragg, Jr.
Ken Finlay	Bruce Royal
I. Goldstein	Henry G. Santos
Kirby Griffin	Otto Schmit
Robert F. Griffith	J. B. Schotborgh
Henry G. Hall	Raleigh W. Sharrock
Dave Harris	Alva J. Sitton
Willard A. Hatch	Curby A. Smith
Lorenz Heller	W. Clyde Smith
Joseph Herman	Ben Stern
Kermit High	Bob Stratton
Earle S. Horne	Bill C. Talley
Cecil S. Houck	Frank Templin
Howard Sumner Hunt	Ward Van Hook
Jack Kaplan	Paul A. Volkman
Morris Kaufman	W. S. Lew Waid
B. L. Kearney	Ronald E. Warren
Joe Kendall	Abe Weinstein
Samuel W. Kendall	Louie Williams
Don L. Knapp	Milton O. Zimmerman

LEW CHATHAM
manager of the Varsity and Sooner Theatres in Norman, Okla., has been appointed a member of the Norman Chamber of Commerce membership committee for the coming year.

▽

AL REH
manager of Warners' State, Philadelphia, has been promoted to the Stanley there. Other Warner promotions include LOUIS BRAGER from personnel director to executive post in the New York office; MARTY GOLDENBERG from the Nixon to the State; MATTY ROSENBLUTH from assistant at the Orpheum to manager of the Grange; DICK PARKS from assistant at the Cross Keys to manager of the Capitol; GERSHON SHALITA from Grange to Bromley; HENRY EYTINGE from assistant at the Logan to the Orpheum in the same capacity and ANDY SCHECHTMAN from assistant at the Colney to the Logan.

▽

MAX KUPERSTEIN
manager of Warners' Harrowgate, Philadelphia, to the Felton; NATHAN WATKINS from assistant at the Stanton to manager of the Harrowgate; I. FLETCHER from assistant at the Auditorium to the Colney in the same capacity; JACK MINSKY from manager of the Capitol to the Astor; WILLIAM ISRAEL from the Circle to the Stanton; ELMER HOLLANDER from the Forum to the Roosevelt; WILLIAM YEARSLEY from the Roosevelt to the Circle; DAVE SEAMAN from the Felton to the Forum and HARRY ALMES from the Astor to the Orient.

▽

JOE FELDMAN
manager of Warners' Bromley, Philadelphia, has been promoted to personnel director; STEVE BARUTIO, keyrun district manager, elevated to South Philadelphia district manager; JACK FLYNN, So. Philly district manager, to city zone manager, and LARRY GRAVER from manager of the Stanley to keyrun district manager.

▽

MAJOR ADOLFO CARUSO
formerly at the Skouras Forest Hills Theatre, Forest Hills, L. I., and more lately at the Granada, Corona, is back at the former house since it has been entirely renovated and redecorated.

▽

EUGENE CURTIS
formerly at the Capitol Theatre, Ottawa, Ontario, Canada, is now in the Pressbook Department of the Paramount Home Office in New York City.

▽

IRVING HILLMAN
former assistant at the Roger Sherman, New Haven has been promoted to the managership of the Capitol, Danbury, Conn., with I. HATKOFF going from Danbury to reopen and manage the Alhambra in Torrington, Conn. PAUL HODKINS, chief usher, promoted to assistant at the Robert Sherman.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

ADVANCE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Squadron "8"	Margaret Morris-Bill Edwards	Sept.	15,'37†	

Coming

Dawn to Dusk	Margaret Morris-Bill Edwards	Nov.	1,'37†	

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything for a Thrill	Frankie Darro-Kane Richmond	June	15,'37	
Devil Diamond, The	Kane Richmond-Frankie Darro	Jan.	15,'37	
Fighting Texan, The	Kermit Maynard-Elaine Shepard	June	22,'37	
Galloping Dynamite	Kermit Maynard-Ariane Allen	Dec.	30,'36	
Headline Crasher	Frankie Darro-Kane Richmond	Dec.	25,'36	
Sing While You're Able	Pinky Tomlin	Mar.	20,'37	68
Thanks for Listening	Pinky Tomlin	July	12,'37	
Tough to Handle	Frankie Darro-Kane Richmond	Mar.	24,'37	
Valley of Terror	Kermit Maynard-Harlene Wood	Jan.	20,'37	
Whistling Bullets	Kermit Maynard-Harlene Wood	May	3,'37	
With Love and Kisses	Pinky Tomlin-Toby Wing	Dec.	20,'36	

Coming

Fighting Cadet	Frankie Darro
Roaring Six Guns	Kermit Maynard-Mary Hayes
Rough Riding Rhythm	Kermit Maynard-Beryl Wallace
Swing It, Professor	Pinky Tomlin-Paula Stone
Young Dynamite	Frankie Darro-Kane Richmond

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

For Love of You	F. Feresta-Riscoe and Wayne	60	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne	62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Red Lights Ahead	Andy Clyde-Lucille Gleason	Dec.	29,'36	

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Awful Truth, The (G)	Irene Dunne-Cary Grant	Oct.	21,'37† 92	Oct. 9,'37
Counsel for Crime (G)	Otto Kruger-Jacqueline Wells	Sept.	14,'37† 62	Oct. 23,'37
Counterfeit Lady (G)	Ralph Bellamy-Joan Perry	Dec.	31,'36 60	Jan. 23,'37
Criminals of the Air	Rosalind Keith-Chas. Quigley	Apr.	30,'37 61	
(See "Honeymoon Pilot," "In the Cutting Room," Mar. 27,'37.)				
Dangerous Adventure, A	Don Terry-Rosalind Keith	Aug.	1,'37 59	
Devil Is Driving, The (G)	Richard Dix-Joan Perry	June	25,'37 68	July 24,'37
(Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84.)				
Devil's Playground (A)	Dolores Del Rio-Richard Dix	Jan.	24,'37 74	Feb. 27,'37
Fight to the Finish, A	Don Terry-Rosalind Keith	June	30,'37 59	
(See "Taxi War," "In the Cutting Room," May 1,'37.)				
Find the Witness (G)	Rosalind Keith-Chas. Quigley	Jan.	8,'37 57	Mar. 6,'37
Frame Up, The	Paul Kelly-Jacqueline Wells	May	1,'37 59	
(See "Right Guy," "In the Cutting Room," May 1,'37.)				
Game That Kills, The	Chas. Quigley-Rita Hayworth	Sept.	21,'37† 56	
Girls Can Play	Chas. Quigley-Jacqueline Wells	June	21,'37 60	
I Promise to Pay (G)	Leo Carrillo-Chester Morris	Apr.	21,'37 65	Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 64.)				
It Can't Last Forever (G)	Betty Furness-Ralph Bellamy	July	15,'37 68	Aug. 14,'37
It Happened in Hollywood	Richard Dix-Fay Wray	Sept.	7,'37† 67	
(See "Once a Hero," "In the Cutting Room," Apr. 17,'37.)				
It's All Yours (G)	Francis Lederer-M. Carroll	Sept.	1,'37† 80	Aug. 7,'37
Law of the Ranger	Bob Allen-Elaine Shepard	Feb.	26,'37 57	
League of Frightened Men (G)	Walter Connolly-Irene Hervey	May	25,'37 65	July 24,'37
Let's Get Married (G)	Ralph Bellamy-Ida Lupino	Mar.	25,'37 69	May 29,'37
Life Begins with Love (G)	Jean Parker-D. Montgomery	Oct.	7,'37† 68	Oct. 9,'37
Lost Horizon (A)	Ronald Colman-Jane Wyatt	Sept.	1,'37† 118	Feb. 27,'37
(Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92; July 31,'37, p. 60; Aug. 28,'37, pp. 96, 100.)				
More Than a Secretary (G)	Jean Arthur-George Brent	Dec.	24,'36 77	Dec. 28,'36
Motor Madness	Rosalind Keith-Allen Brook	Apr.	5,'37 62	
(See "Speed Mad," "In the Cutting Room," Feb. 20,'37.)				
Murder in Greenwich Village	Fay Wray-Richard Arlen	Oct.	16,'37†	
(See "In the Cutting Room," Oct. 9,'37.)				
One Man Justice	Chas. Starrett-Barbara Weeks	July	1,'37 59	
Outlaws of the Orient	Jack Holt-Mae Clarke	Aug.	20,'37† 61	
Parole Racket (G)	Paul Kelly-Rosalind Keith	Mar.	4,'37 62	Apr. 10,'37
Racketeers in Exile (G)	George Bancroft-Evelyn Venable	Mar.	31,'37 67	Apr. 3,'37
Rangers Step In, The	Bob Allen-Eleanor Stewart	Aug.	8,'37† 58	
Reckless Ranger	Bob Allen-Louise Small	May	30,'37 56	
Rio Grande Ranger	Bob Allen-Iris Meredith	Dec.	11,'36 54	
(See "In the Cuting Room," Nov. 7,'36.)				

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk(*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Roaring Timber (G)	Jack Holt-Grace Bradley	July	4,'37 65	Aug. 28,'37
Speed to Spare	Dorothy Wilson-Chas. Quigley	May	4,'37 60	
(See "Racing Luck," "In the Cutting Room," Feb. 13,'37.)				
Thunder in the City (G)	Edw. G. Robinson-Luli Deste	Apr.	25,'37 76	Feb. 13,'37
Trapped	Charles Starrett-Peggy Stratford	Mar.	5,'37 55	
Trapped by G-Men	Jack Holt-Wynne Gibson	Oct.	27,'37† 65	
Trouble in Morocco (G)	Jack Holt-Mae Clarke	Mar.	22,'37 62	Mar. 20,'37
Two Fisted Sheriff	Chas. Starrett-Barbara Weeks	June	15,'37 59	
Two Gun Law	Chas. Starrett-Peggy Stratford	Apr.	7,'37 58	
Venus Makes Trouble	James Dunn-Patricia Ellis	May	14,'37 58	
(See "In the Cutting Room," Apr. 3,'37.)				
Westbound Mail	Chas. Starrett-Rosalind Keith	Jan.	22,'37 54	
When You're in Love (G)	Grace Moore-Cary Grant	Feb.	27,'37 104	Feb. 20,'37
Woman in Distress (G)	May Robson-Irene Hervey	Jan.	17,'37 68	Feb. 13,'37
Women of Glamour (G)	Melvyn Douglas-Virginia Bruce	Jan.	28,'37 72	Mar. 20,'37
(Exploitation: Feb. 27,'37, p. 81.)				

Coming

Absent Without Leave	Dolly Haas		
All American Sweetheart	Scott Colton-Patricia Farr		
(See "In the Cutting Room," Sept. 18,'37.)			
American Legion, The	Don Terry-Mary Russell		
Carnival Lady	Chas. Quigley-Rita Hayworth		
Forgotten Women	Wyn Cahoon-Scott Colton		
Hollywood Round-up (G)	Buck Jones	Nov.	16,'37† *63 Oct. 23,'37
I'll Take Romance	Grace Moore-M. Douglas	Nov.	11,'37†
(See "In the Cutting Room," July 24,'37.)			
Murderer's Welcome	Jack Holt		
Murder in Swingtime	Wyn Cahoon-David Carlyle		
Night Before, The	Mary Astor-Richard Arlen		
Old Wyoming Trail, The	Chas. Starrett-Barbara Weeks	Nov.	8,'37†
Paid to Dance	Don Terry-Jacqueline Wells	Nov.	4,'37†
She Married an Artist	John Boles-Luli Deste	Nov.	25,'37†
(See "In the Cutting Room," Oct. 9,'37.)			
Singing Ranger	Chas. Starrett-Donald Grayson		
Start Cheering	Jimmy Durante-Joan Perry	Nov.	30,'37†
(See "College Follies of 1938," "In the Cutting Room," Oct. 9,'37.)			
There's Always a Woman	Loretta Young-Randolph Scott		
Wonder Child	Edith Fellows-Leo Carrillo		

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battle of Greed (G)	Tom Keene-Gwynne Shipman	Jan.	18,'37 65	Jan. 9,'37
Drums of Destiny (G)	Tom Keene-Edna Lawrence	June	12,'37 *60	June 19,'37
Law Commands, The	Tom Keene-Lorraine Hayes	May	12,'37 60	
Old Louisiana (G)	Tom Keene-Rita Cansino	Mar.	1,'37 64	Mar. 20,'37
Raw Timber	Tom Keene-Peggy Keys	July	5,'37 65	
Under Strange Flags	Tom Keene-Luana Walters	Apr.	12,'37 64	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blame it on Love	Szeleczky-Basthy	Sept.	6,'37† 78	
Blue Danube Romance	Zita Perezel	Jan.	20,'37 85	
Dreams of Love	Frank Taray	Jan.	3,'37 103	
(English titles)				
I Married for Love	Kabos-Radai	Sept.	15,'37† 84	
Man of Gold	Maria Egri-F. Kiss	Apr.	12,'37 92	
My Daughter is Different	Turay-Kabos	Oct.	20,'37† 88	
Once a Week	Kabos-Perezel	Sept.	10,'37† 74	
Scotchman in Hungary	Radey-Oresi	Apr.	12,'37 95	
Sister Mary	Szorenyi-Sved	Mar.	28,'37 91	
Storm on the Pusta	Kiss-Komcar	Apr.	5,'37 78	
Tempest in a Charda	Javor-Lazar	Oct.	20,'37† 90	
Texas Mammy	Fedak	Oct.	25,'37† 89	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Three Spinsters	Emilie Markus-Rajnay	Dec.	1,'36.	..84
Tomi	Pecsi-Adam	Sept.	11,'37†	81
Vicki (Country Ball)	Javor-Rose Barsony	Sept.	25,'37†	87
Yellow Roses	Kabos	Oct.	30,'37†	90

Coming

Help! I Have Inherited	Irene Agay	Nov.	1,'37† 88
Noszty Lad, The	Javor-Szorenyi	Nov.	25,'37† 97

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Back in Circulation (A) 266	Joan Blondell-Pat O'Brien	Sept.	25,'37† 82.	Aug. 7,'37
Case of the Stuttering Bishop, The, 176	Donald Woods-Ann Dvorak	June	5,'37 70	
Cherokee Strip 178	Dick Foran-Jane Bryan	May	15,'37 55	
Confession (A) 158	Kay Francis-Ian Hunter	Aug.	28,'37 *85	July 24,'37
Dance, Charlie, Dance (G) 165	Stuart Erwin-Jean Muir	Aug.	14,'37 64.	May 1,'37
Dragegerman Courage (G) 168	Jean Muir-Barton MacLane	May	15,'37 58.	Aug. 29,'36
Empty Holsters 178	Dick Foran-Patricia Walthall	July	10,'37	
Ever Since Eve (G) 162	Marion Davies-R. Montgomery	July	17,'37 79.	June 26,'37
Gold Diggers of 1937 (G) 151. Dick Powell-Jean Blondell. (Exploitation: Jan. 2,'37, p. 100; Jan. 9,'37, p. 71; Feb. 13,'37, p. 86; Mar. 6,'37, p. 90.)		Dec.	26,'36 101.	Dec. 12,'36
Green Light (G) 154. Errol Flynn-Anita Louise. (Exploitation: Mar. 27,'37, pp. 78, 81; Apr. 3,'37, p. 89; May 1,'37, p. 79; May 22,'37, p. 90; May 29,'37, p. 67; June 12,'37, p. 94; July 3,'37, p. 68.)		Feb.	20,'37 85.	Jan. 9,'37
Guns of Pecos 960	Dick Foran-Anne Nagel	Jan.	2,'37 65	
Her Husband's Secretary (A) 173	Jean Muir-Warren Hull	Mar.	20,'37 61.	Mar. 6,'37
Love Is On the Air (G) 289	Ronald Reagan-June Travis	Oct.	2,'37† 61.	Oct. 16,'37
Marked Woman (A) 156 (See "In the Cutting Room," Nov. 21,'36.)	Bette Davis-H. Bogart	Apr.	10,'37 96.	Mar. 6,'37
Mountain Justice (A) 161	Josephine Hutchinson-G. Brent	Apr.	24,'37 82.	May 22,'37
Mr. Dodd Takes the Air (G) 159	Kenny Baker-Jane Wyman	Aug.	21,'37 *80.	July 31,'37
Once a Doctor (G) 171	Donald Woods-Jean Muir	Jan.	23,'37 65.	Mar. 6,'37
Over the Goal (G) 272	William Hopper-June Travis	Oct.	16,'37† 63.	Oct. 9,'37
Penrod and Sam (G) 172	Billy Mauch-Henry Watson	Feb.	28,'37 64.	Jan. 16,'37
Perfect Specimen, The (G) 257	Errol Flynn-Joan Blondell	Oct.	23,'37† 97.	Oct. 2,'37
Prairie Thunder 160	Dick Foran-Ellen Clancy	Sept.	11,'37	
Prince and the Pauper, The (G) 152 (Exploitation: May 29,'37, p. 66; June 26,'37, p. 121; July 3,'37, p. 68.)	Mauch Twins-Errol Flynn	May	8,'37 120.	Apr. 17,'37
San Quentin (G) 163	Pat O'Brien-Humphrey Bogart	Aug.	7,'37 70.	Apr. 3,'37
Sing Me a Love Song (G) 160. (Exploitation: Dec. 26,'36, p. 70.)	James Melton-Patricia Ellis	Jan.	9,'37 79.	Oct. 17,'36
Stolen Holiday (G) 157	Kay Francis-Ian Hunter	Feb.	6,'37 80.	Dec. 26,'36
Talent Scout (G) 166	Donald Woods-Jeanne Madden	July	24,'37 62.	June 12,'37
That Certain Woman (A) 254. (Exploitation: Sept. 25,'37, p. 69.)	Bette Davis-Henry Fonda	Sept.	18,'37† *94.	Aug. 7,'37
That Man's Here Again (G) 175	Mary Maguire-Tom Brown	Apr.	17,'37 58.	Mar. 27,'37
They Won't Forget (A) 265. (See production article, "The Deep South," May 8,'37, p. 16.)	Gloria Dickson-Claude Rains	Oct.	9,'37† 95.	June 19,'37
West of Shanghai (G) 164. (Reviewed under the title, "War Lord.")	Boris Karloff-Beverly Roberts	Oct.	30,'37 *65.	July 17,'37

Coming

Accidents Will Happen	Ronald Reagan-Gloria Blondell		
Adventurous Blondo, The (G)	Glenda Farrell-Barton MacLane	Nov.	13,'37† 61. Sept. 11,'37
Alcatraz Island (G) 264	John Litel-Ann Sheridan	Nov.	6,'37† 64. Oct. 23,'37
Gold Is Where You Find It	George Brent-O. de Havilland		
Hollywood Hotel (See "In the Cutting Room," Oct. 23,'37.)	Dick Powell-Frances Langford		
Larger Than Life	Frank McHugh-Ann Sheridan		
Sergeant Murphy	Ronald Reagan-Mary Maguire		
Shi the Octopus	Hugh Herbert-Marcia Ralston	Dec.	11,'37†
She Loved a Fireman (G)	Dick Foran-Ann Sheridan	Dec.	18,'37† *56. Oct. 16,'37
Slight Case of Murder, A	Edw. G. Robinson-Jane Bryan		
Submarine D-1 258	Pat O'Brien-George Brent	Nov.	27,'37†
Women Are Like That. (See "This Woman Is Dangerous," Oct. 23,'37.)	Kay Francis-Pat O'Brien		

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Astaro	Miss Kyvell	Feb.	21,'37 90	
Far from the Crowd	Mary Tsagonis	Apr.	7,'37 82	
Ftehea Toy Mpeam	Vasoula Manolidoy	Sept.	5,'37† 90	
True Love	Sophea Damogioy	Oct.	3,'37† 85	

Coming

Kaiseurgea Zoe	Rita Karmen	Nov.	7,'37† 115
Reborn	Elene Papadake	Dec.	5,'37† 90

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Backstage 3814	Anna Neagle-Arthur Tracy	Mar.	15,'37 65	
Dr. Syn (G)	Geo. Arliss-Margaret Lockwood	Oct.	15,'37† 81.	Sept. 18, 37
Everybody Dance (G) 3813	Ernest Truex-C. Courtneidge	Feb.	15,'37 70.	Sept. 12,'36
Gangway (G)	Jessie Matthews-Nat Pendleton	Sept.	1,'37† 88.	Aug. 28,'37
Head Over Heels in Love (G) 3804 (Exploitation: Feb. 27,'37, p. 84; Mar. 13,'37, p. 76.)	Jessie Matthews-Louis Borrell	Feb.	20,'37 91.	Feb. 13,'37
King Solomon's Mines (G) 3818 (See production article, May 22,'37, p. 16.)	Cedric Hardwicke-Roland Young	Aug.	28,'37 76.	July 3,'37

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Man of Affairs (G) 3606. (Reviewed under the title, "His Lordship.") (Exploitation: Mar. 6,'37, p. 88.)	George Arliss-Rene Ray	Jan.	20,'37 71.	Nov. 28,'36
River of Unrest (G) 3621. (Reviewed under the title, "Ourselves Alone.")	John Lodge-John Loder	Jan.	15,'37 69.	May 18,'36
Silent Barriers (G) 3608. (See "The Great Barrier," production article, Feb. 6,'37, p. 10; exploitation: Apr. 3,'37, p. 65; May 1,'37 p. 81; June 26,'37, p. 121; July 17,'37, p. 90; July 24,'37, pp. 79, 81; Aug. 7,'37, p. 94; Sept. 4,'37, p. 96.)	Richard Arlen-Lilli Palmer	Apr.	29,'37 83.	Feb. 27,'37
Strangers On a Honeymoon (G) 3615	C. Cummings-Noah Berry	Dec.	15,'36 67.	Jan. 9,'37
Talk of the Devil (G) 3607. (Reviewed under the title, "Sabotage.")	Ricardo Cortez-Sally Eilers	June	1,'37 70.	May 22,'37
Tenth Man, The (G) 3622	John Lodge-Antoinette Cellier	May	15,'37 65.	Aug. 28,'36
Two of Us 3619	Jack Hulbert-Gina Malo	July	10,'37 84	
Where There's a Will 3624	Will Hay	July	26,'37 74	
Woman Alone, The (G) 3601. (Reviewed under the title, "Sabotage.")	Sylvia Sidney-John Loder	Jan.	12,'37 76.	Jan. 2,'37
You're in the Army Now (G) 3620 (Reviewed under the title, "O. H. M. S.")	Wallace Ford-Anna Lee	Mar.	1,'37 73.	Feb. 20,'37

Coming

Bank Holiday	John Lodge-Margaret Lockwood
Girl Was Young, The	Nova Pilbeam
Look Out for Love	Anna Neagle-T. Carminati
Non Stop New York (G)	Anna Lee-Desmond Tester
Sailing Along	Jessie Matthews-Jack Whiting
Show Goes On, The	Anna Neagle-T. Carminati

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Days (G) 147	Tex Ritter-Eleanor Stewart	Jan.	30,'37 52.	Feb. 13,'37
Bank Alarm 139	Conrad Nagel-Eleanor Hunt	June	25,'37 63	
Boots of Destiny 204	Ken Maynard-Claire Dodd	Sept.	3,'37† 56	
Damaged Goods 175	Pedro de Cordoba	Aug.	21,'37 60.	July 10,'37
Forever Yours (G) 155	Benjamino Gigli	May	15,'37 70½.	June 12,'37
Girl Loves Boy 124	Eric Linden-Cecilia Parker	Mar.	27,'37 77	
Girl Said No, The (G) 201	Robt. Armstrong-Irene Hervey	Sept.	3,'37† 70½.	May 29,'37
Gold Racket, The (G) 138	Conrad Nagel-Eleanor Hunt	Apr.	10,'37 65½.	May 1,'37
Great Guy (G) 101. (Exploitation: Jan. 16,'37, p. 74; Jan. 23,'37, p. 78; Feb. 6,'37, pp. 74, 77; Feb. 20,'37, p. 85; Feb. 27,'37, p. 81; May 22,'37, p. 88.)	James Cagney-Mae Clarke	Jan.	2,'37 73.	Dec. 19,'36
Hats Off (G) 108	Mae Clarke-John Payne	Dec.	6,'37 66½.	Jan. 2,'37
Headin' for the Rio Grande (G) 148	Tex Ritter-Eleanor Stewart	Dec.	20,'36 61.	Dec. 12,'36
Here's Flash Casey (G) 211	Eric Linden-Boots Mallory	Oct.	22,'37† *63.	Oct. 9,'37
Hideout in the Alps 199	Jane Baxter-Anthony Bushell	July	23,'37 75.	Oct. 16,'36
Hittin' the Trail 140. (Reviewed under the title, "Dusty Ermine.")	Tex Ritter-Jerry Bergh	Apr.	3,'37 58	
Juggernaut (A) 154	Boris Karloff-Jean Wyndham	Apr.	30,'37 64.	Oct. 17,'36
Killers of the Sea (G) 135	Capt. Wallace Casewell	May	8,'37 49.	May 15,'37
Love Takes Flight (G) 206	Bruce Cabot-Beatrice Roberts	Sept.	17,'37† 71.	Aug. 7,'37
Man in the Mirror, The (A) 112	E. E. Horton-Genevieve Tobin	Apr.	24,'37 71½.	Jan. 16,'37
Mystery of the Hooded Horsemen 151	Tex Ritter-Iris Meredith	Aug.	6,'37 60	
Navy Spy 137	Conrad Nagel-Eleanor Hunt	Mar.	13,'37 56	
Renfrew of the Royal Mounted (G) 212	Jimmy Newill-Carol Hughes	Oct.	8,'37† *64.	Oct. 16,'37
Riders of the Rockies 150	Tex Ritter-Louise Stanley	July	2,'37 60	
Romance and Riches (G) 153	Cary Grant-Mary Brian	Feb.	27,'37 58½.	Aug. 28,'36
Scotland Yard Commands (G) 152	Clive Brook-V. Hopper	Jan.	23,'37 61.	Feb. 29,'37
Shadow Strikes, The (G) 202. (See exploitation: June 19,'37, p. 81.)	Red La Rocque-Lynn Anders	Sept.	10,'37† 61.	July 17,'37
Sing, Cowboy, Sing (G) 145	Tex Ritter-Louise Stanley	May	22,'37 59.	June 5,'37
Small Town Boy, The 205. (Exploitation: Oct. 16,'37, p. 84.)	Stuart Erwin-Joyce Compton	Sept.	24,'37† 61	
Something to Sing About (G) 210	James Cagney-E. Daw	Sept.	30,'37† *90.	Sept. 4,'37
Sweetheart of the Navy 123	Eric Linden-Cecilia Parker	June	8,'37† 61	
Tex Rides with the Boy Scouts 214	Tex Ritter	Oct.	29,'37†	
Trailing Trouble 208	Ken Maynard	Sept.	24,'37†	
Trouble in Texas (G) 148	Tex Ritter	Mar.	6,'37 63.	Mar. 13,'37
Two Who Dared (A) 113. (Reviewed under the title, "A Woman Alone.")	Anna Sten-Henry Wilcoxon	May	8,'37 73.	June 6,'36
23½ Hours Leave (G) 103	James Ellison-Terry Walker	Mar.	20,'37 72½.	Mar. 6,'37
Wallaby Jim of the Islands 213	Geo. Houston-Ruth Coleman	Oct.	15,'37†	
We're in the Legion Now (G) 129 (Reviewed under the title, "Rest Cure.")	Reginald Denny-Esther Ralston	Jan.	16,'37 55½.	Feb. 15,'36

Coming

Death Takes a Cruise			
Don't Lead with Your Heart	Anna Sten		
Frontier Town	Tex Ritter	Nov.	19,'37†
Gorgeous	Anna Sten		
Honolulu Honeymoon			
King of the Sierras 207	Rex-Shiek	Nov.	26,'37†
Law of the Golden West	Tex Ritter		
Love Me Again	Anna Sten		
Love Runs Into Money			
Mr. Boggs Steps Out. (See "Mr. Boggs Buys a Barrel," "In the Cutting Room," Sept. 25,'37.)	Stuart Erwin-Helen Chandler	Nov.	12,'37†
Murder at the Rancho	Ken Maynard		
Orchid Girl	Anna Sten		
Painter in the Sky			
Photo Finish	Conrad Nagel-Eleanor Hunt		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Rollin' Plains	Tex Ritter			
Snow Covered Wagons				
Spy of Napoleon (G)	R. Bartholmess-D. Haas		98.	Oct. 16,'36
Stars and Stripes				
Swing It Sailor	Wallace Ford-Isabel Jewell	Nov.	5,'37†	

(See "He Wanted to Marry," "In the Cutting Room," Sept. 25,'37.)

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker-Geneva Mitchell	Mar.	4,'37	63.
White Ivory	Jack Mulhall	Dec.	1,'36	69.

Coming

Early Bird, The	Richard Hayward			
Irish and Proud of It	Richard Hayward			

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ada Don't Do That	Polish Film	Oct.	15,'37†	
Business in Distress	Czech Film	Oct.	15,'37†	
Calling All Cars	Jack LaRue-Lillian Miles	Feb.	10,'37	62. Jan. 26,'35
Fire Trap, The	Norman Foster-Evalyn Knapp	Jan.	10,'37	58 Dec. 7,'35
Phantom of Santa Fe	Nina Quartaro-Norman Kerry	Aug.	1,'37†	75.
Rescue Squad	Ralph Forbes-Sheila Terry	Feb.	10,'37	82
Student's Romance, The (G)	Patric Knowles	Oct.	10,'37†	78 Aug. 10,'35
Uncle from America	Czech Film	Dec.	15,'36	90
Voice of India	Hoefler Expedition	Oct.	1,'37†	70
Wedding of Palo, The (G)	Rasmussen's Eskimo Drama	Mar.	1,'37	85 Mar. 20,'37

Coming

I Give My Heart	Gitta Alpar	Nov.	5,'37†	
Invitation to the Waltz	Lilian Harvey	Nov.	10,'37†	
Kathleen Mavourneen	Sally O'Neil-Irish Cast	Dec.	5,'37†	
Song of the Lark	Czech Film	Dec.	8,'37†	

HUNGARIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Honor	Gy Kabos	Sept.	11,'37†	9 rls.
All Men Are Wild	Paul Javor	Oct.	21,'37†	9 rls.
Bride from Toreske	Paul Javor	Oct.	1,'37†	10 rls.
Exception Granted	Imre Raday-Kiarl Tolnay	June	11,'37	9 rls.
Extra, Extra!	Gy Kabos	Feb.	20,'37	8 Rls.
Honeymoon On Cut-Rate	Paul Javor-I. Agai	Feb.	6,'37	8 rls.
It Happened in Budapest	Gy Kabos-Zita Perczel	Sept.	21,'37†	9 rls.
Pay, Madame	Paul Javor	May	30,'37	8 rls.
Two Prisoners	Paul Javor	Oct.	12,'37†	10 rls.

Coming

Anniversary	Imre Raday-Ida Turay	Dec.	10,'37†	10 rls.
Eighty Miles an Hour	Gy Kabos-M. Erdely	Nov.	19,'37†	8 rls.
Hotel Springtime	Gy Kabos-Anna Tekes	Nov.	30,'37†	10 rls.
I Picked You for My Husband	Paul Javor	Nov.	4,'37†	9 rls.
Sport of Love, The	Gy Kabos-Ida Turray	Dec.	24,'37†	8 rls.

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Dec.	1,'36	80. June 6,'36
Dead March, The (A)	Boake Carter	Sept.	15,'37†	73. Sept. 11,'37
High Hat	Frank Luther-Dorothy Dare	Jan.	1,'37	90
Rich Relatives	Ralph Forbes-Frances Grant	Feb.	1,'37	90
With Pleasure, Madame	Conrad Nagel-Marta Labarr	Apr.	15,'37	90

Coming

Back from Reno				
Beauty Racket				
Deerslayer				
Honor Among Women				
I Demand Payment	Betty Burgess-Jack LaRue			
Night of Crime				
Sky Girl				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Thin Man (G) 713	William Powell-Myrna Loy	Dec.	25,'36	112. Dec. 12,'36
(Exploitation: Jan. 9,'37, p. 71; Feb. 6,'37, p. 72; Feb. 13,'37, p. 86; May 1,'37, p. 80; June 5,'37, p. 64.)				
Bad Guy (G) 748	Bruce Cabot-Virginia Grey	Aug.	27,'37	69. Aug. 28,'37
Between Two Women (G) 737	Virginia Bruce-Franchot Tone	July	9,'37	89. July 3,'37
Big City (A) 801	Spencer Tracy-Luise Rainer	Sept.	3,'37†	80. Sept. 4,'37
Bride Wore Red, The (G) 804	Joan Crawford-Franchot Tone	Oct.	8,'37†	103. Oct. 2,'37
Broadway Melody of 1938 (G) 739	Eleanor Powell-Robt. Taylor	Aug.	20,'37	110. Aug. 21,'37
Camille (A) 639	Greta Garbo-Robert Taylor	Jan.	1,'37	108. Dec. 19,'36
(See production article, Dec. 24,'36, p. 16; exploitation: Jan. 8,'37, p. 107; Mar. 13,'37, p. 78; Mar. 27,'37, p. 78.)				
Captains Courageous (G) 717	F. Bartholomew-Spencer Tracy	June	25,'37	116. Apr. 3,'37
(See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 31,'37, p. 62; Aug. 7,'37, pp. 91, 92; Aug. 21,'37, pp. 76, 78; Aug. 28,'37, p. 97; Sept. 4,'37, pp. 95, 97; Oct. 2,'37, p. 77.)				
Conquest 805	Greta Garbo-Charles Boyer	Oct.	22,'37†	
(See "In the Cutting Room," Sept. 11,'37.)				
Dangerous Number (G) 718	Robert Young-Ann Sothern	Jan.	22,'37	71. Feb. 6,'37
Day at the Races, A (G) 730	Marx Brothers-Allan Jones	June	11,'37	111. June 19,'37
(See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 10,'37, p. 86; July 17,'37, p. 89; Apr. 7,'37v, p. 91; Oct. 16,'37, p. 84.)				
Double Wedding (G) 807	William Powell-Myrna Loy	Oct.	15,'37†	87. Sept. 25,'37
Emperor's Candlesticks, The (G) 733	William Powell-Luise Rainer	July	2,'37	89. July 3,'37
Espionage (G) 723	Edmund Lowe-Madge Evans	Feb.	26,'37	67. Mar. 6,'37
Family Affair, A (G) 632	Lionel Barrymore-Cecilia Parker	Mar.	12,'37	69. Mar. 20,'37
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec.	11,'36	72. Oct. 31,'36
Good Earth, The (A) 741	Paul Muni-Luise Rainer	Aug.	6,'37	139. Feb. 6,'37
(See production article, July 11,'36, p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83; May 15,'37, pp. 96, 99; June 12,'37, p. 94; July 10,'37, p. 87; Aug. 7,'37, pp. 90, 92; Sept. 18,'37, pp. 82, 85; Oct. 2,'37, p. 76; Oct. 9,'37, p. 67; Oct. 23,'37, p. 82.)				
Good Old Soak (G) 728	Wallace Beery-Betty Furness	Apr.	23,'37	76. Apr. 24,'37
(Exploitation: May 29,'37, p. 67; June 26,'37, p. 121.)				
Hell Divers (re-issue) (G)	Clark Gable-Wallace Beery	June	4,'37	109. Dec. 26,'31
Last of Mrs. Cheyney, The 719	Joan Crawford-William Powell	Feb.	19,'37	98. Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 86; May 15,'37, p. 94; June 12,'37, p. 92.)				
Live, Love and Learn (G) 808	Robt. Montgomery-R. Russell	Oct.	29,'37†	78. Oct. 23,'37
London By Night (G) 740	George Murphy-Rita Johnson	July	30,'37	69. July 24,'37
Madame X (A) 806	Gladys George-Warren William	Oct.	1,'37†	72. Oct. 2,'37
Mama Steps Out (G) 721	Guy Kibbee-Alice Brady	Feb.	5,'37	65. Feb. 6,'37
Manhattan Melodrama (re-issue) (G)	C. Gable-M. Loy-W. Powell	July	2,'37	90. Apr. 28,'34
Man of the People (G) 716	Joseph Calleia-Florence Rice	Jan.	29,'37	81. Jan. 30,'37
Married Before Breakfast (G) 736	Robt. Young-Florence Rice	June	18,'37	70. June 26,'37
Maytime (G) 720	J. MacDonald-Nelson Eddy	Mar.	26,'37	132. Mar. 13,'37
(Musical analysis: Mar. 27,'37, p. 15; exploitation: Feb. 27,'37, p. 85; Apr. 3,'37, p. 64; Apr. 17,'37, p. 78; May 22,'37, p. 89; June 5,'37, pp. 68, 69; July 24,'37, p. 80.)				
My Dear Miss Aldrich (G) 803	Edna May Oliver-W. Pidgeon	Sept.	17,'37†	73. Sept. 11,'37
Naughty Marietta (re-issue) (G)	Jeanette MacDonald-N. Eddy	Aug.	6,'37	105. Mar. 2,'35
Night Must Fall (A) 727	Robt. Montgomery-R. Russell	Apr.	30,'37	117. Apr. 10,'37
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr.	23,'37	67. Feb. 6,'37
Parnell (G) 722	Clark Gable-Myrna Loy	June	4,'37	119. June 12,'37
(See production article, Feb. 13,'37, p. 16.)				
Personal Property (G) 725	Jean Harlow-Robert Taylor	Mar.	19,'37	84. Mar. 20,'37
(Exploitation: May 1,'37, p. 79; June 12,'37, p. 93.)				
Pick a Star (G) 735	Jack Haley-Patsy Kelly	May	21,'37	70. Apr. 24,'37
Romeo and Juliet (G) 1100	Norma Shearer-Leslie Howard	Apr.	16,'37	127. July 18,'36
(See production article, Mar. 28,'36, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 30,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70; June 26,'37, pp. 118, 119, 123; July 3,'37, pp. 69, 70; July 17,'37, p. 91; July 24,'37, p. 80; July 31,'37, p. 80.)				
Saratoga (G) 742	Clark Gable-Jean Harlow	July	23,'37	94. July 24,'37
(Exploitation: Aug. 28,'37, p. 98.)				
Sinner Take All (A) 712	Bruce Cabot-Margaret Lindsay	Dec.	18,'36	74. Dec. 18,'34
Song of the City (G) 724	Dean Jeffries-Margaret Lindsay	Apr.	2,'37	69. Mar. 27,'37
They Gave Him a Gun (A) 731	S. Tracy-G. George-F. Tone	May	14,'37	94. May 15,'37
Thirteenth Chair, The (G) 732	Madge Evans-Henry Daniell	May	7,'37	66. May 8,'37
Topper (G) 738	Constance Bennett-Cary Grant	July	16,'37	97. July 17,'37
(Exploitation: Aug. 21,'37, p. 75; Sept. pp. 95, 97; Oct. 2,'37, pp. 76, 77; Oct. 23,'37, p. 84.)				
Trader Horn (re-issue) (G)	Harry Carey-Edwina Booth	May	reissue	126. Jan. 24,'31
Under Cover of Night (G) 715	Edmund Lowe-Florence Rice	Jan.	8,'37	72. Jan. 9,'37
Way Out West (G) 734	Laurel and Hardy	Apr.	16,'37	64. Jan. 2,'37
(Exploitation: July 17,'37, p. 92.)				
Women Men Marry, The (A) 802	J. Hutchinson-George Murphy	Sept.	10,'37†	61. Sept. 11,'37

Coming

Benefits Forgot	Walter Huston-Beulah Bondi			
Bad Man of Brimstone	Wallace Beery-V. Bruce	Nov.	26,'37†	
(See "In the Cutting Room," Oct. 23,'37.)				
Everybody Sing	Allan Jones-Judy Garland			
Family Vacation, A	Lewis Stone-Mickey Rooney	Dec.	17,'37†	
Firefly, The (G)	Jeanette MacDonald-Allan Jones	Nov.	5,'37†	138. July 24,'37
Four Marys, The	Myrna Loy-Franchot Tone	Jan.	7,'38†	
Last Gangster, The	E. G. Robinson-Rose Stradner	Nov.	12,'37†	
(See "In the Cutting Room," Oct. 16,'37.)				
Mannequin	Joan Crawford-Spencer Tracy	Dec.	31,'37†	
Matter of Pride, A	Frank Morgan-Florence Rice	Dec.	10,'37†	
Navy, Blue and Gold	Lionel Barrymore-Robt. Young	Nov.	19,'37†	
Rosalie	Eleanor Powell-Nelson Eddy	Dec.	31,'37†	
Thoroughbreds Don't Cry	Mickey Rooney-Sophie Tucker	Dec.	3,'37†	

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Atlantic Flight (G)	Dick Merrill-Paula Stone	Aug.	25,'37†	60. Sept. 25,'37
Blazing Barriers	Edw. Arnold, Jr.-F. McKinney	July	4,'37†	65.
Bride for Henry, A (G)	Anne Nagel-Neil Hamilton	Sept.	29,'37†	58. Oct. 2,'37
Federal Bullets	Terry Walker-Milburn Stone	Oct.	30,'37†	61.
God's Country and the Man	Tom Keene	Sept.	2,'37†	56.
Hoosier Schoolboy (G)	Mickey Rooney-Anne Nagel	July	7,'37	62. July 3,'37
Legion of Missing Men	Ralph Forbes	July	28,'37†	62.
Outer Gate	Ralph Morgan-Kay Linaker	Aug.	4,'37†	62.
Paradise Isle (G)	Warren Hull-Movita	July	21,'37†	73. Aug. 14,'37
(Exploitation: Sept. 18,'37, p. 83.)				
Riders of the Dawn (G)	Jack Randall-Peggy Keys	July	14,'37†	55. Aug. 21,'37
Shadows of the Orient (G)	Regis Toomey-Esther Ralston	Aug.	18,'37†	
Stars Over Arizona (G)	Jack Randall-Kathleen Eliot	Sept.	22,'37†	65. Sept. 25,'37
Thirteenth Man	Weldon Heyburn-I. Courtney	June	30,'37†	70.
Where Trails Divide	Tom Keene	Oct.	13,'37†	59.

Coming

Boy of the Streets	Jackie Cooper-Maureen O'Connor	Dec.	25,'37†	
Code of the Range	Tim McCoy			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
County Fair, The	John Ariedge-Mary Lou Lender			
Danger Valley	Jack Randall-Lois Wilde	Nov.	3,'37†	
Luck of Roaring Camp	Owen Davis, Jr.-Jean Woodbury	Nov.	17,'37†	
Marines Are Here, The				
Numbered Woman				
Port of Missing Girls				
Romance of the Limberlost	Milburn Stone			
Romance of the Rockies	Tom Keene	Dec.	15,'37†	
Rose of the Rio Grande	Movita			
Telephone Operator				

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel (A)	Marlene Dietrich-H. Marshall	Oct.	29,'37†	98.Sept. 25,'37
Artists and Models (G) 3702 (Exploitation: Sept. 18,'37, p. 83.)	Jack Benny-Gail Patrick	Aug.	13,'37†	97.Aug. 7,'37
Blonde Trouble 3701	Johnny Downs-E. Whitney	Aug.	6,'37†	67.Aug. 7,'37
Borderland (G) 3668	William Boyd-Jimmy Ellison	Feb.	26,'37	82.Feb. 13,'37
Bulldog Drummond Comes Back (G)	J. Barrymore-Louise Campbell	Sept.	24,'37†	*58.Sept. 11,'37
Bulldog Drummond Escapes (G) 3626	Ray Milland-Heather Angel	Jan.	22,'37	65.Mar. 13,'37
Champagne Waltz (G) 3628 (Exploitation: Jan. 16,'37, pp. 79, 80; July 3,'37, p. 70; July 10,'37, p. 87; Oct. 16,'37, p. 84.)	Gladys Swarthout-F. MacMurray	Jan.	29,'37	85.Dec. 12,'36
Clarence 3632 (See "In the Cutting Room," Dec. 26,'36.)	Roscoe Karns-Charlotte Wynters	Feb.	12,'37	
Crime Nobody Saw, The (G) 3635	Lew Ayres-Ruth Coleman	Mar.	12,'37	60.Apr. 17,'37
Doctor's Diary, A (G) 3627	John Trent-Helen Burgess	Jan.	15,'37	77.Jan. 30,'37
Double Or Nothing (G) 3707 (Exploitation: Oct. 23,'37, p. 82.)	Bing Crosby-Martha Raye	Sept.	17,'37†	95.Aug. 21,'37
Easy Living (G) 3652	Jean Arthur-Edw. Arnold	July	16,'37	88.July 10,'37
Exclusive (G) 3653	F. MacMurray-Frances Farmer	July	30,'37	85.July 31,'37
Forlorn River (G) 3650	June Martel-Larry Crabbe	July	2,'37	56.July 3,'37
Girl from Scotland Yard 3638	Karen Morley-Robert Baldwin	Apr.	2,'37	61
Great Gambini, The (G) 3648	Akim Tamiroff-Marian Marsh	June	25,'37	70.July 24,'37
Her Husband Lies (A) 3636	Ricardo Cortez-Gail Patrick	Mar.	19,'37	76.Mar. 20,'37
High, Wide and Handsome (G) 3710	Irene Dunne-Randolph Scott	Oct.	1,'37†	142.July 24,'37
Hills of Old Wyoming (G) 3669	William Boyd-George Hayes	Apr.	16,'37	79.Apr. 17,'37
Hopalong Rides Again (G) 3753	William Boyd-George Hayes	Sept.	3,'37†	65.Aug. 21,'37
Hotel Haywire (G) 3645	Lee Carrillo-Mary Carlisle	June	4,'37	66.May 22,'37
I Met Him in Paris (G) 3644 (Exploitation: Oct. 9,'37, p. 67.)	Claudette Colbert-M. Douglas	May	28,'37	86.May 29,'37
Internes Can't Take Money (A) 3639 (Exploitation: Aug. 28,'37, p. 86.)	Barbara Stanwyck-Joel McCrea	Apr.	9,'37	79.Apr. 17,'37
John Meade's Woman (A) 3630	Edw. Arnold-Francine Larrimore	Feb.	26,'37	87.Feb. 27,'37
King of Gamblers (A) 3640	Lloyw Nolan-Claire Trevor	Apr.	23,'37	78.Apr. 24,'37
Last Train from Madrid (G) 3646	Lew Ayres-Dorothy Lamour	June	11,'37	77.June 12,'37
Let's Make a Million (G) 3622	Edward Everett Horton	Dec.	18,'36	80.Feb. 27,'37
Maid of Salem (G) 3634 (Exploitation: Mar. 20,'37, p. 76; Apr. 24,'37, p. 92; May 22,'37, p. 89.)	C. Colbert-Fred MacMurray	Feb.	19,'37	86.Jan. 30,'37
Make Way for Tomorrow (G) 3641 (Exploitation: July 24,'37, p. 60; July 31,'37, p. 82; Sept. 11,'37, p. 84; Sept. 25,'37, pp. 69, 70.)	Beulah Bondi-Victor Moore	Apr.	30,'37	92.May 1,'37
Midnight Madonna (G) 3649	Warren William-Mady Correll	July	2,'37	65.June 12,'37
Mind Your Own Business (G) 3625	Charles Ruggles-Alice Brady	Jan.	8,'37	75.Dec. 19,'36
Mountain Music (G) 3647 (Exploitation: July 17,'37, p. 89; July 24,'37, pp. 79, 81; Aug. 7,'37, pp. 90, 92; Sept. 4,'37, p. 95; Sept. 18,'37, p. 86; Oct. 23,'37, p. 84.)	Bob Burns-Martha Raye	June	18,'37	77.June 19,'37
Murder Goes to College (G) 3633	Roscoe Karns-Marsha Hunt	Mar.	5,'37	71.Mar. 6,'37
Night of Mystery, A (A) 3643	Roscoe Karns-Ruth Coleman	May	21,'37	75.May 22,'37
North of the Rio Grande (G) 3670	William Boyd-George Hayes	June	25,'37	70.June 26,'37
On Such a Night (A)	Karen Morley-Grant Richards	Aug.	27,'37†	73.Aug. 21,'37
Outcast (G) 3629	Warren William-Karen Morley	Feb.	5,'37	79.Feb. 6,'37
Partners in Crime 3711	Lynne Overman-Roscoe Karns	Oct.	8,'37†	62
Plainsman, The (G) 3624 (Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 66; Apr. 24,'37, p. 93; May 29,'37, p. 68; Aug. 21,'37, p. 75.)	Gary Cooper-Jean Arthur	Jan.	1,'37	113.Nov. 26,'36
Rustlers' Valley (G) 3671	William Boyd-George Hayes	July	23,'37	60.July 10,'37
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec.	27,'36	73.Dec. 21,'35
She Asked for It (G)	Wm. Gargan-Orien Heyward	Sept.	17,'37†	68.Sept. 4,'37
She's No Lady (G)	Ann Dvorak-John Trent	Aug.	20-'37†	62.Aug. 7,'37
Sophie Lang Goes West (G) 3706	Gert. Michael-Larry Crabbe	Sept.	10,'37†	*60.Sept. 4,'37
Souls at Sea (G) (See production article, Jan. 30,'37, p. 16.)	Gary Cooper-George Raft	Sept.	3,'37†	92.Aug. 14,'37
Swing High, Swing Low (G) 3634	Carole Lombard-F. MacMurray	Mar.	12,'37	97.Mar. 20,'37
This Way, Please (G)	C. (Buddy) Rogers-Betty Grable	Oct.	15,'37†	63.Sept. 18,'37
Thunder Trail (G) (Exploitation: May 29,'37, p. 67.)	Gilbert Roland-Marsha Hunt	Oct.	22,'37†	*56.Oct. 2,'37
Trail Dust (G) 3667	William Boyd-Jimmy Ellison	Dec.	11,'36	77.Jan. 2,'37
Turn Off the Moon (G) 3642	Chas. Ruggles-Eleanore Whitney	May	14,'37	80.May 29,'37
Waikiki Wedding (G) 3637 (Exploitation: May 1,'37, p. 81; May 15,'37, p. 89; June 5,'37, p. 67; June 12,'37, pp. 92, 93; July 3,'37, p. 70; July 10,'37, p. 80; July 17,'37, p. 91; July 31,'37, p. 83; Aug. 28,'37, p. 98; Sept. 11,'37, p. 83; Sept. 18,'37, p. 86.)	Bing Crosby-Shirley Ross	Mar.	26,'37	89.Apr. 3,'37
Wild Money 3631	Edward Everett Horton	July	9,'37	69

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Badge of Policeman O'Roon	Bing Crosby-Beatrice Lillie			
Barrier, The (See production article, Sept. 18,'37, p. 14.)	Leo Carrillo-Jean Parker	Nov.	12,'37†	
Big Broadcast of 1938	W. C. Fields-Martha Raye	Dec.	31,'37†	
Blossoms of Broadway (See production article Sept. 25,'37, p. 16.)	Edward Arnold-Shirley Ross	Nov.	19,'37†	
Born to the West	John Wayne-Marsha Hunt	Dec.	17,'37†	
Buccaneer, The (See production article, Oct. 23,'37, p. 14.)	Fredric March-Franciska Gaal			
Bulldog Drummond's Revenge	J. Barrymore-Louise Campbell	Jan.	7,'38†	
Daughter of Shanghai	Anna May Wong-Chas. Bickford	Jan.	21,'38†	
Ebb Tide (A)	Oscar Homolka-Frances Farmer	Nov.	26,'38†	94 Oct. 2,'37
Every Day's A Holiday	Mae West-Edmund Lowe	Jan.	28,'38†	
Hold 'Em Navy (G)	Lew Ayres-Mary Carlisle	Nov.	5,'37†	65.Oct. 23,'37
Love on Toast	Stella Ardler-John Payne	Dec.	10,'37†	
Night Club Scandal (G)	Lynne Overman-J. Barrymore	Nov.	19,'37†	*70.Oct. 23,'37
Partners of the Plains	Wm. Boyd-George Hayes	Jan.	21,'38†	
Romance in the Dark	Gladys Swarthout-John Boles			
Texas Trail (G)	William Boyd-George Hayes	Nov.	26,'37†	Oct. 9,'37
They Knew What Happened	Lew Ayres-Louise Campbell			
Thrill of a Lifetime (See "In the Cutting Room," Sept. 18,'37.)	Eleanore Whitney-Johnny Downs	Dec.	3,'37†	
True Confession (See "In the Cutting Room," Oct. 16,'37.)	C. Lombard-Fred MacMurray	Dec.	24,'37†	
Wells Fargo	Joel McCrea-Frances Dee	Jan.	14,'37†	

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Rogue	Bobby Nelson-Donald Reed	Jan.	3,'37†	
El Justiciero	Ernesto Guillen	Jan.	3,'37†	
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb.	19,'37†	
Masked Devil, The	Bobby Nelson-Donald Reed	Apr.	4,'37†	

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Santa Fe Rides	Bob Custer	Feb.	25,'37	58
Silver Trail	Rin-Tin-Tin, Jr.-Rex Lease	Feb.	26,'37	56
Coming				
Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Outlaw River	Rin-Tin-Tin, Jr.			
Prairie Terror	Bob Custer			
Thundering Stampede	Bob Custer			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cappy Ricks, The (G) 6027	Walter Brennan-Mary Brian	May	24,'37	56.June 5,'37
All Over Town (G) 6020	Olsen and Johnson	Sept.	8,'37	*60.Aug. 28,'37
Arizona Gunfighter 7121	Bob Steele-Jean Carmen	Sept.	20,'37†	56
Bar Z Bad Men 6323	Johnny Mack Brown-L. January	Jan.	20,'37	51
Beware of Ladies (G) 6011	Donald Cook-Judith Allen	Dec.	21,'36	61.Feb. 13,'37
Big Show, The 6301 (See "In the Cutting Room," Oct. 24,'36.)	Gene Autry-Smiley Burnette	Nov.	16,'36	70
Bill Cracks Down (G) 6028	Grant Withers-Beatrice Roberts	Mar.	22,'37	60.Mar. 27,'37
Boothill Brigade 6328	Johnny Mack Brown-C. Rochelle	Aug.	2,'37	53
Boots and Saddles 7106	Gene Autry-Judith Allen	Oct.	4,'37†	59
Border Phantom 6333	Bob Steele-Harley Wood	Dec.	28,'36	58
Bulldog Drummond at Bay (G) 6025	John Lodge-Dorothy Mackaill	July	31,'37	62.July 31,'37
Circus Girl 6014 (See "In the Cutting Room," Feb. 13,'37.)	June Travis-Bob Livingston	Mar.	1,'37	62
Come On, Cowboys (G) 6317	Bob Livingston-Ray Corrigan	May	24,'37	57.May 29,'37
Dangerous Holiday (G) 6026	Ra Hould-Hedda Hopper	June	7,'37	57.July 31,'37
Doomed at Sundown 6337	Bob Steele-Lorraine Hayes	June	7,'37	53
Escape by Night (G) 7015	Wm. Hall-Anne Nagel	Sept.	20,'37†	64.Sept. 4,'37
Gambling Terror, The 6324	Johnny Mack Brown-I. Meredith	Feb.	15,'37	53
Git Along Little Dogies (G) 6302	Gene Autry-Judith Allen	Mar.	22,'37	62.Apr. 3,'37
Gun Lords of Stirrup Basin 6336	Bob Steele-Louise Stanley	May	10,'37	53
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	May	5,'37	56
Guns in the Dark 6326	Johnny Mack Brown-C. Rochelle	Apr.	14,'37	56
Happy-Go-Lucky (G) 6013	Phil Regan-Evelyn Venable	Dec.	14,'36	68.Dec. 12,'36
Heart of the Rockies 7111	Bob Livingston-Ray Corrigan	Sept.	6,'37†	56
Hit Parade, The (G) 6002 (Exploitation: July 10,'37, p. 86.)	Frances Langford-Phil Regan	Apr.	26,'37	83.Apr. 10,'37
Hit the Saddle 6315	Bob Livingston-Ray Corrigan	Mar.	3,'37	57
It Could Happen to You 6016 (See "In the Cutting Room," May 15,'37.)	Alan Baxter-Andrea Leeds	June	28,'37	64
Jim Hanvey, Detective 6005	Guy Kibbee-Tom Brown	Apr.	5,'37	67.Mar. 27,'37
Join the Marines (G) 6003	June Travis-Paul Kelly	Jan.	25,'37	67.Feb. 6,'37
Larceny on the Air (G) 6030	Grace Bradley-Bob Livingston	Jan.	11,'37	60.Jan. 16,'37
Law Man Is Born, A 6327	Johnny Mack Brown-I. Meredith	June	21,'37	61
Lightnin' Crandall 6335	Bob Steele-Lois January	Mar.	24,'37	60
Man Betrayed, A (G) 6012	Eddie Nugent-Kay Hughes	Dec.	28,'36	56.Jan. 16,'37
Meet the Boy Friend (G) 6018 (See "In the Cutting Room," Apr. 10,'37.)	Carol Hughes-David Carlyle	July	12,'37	63.July 31,'37
Michael O'Halloran (Spec.)	Wynne Gibson-Warren Hull	May	15,'37	67
Navy Blues (G) 6015	Mary Brian-Dick Purcell	Apr.	19,'37	68.May 1,'37
Old Corral, The 6305 (See "In the Cutting Room," Nov. 7,'36.)	Gene Autry-Smiley Burnette	Dec.	21,'36	56
Paradise Express (G) 6029	Grant Withers-Dorothy Appleby	Feb.	22,'37	58.Mar. 13,'37

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Public Cowboy No. 1 (G) 7105	Gene Autry-Ann Rutherford	Aug.	23,'37†...59.	Oct. 9,'37
Range Defenders (G) 6318	Bob Livingston-Ray Corrigan	June	30,'37....56.	July 24,'37
Red Rope, The 6338	Bob Steele-Lois January	July	19,'37....60.	
Rhythm in the Clouds (G) 6017	Warren Hull-Patricia Ellis	June	21,'37....62.	July 3,'37
Riders of the Whistling Skull 6314	Bob Livingston-Ray Corrigan	Jan.	4,'37....55.	
Roarin' Lead 6313 (See "In the Cutting Room," Nov. 7,'36.)	Bob Livingston-Ray Corrigan	Dec.	9,'36....53	
Reetin' Teetin Rhythm (G) 6307	Gene Autry-Armida	May	12,'37....60.	May 8,'37
Round-up Time in Texas 6306	Gene Autry-Smiley Burnette	Feb.	28,'37....58	
Sea Racketeers (G) 6019	Weldon Heyburn-Jeanne Madden	Aug.	16,'37....64.	Aug. 14,'37
Sheik Steps Out, The (G) 6006	Ramon Novarro-Lola Lane	Sept.	6,'37....66.	July 31,'37
Trail of Vengeance 6325	Johnny Mack Brown-I. Meredith	Mar.	29,'37....54	
Trigger Trio 7112	Ray Corrigan-Max Terhune	Oct.	18,'37†...56.	
Trusted Outlaw, The 6334	Bob Steele-Lois January	Feb.	1,'37....52.	
Two Wise Maids (G) 6004	Alison Skipworth-Polly Moran	Feb.	15,'37....68.	Feb. 6,'37
Wrong Road, The (G) 7015	Richard Cromwell-Helen Mack	Oct.	11,'37†...62.	Sept. 25,'37
Yodelin' Kid from Pine Ridge (G) 6308	Gene Autry-Betty Bronson	June	14,'37....60.	June 26,'37
Youth on Parole (G) 6022	Gordon Oliver-Marian Marsh	Oct.	4,'37....62.	Oct. 23,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Colorado Kid 7123	Bob Steele-Marian Weldon	Dec.	13,'37†.	
Duke Comes Back, The (See "In the Cutting Room," Oct. 16,'37.)	Allan Lane-Heather Angel	Nov.	15,'37†.	
Lady Misbehaves, The	Sally Eilers-Neil Hamilton			
Manhattan Merry-Go-Round (See "In the Cutting Room," Oct. 23,'37.)	Phil Regan-Ann Dvorak			
News Is On the Air	June Travis-Wallace Ford			
Portia on Trial 6001 (See "In the Cutting Room," Sept. 25,'37.)	Frieda Inescort-Walter Abel	Nov.	8,'37†.	
Ridin' the Lone Trail 7122	Bob Steele-Claire Rochelle	Nov.	1,'37†.	
Springtime in the Rockies	Gene Autry-Polly Rowles	Nov.	15,'37†.	
Stormy Weather	Alison Skipworth-Polly Moran			
Wild Horse Rodeo	Three Mesketeers			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annapolis Salute (G) 802	James Ellison-Marsha Hunt	Sept.	10,'37†...*60.	Aug. 21,'37
Behind the Headlines (G) 727	Lee Tracy-Diana Gibson	May	14,'37....58.	June 12,'37
Big Shot, The (G) 735	Guy Kibbee-Cora Witherspoon	July	23,'37....60.	July 31,'37
Border Cafe (G) 730	John Beal-Armida	June	4,'37....67.	May 29,'37
Breakfast for Two (G) 737	Barbara Stanwyck-H. Marshall	Oct.	22,'37† . .*65.	Oct. 9,'37
China Passage (G) 718	Constance Worth-V. Haworth	Mar.	12,'37....65.	Apr. 24,'37
Criminal Lawyer (G) 713 (Exploitation: Feb. 27,'37, p. 81.)	Lee Tracy-Margot Grahame	Jan.	29,'37....72.	Apr. 10,'37
Don't Tell the Wife (G) 720	Guy Kibbee-Una Merkel	Mar.	5,'37....62.	Feb. 27,'37
Fit for a King (G)	Joe E. Brown-Helen Mack	Oct.	15,'37†....73.	Sept. 4,'37
Flight from Glory (G)	Chester Morris-Whitney Bourne	Aug.	20,'37....*60.	Aug. 14,'37
Forty Naughty Girls (G) 803	James Gleason-Zasu Pitts	Sept.	24,'37†...*63	Sept. 4,'37
Hideaway (G)	Fred Stone-Marjorie Lord	Aug.	13,'37....*60.	July 31,'37
Hollywood Cowboy (G) 733 (Exploitation: Oct. 9,'37, p. 70.)	George O'Brien-Cecilia Parker	May	28,'37....64.	July 31,'37
Life of the Party, The (G) 801 (Exploitation: Oct. 23,'37, p. 82.)	Gene Raymond-Harriet Hilliard	Sept.	3,'37†...*79.	Aug. 28,'37
Make a Wish (G) 745	Bobby Breen-Basil Rathbone	Aug.	27,'37....*70.	Sept. 4,'37
Man Who Found Himself, The (G) 722	John Beal-Joan Fontaine	Apr.	2,'37....67.	Mar. 13,'37
Meet the Missus (G) 729	Victor Moore-Helen Broderick	June	4,'37....60.	May 29,'37
Music for Madame (G) 804	Nino Martini-Joan Fontaine	Oct.	8,'37†...*75.	Sept. 18,'37
New Faces of 1937 (G) 732 (Exploitation: Oct. 9,'37, p. 70.)	Joe Penner-Harriet Hilliard	July	2,'37....100.	July 10,'37
Night Waitress (G) 711	Margot Grahame-Gordon Jones	Dec.	18,'36....57.	Jan. 2,'37
On Again—Off Again (G) 725	Wheeler and Woolsey	July	9,'37....68.	July 17,'37
Outcasts of Poker Flat, The (G) 710	Preston Foster-Jean Muir	Apr.	16,'37....68.	Mar. 20,'37
Park Avenue Logger (G) 787	George O'Brien-Beatrice Roberts	Feb.	26,'37....65.	Jan. 30,'37
Plot Thickens, The (G) 641	James Gleason-Zasu Pitts	Dec.	11,'36....69.	Nov. 21,'36
Plough and the Stars, The (G) 640 (See production article, Aug. 22,'36, p. 16.)	Barbara Stanwyck-P. Foster	Jan.	15,'37....67.	Jan. 2,'37
Quality Street (G) 709	Kath. Hepburn-Franchot Tone	Mar.	26,'37....84.	Mar. 30,'37
Racing Lady (G) 707	Ann Dvorak-Smith Ballew	Jan.	29,'37....59.	Dec. 12,'36
Riding On Air (G) 771	Joe E. Brown-Florence Rice	June	18,'37....71.	June 12,'37
Saturday's Heroes (G) 805	Van Heflin-Marian Marsh	Oct.	8,'37†...*59.	Sept. 18,'37
Sea Devils (G) 714	Victor McLaglen-Preston Foster	Feb.	19,'37....88.	Feb. 20,'37
Shall We Dance (G) 724 (Exploitation: June 19,'37, p. 85; July 31,'37, p. 80.)	Fred Astaire-Ginger Rogers	May	7,'37....116.	May 8,'37
Soldier and the Lady, The (A) 717 (Reviewed under the title, "Michael Strogoff.") (Exploitation: Mar. 13,'37, p. 79.)	Anton Walbrook-Eliz. Allan	Apr.	9,'37....85.	Feb. 27,'37
Stage Door (G) 806 (See production article, Aug. 14,'37, p. 16.)	Kath. Hepburn-Ginger Rogers	Oct.	8,'37†...*90.	Sept. 18,'37
Super Sleuth (G) 734	Jack Oakie-Ann Sothern	July	16,'37....70.	July 17,'37
That Girl from Paris (G) 712 (Exploitation: Feb. 27,'37, p. 84; Apr. 24,'37, p. 90.)	Lily Pons-Gene Raymond	Jan.	22,'37....105	Dec. 19,'36
There Goes My Girl (G) 728	Ann Sothern-Gene Raymond	May	21,'37....74.	June 5,'37
There Goes the Groom (G) 807	Burgess Meredith-Ann Sothern	Oct.	29,'37†...*60.	Oct. 2,'37
They Wanted to Marry (G) 715	Gordon Jones-Betty Furness	Feb.	5,'37....60.	Dec. 26,'36
Toast of New York (G) 719 (Exploitation: Aug. 28,'37, p. 86; Sept. 4,'37, p. 96; Sept. 26,'37, p. 68; Oct. 16,'37, p. 84.)	Edward Arnold-Frances Farmer	July	30,'37....109	July 17,'37
Too Many Wives (G) 723	Anne Shirley-John Morley	Apr.	9,'37....61.	Apr. 17,'37
Victoria the Great (G) 861	Anna Neagle-Anton Walbrook	Oct.	22,'37†...113.	Sept. 25,'37
Wanted: Jane Turner 643 (See "General Delivery," "In the Cutting Room," Oct. 3,'36.)	Gloria Stuart-Lee Tracy	Dec.	4,'36....67.	
We're on the Jury (G) 716	Helen Broderick-Victor Moore	Feb.	12,'37....71.	Jan. 23,'37
We Who Are About to Die (G) 639	Preston Foster-Ann Dvorak	Jan.	6,'37....82.	Oct. 17,'36
When's Your Birthday? (G) 770 (See "In the Cutting Room," May 29,'37.)	Joe E. Brown-Marian Marsh	Feb.	19,'37....77.	Feb. 20,'37
Windjammer 783 (See "In the Cutting Room," May 29,'37.)	George O'Brien-Constance Worth	Aug.	6,'37....58.	
Woman I Love, The (G) 721	Paul Muni-Miriam Hopkins	Apr.	23,'37....88.	Apr. 24,'37
You Can't Beat Love (G) 731	Preston Foster-Joan Fontaine	June	25,'37....62.	June 5,'37
You Can't Buy Luck (G) 726	Vinton Haworth-Helen Mack	Apr.	30,'37....61.	May 1,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bringing Up Baby (See "In the Cutting Room," Oct. 16,'37.)	Kath. Hepburn-Cary Grant			
Damsel in Distress, A (See "In the Cutting Room," Oct. 9,'37.)	Fred Astaire-Joan Fontaine	Nov.	19,'37†.	
Danger Patrol (See "In the Cutting Room," Oct. 9,'37.)	John Beal-Sally Eilers	Dec.	10,'37†.	
Fight for Your Lady (G) (See "In the Cutting Room," Oct. 9,'37.)	John Boles-Ida Lupino	Nov.	5,'37†..	*67. Oct. 2,'37
Having Wonderful Time (See "In the Cutting Room," Oct. 9,'37.)	Ginger Rogers-D. Fairbanks, Jr.			
High Flyers	Wheeler and Woolsey	Nov.	26,'37†.	
Hitting a New High (See "In the Cutting Room," Oct. 23,'37.)	Lily Pons-John Howard	Dec.	24,'37†.	
Living on Love	James Dunn-Whitney Bourne	Nov.	12,'37†.	
She's Got That Swing	Gene Raymond-Ann Sothern			
Taking the Town	Fred Stone-Dorothy Moore			
Women Have a Way	Miriam Hopkins-Ray Milland	Dec.	31,'37†.	

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Heroes of the Alamo (G)	Earl Hodgins	Sunset	Aug.	19,'37.	*75. Aug. 7,'37
Melody of the Plains (G)	Fred Scott	Spectrum	Apr.	15,'37	*55 Apr. 10,'37
Nation Aflame (G)	Noel Madison	Treasure	Oct.	16,'37.	.76. Oct. 23,'37
Singing Buckaroo, The (See "In the Cutting Room," Nov. 21,'36.)	Fred Scott	Spectrum	Jan.	15,'37.	
Three Legionnaires (G)	Robt. Armstrong	General	June	15,'37	*60. Mar. 27,'37
What Price Vengeance? (G)	Lyle Talbot	Rialto	June	1,'37	.57. June 12,'37
Zamboanga (G)	Native Cast				*65. July 17,'37

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ali Baba Goes to Town (G) 815	Eddie Cantor-June Lang	Oct.	29,'37†.	*85. Oct. 23,'37
Angel's Holiday (G) 754	Jane Withers-Robert Kent	June	4,'37.	.71. May 8,'37
As You Like It (G) 711 (See production article, June 13,'36, p. 16; exploitation: Jan. 23,'37, p. 79.)	Elis. Bergner-Laurence Olivier	Jan.	8,'37.	.96. Sept. 18,'36
Big Business (G) 759	Jed Prouty-Spring Byington	June	18,'37.	.61. Apr. 17,'37
Borneo	Mr. & Mrs. Martin Johnson	Sept.	10,'37†.	.75½.
Born Reckless (G) 758	Rochelle Hudson-Brian Donlevy	July	9,'37.	.58. June 26,'37
Cafe Metropole (G) 750 (Exploitation: June 19,'37, p. 84.)	Loretta Young-Tyrone Power	May	7,'37.	.83. May 8,'37
Californian, The (G) 753	Ricardo Cortez-Marjorie Weaver	July	16,'37.	.58. July 10,'37
Charlie Chan at the Olympics 752 (See "In the Cutting Room," Mar. 6,'37.)	Warner Oland-Kath. DeMille	May	21,'37.	.71.
Charlie Chan at the Opera (G) 730	Warner Oland-Boris Karloff	Jan.	8,'37.	.68. Nov. 29,'36
Charlie Chan on Broadway (G) 811	Warner Oland-Jean Marsh	Oct.	22,'37†.	.68. Aug. 7,'37
Crack-Up (G) 727	Peter Lorre-Brian Donlevy	Jan.	15,'37.	.70. Jan. 16,'37
David Harum (G) 769 (re-issue)	Will Rogers-Evelyn Venable	May	14,'37.	.85. Mar. 3,'34
Doctor Bull (G) 768 (re-issue)	Will Rogers-Marian Nixon	Feb.	5,'37.	.79. Oct. 14,'36
Fair Warning (G) 740	Betty Furness-John Payne	Mar.	5,'37.	.68. Jan. 23,'37
Fifty Roads to Town (G) 748 (Exploitation: May 8,'37, p. 70.)	Don Ameche-Ann Sothern	Apr.	16,'37.	.81. Apr. 3,'37
Great Hospital Mystery, The 751 (Reviewed under the title, "Dead Yesterday.")	Sally Blane-Thomas Beck	May	14,'37.	.59. Mar. 6,'37
Handy Andy (G) 871 (re-issue)	Will Rogers	Aug.	13,'37†.	.81. May 8,'34
Heidi (G) 816	Shirley Temple-Jean Hersholt	Oct.	15,'37†.	.88. Oct. 16,'37
Holy Terror, The (G) 734	Jane Withers-Anthony Martin	Feb.	5,'37.	.67. Jan. 9,'37
Hot Water (G)	Jed Prouty-Spring Byington	Sept.	24,'37†.	.58. July 17,'37
It Happened Out West 745	Paul Kelly-Judith Allen	May	7,'37.	.56.
King George VI Coronation 870	Technicolor Special	July	15,'37†.	.28.
Lady Escapes, The (G) 747	Gloria Stuart-Michael Whalen	July	23,'37.	.63. June 5,'37
Lancer Spy (G) 809	George Sanders-Dolores Del Rio	Oct.	8,'37†.	.84. Oct. 9,'37
Laughing at Trouble 724 (See "Glory," "In the Cutting Room," Oct. 17,'36.)	Jane Darwell-Lois Wilson	Dec.	11,'36.	.67.
Life Begins in College (G) 810	Ritz Bros.-Gloria Stuart	Oct.	1,'37†.	.94. Oct. 2,'37
Lloyds of London (G) 735 (Exploitation: Nov. 21,'36, p. 108; Mar. 6,'37, p. 89; Mar. 27,'37, pp. 79, 82; Apr. 3,'37, pp. 65, 71; May 8,'37, p. 74; July 31,'37, p. 80.)	F. Bartholomew-M. Carroll	Jan.	29,'37.	.17. Nov. 28,'36
Love Is News (G) 729 (Exploitation: Apr. 24,'37, p. 90.)	Loretta Young-Tyrone Power	Feb.	26,'37.	.78. Feb. 27,'37
Love Under Fire (G) 803	Loretta Young-Don Ameche	Aug.	20,'37†.	.75. Aug. 14,'37
Midnight Taxi (G) 744	Brian Donlevy-Frances Drake	Apr.	2,'37.	.73. Mar. 27,'37
Nancy Steele Is Missing (G) 738	Victor McLaglen-Peter Lorre	Mar.	12,'37.	.84. Mar. 20,'37
Off to the Races (G) 736	Jed Prouty-Shirley Deane	Feb.	19,'37.	.57. Jan. 16,'37
On the Avenue (G) 732 (Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82; June 19,'37, p. 84.)	Dick Powell-Madeleine Carroll	Feb.	12,'37.	.89. Feb. 13,'37

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
One in a Million (G) 722 (Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82.)	Sonja Henie-Adolphe Menjou	Jan.	1,'37 94	Dec. 26,'36
One Mile from Heaven (G) 802	Claire Trevor-Sally Blane	Aug.	13,'37† 68	July 24,'37
Roll Along Cowboy 812	Smith Bellew-Cecilia Parker	Oct.	8,'37† 75	
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan.	15,'37 57	Feb. 13,'37
Seventh Heaven (G) 742 (Exploitation: June 5,'37, p. 64.)	Simone Simon-James Stewart	Mar.	26,'37 102	Mar. 27,'37
She Had to Eat (G) 757	Rochelle Hudson-Jack Haley	June	11,'37 74	Aug. 7,'37
Sing and Be Happy 756 (See "In the Cutting Room," May 1,'37.)	Anthony Martin-Dixie Dunbar	June	25,'37 64	
Slave Ship (G) 748 (See production article, Mar. 13,'37, p. 16.)	Wallace Beery-Warner Baxter	July	2,'37 92	June 19,'37
Step Lively, Jeeves (G) 739	Arthur Treacher-Patricia Ellis	Apr.	9,'37 69	Jan. 30,'37
That I May Live (G) 755	Rochelle Hudson-Robert Kent	Apr.	30,'37 70	Mar. 6,'37
Thin Ice (G) 805 (Exploitation: Oct. 9,'37, p. 66.)	Sonja Henie-Tyrone Power	Sept.	3,'37† 78	Aug. 28,'37
Think Fast, Mr. Moto (G) 804	Peter Lorre-Virginia Field	Aug.	27,'37† 66	Apr. 17,'37
This Is My Affair (G) 721	Barbara Stanwyck-Robt. Taylor	May	28,'37 99	
Time Out for Romance (G) 741	Claire Trevor-Michael Whalen	Mar.	19,'37 72	Feb. 20,'37
Under the Red Robe (G) 743	Conrad Veidt-Annabella	May	21,'37 82	June 12,'37
Wake Up and Live (G) 749 (Exploitation: July 3,'37, p. 69; July 10,'37, pp. 85, 86.)	Walter Winchell-Ben Bernie	Apr.	23,'37 91	Apr. 17,'37
Wee Willie Winkie (G) 760 (Exploitation: July 10,'37, p. 88; Aug. 7,'37, p. 92; Sept. 4,'37, pp. 94, 97; Oct. 9,'37, p. 68.)	Shirley Temple-V. McLaglen	July	30,'37 99	July 3,'37
Western Gold (G) 761	Smith Bellew-Heather Angel	Aug.	27,'37 *56	Sept. 11,'37
Wife, Doctor and Nurse (G)	Loretta Young-Warner Baxter	Sept.	17,'37† 85	Sept. 11,'37
Wild and Woolly (G)	Jane Withers-Walter Brennan	Sept.	10,'37† 64	July 24,'37
Wings of the Morning (G) 737	Annabella-Henry Fonda	Feb.	19,'37 87	Mar. 20,'37
Woman-Wise (G) 733	Rochelle Hudson-Michael Whalen	Jan.	22,'37 70	Feb. 13,'37
You Can't Have Everything (G) 801	Alice Faye-Don Ameche	Aug.	3,'37† 99	July 31,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Town Girl	Claire Trevor-Donald Woods	Dec.	10,'37†	
Borrowing Trouble	Jed Prouty-Spring Byington	Dec.	24,'37†	
Charlie Chan at Monte Carlo	Warner Oland-Keye Luke			
Checkers	Jane Withers-Stuart Erwin			
Danger—Love at Work (G) 808	Ann Sothern-Jack Haley	Nov.	5,'37† 81	Oct. 2,'37
Dangerously Yours (G) 817	Cesar Romero-Phyllis Brooks	Nov.	12,'37† 62	Sept. 25,'37
45 Fathers (G)	Jane Withers-Thomas Beck	Dec.	3,'37† 70	Oct. 23,'37
Happy Ending	Sonja Henie-Don Ameche	Jan.	28,'38†	
Hawaiian Buckaroo	Smith Ballew	Jan.	14,'38†	
Headline Huntress	Gloria Stuart-Michael Whalen	Jan.	21,'38†	
In Old Chicago (See production article, Sept. 4,'37, p. 48.)	Tyrone Power-Alice Faye			
Judge Priest (reissue) 872	Will Rogers-Anita Louise	Nov.	12,'37† 79	Sept. 28,'34
Look Out, Mr. Moto 819 (See "In the Cutting Room," Sept. 11,'37.)	Peter Lorre-Rochelle Hudson	Nov.	26,'37†	
Love and Kisses (See "In the Cutting Room," Oct. 16,'37.)	Walter Winchell-Ben Bernie	Dec.	31,'37†	
Rebecca of Sunnybrook Farm	Shirley Temple-Gloria Stuart	Feb.	11,'37†	
Sally, Irene and Mary	Alice Faye-Fred Allen	Jan.	14,'38†	
Second Honeymoon 818	Loretta Young-Tyrone Power	Nov.	19,'37†	
Shanghai Deadline	Cesar Romero-June Lang	Jan.	7,'37†	
Tarzan's Revenge	Glenn Morris-Eleanor Holm	Dec.	17,'37†	
Thank You, Mr. Moto	Peter Lorre-Jan Ragan			

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dark Journey (G)	Vivien Leigh-Conrad Veidt	July	2,'37† 82	Mar. 6,'37
Dead End (G) (Exploitation: Sept. 18,'37, p. 86; Sept. 25,'37, p. 71.)	Sylvia Sidney-Joel McCrea	Aug.	27,'37† 93	Aug. 7,'37
Divorce of Lady X, The	Merle Oberon-Laurence Olivier	Oct.	15,'37†	
Dreaming Lips (A)	Elis. Bergner-Raymond Massey	May	28,'37 78	Mar. 6,'37
Elephant Boy (G) (Exploitation: June 12,'37, p. 96; July 31,'37, p. 82; Aug. 21,'37, p. 75; Oct. 2,'37, p. 77.)	Native Cast	Apr.	23,'37 80	Mar. 13,'37
Farewell Again (G)	Leslie Banks-Flora Robson	Oct.	8,'37† 83	Aug. 22,'37
Fire Over England (G) (Exploitation: Mar. 27,'37, p. 79.)	Laurence Olivier-Flora Robson	Mar.	5,'37 89	Jan. 16,'37
History Is Made at Night (G) (Exploitation: Mar. 27,'37, p. 84; Apr. 3,'37, pp. 64, 71; Apr. 17,'37, p. 82; Apr. 24,'37, pp. 91, 92; May 1,'37, p. 83; May 8,'37, p. 72; May 22,'37, pp. 89, 90; June 12,'37, p. 93.)	Charles Boyer-Jean Arthur	Apr.	2,'37 97	Mar. 13,'37
I Met My Love Again (See "In the Cutting Room," Sept. 18,'37.)	Joan Bennett-Henry Fonda	Oct.	29,'37†	
Knight Without Armor (G) (Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84.)	Marlene Dietrich-Robt. Donat	July	23,'37† 107	June 19,'37
Love from a Stranger (A)	Ann Harding-Basil Rathbone	May	14,'37 87	Feb. 13,'37
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner	Feb.	19,'37 82	Aug. 22,'36
Men Are Not Gods (A)	Miriam Hopkins-Gert. Lawrence	Jan.	22,'37 82	Jan. 2,'37
Prisoner of Zenda (G)	Ronald Colman-M. Carroll	Sept.	3,'37† 101	Sept. 4,'37
Stand-In (A)	Leslie Howard-Joan Blondell	Oct.	29,'37† 91	Oct. 9,'37
Star Is Born, A (G) (See production article, Feb. 27,'37, p. 16; exploitation: May 22,'37, p. 86; May 29,'37, pp. 67, 69; June 5,'37, pp. 64, 67, 70; June 19,'37, p. 64; June 26,'37, pp. 120, 121, 122; July 10,'37, p. 87; July 17,'37, p. 91; July 31,'37, p. 80; Aug. 28,'37, p. 97; Sept. 4,'37, p. 96; Oct. 23,'37, p. 84.)	Janet Gaynor-Fredric March	Apr.	30,'37 111	May 1,'37
Stella Dallas (A) (Exploitation: July 31,'37, p. 81; Sept. 25,'37, pp. 69, 70; Oct. 2,'37, p. 74; Oct. 9,'37, pp. 67, 69; Oct. 23,'37, pp. 83, 85.)	Barbara Stanwyck-John Boles	Aug.	6,'37† 111	July 31,'37
Walt Disney's Academy Award Revue	Five Award Winners	June	18,'37 44	

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Walter Wanger's Vogues of 1938 (G) (Exploitation: Aug. 21,'37, p. 74; Sept. 11,'37, p. 82.)	Warner Baxter-Joan Bennett	Sept.	17,'37† 108	Aug. 7,'37
When Thief Meets Thief (A) (Reviewed under the title, "Jump for Glory.")	D. Fairbanks, Jr.-V. Hobson	June	4,'37 87	May 8,'37
Woman Chases Man (G) (See production article, Apr. 17,'37, p. 12; exploitation: June 12,'37, p. 92; July 3,'37, p. 88; Sept. 11,'37, p. 83.)	Miriam Hopkins-Joel McCrea	May	7,'37 71	May 1,'37
You Only Live Once (A) (Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71; June 26,'37, p. 123; July 10,'37, p. 87; Aug. 21,'37, p. 74.)	Sylvia Sidney-Henry Fonda	Jan.	29,'37 86	Jan. 30,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Action for Slander (A)	Clive Brook-Ann Todd	Dec.	17,'37† 83	Aug. 14,'37
Adventures of Marco Polo	Gary Cooper-Sigrid Gurie	Nov.	12,'37†	
Adventures of Tom Sawyer (See production article, Oct. 9,'37, p. 16.)	Tommy Kelly-Walter Brennan			
52nd Street (G)	Ian Hunter-Pat Paterson	Nov.	19,'37† 82	Oct. 9,'37
Goldwyn Follies, The	Phil Baker-Ritz Bros.	Dec.	25,'37†	
Hurricane, The (See production article, Aug. 7,'37, p. 16.)	Dorothy Lamour-Jon Hall	Nov.	10,'37†	
Mutiny in the Mountains	Vivien Leigh-Paul Lucas	Nov.	5,'37†	
Nothing Sacred (See production article, Aug. 21,'37, p. 16.)	Carole Lombard-Fredric March	Nov.	26,'37†	
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison	Jan.	22,'38† 86	June 12,'37
Untitled (Reviewed under the title, "The Squeaker.")	Edmund Lowe-Ann Todd	Nov.	12,'37† 77	Sept. 11,'37

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Armored Car (G) 1004	Robert Wilcox-Judith Barrett	June	20,'37 64	Aug. 14,'37
As Good as Married (G) 1012	John Boles-Doris Nolan	May	9,'37 81	May 1,'37
Behind the Mike	Wm. Gargan-Judith Barrett	Sept.	26,'37† 68	
Black Aces 2050	Buck Jones-Kay Linaker	Sept.	3,'37† 58	
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov.	1,'38 64	
Breezing Home (G) 1033	Binnie Barnes-Wm. Gargan	Jan.	31,'37 64	Mar. 27,'37
California Straight Ahead (G) 1030	John Wayne-Louise Latimer	May	2,'37 67	Apr. 3,'37
Carnival Queen	Dorothea Kent-Robert Wilcox	Oct.	3,'37† 66	
Conflict (G) 1036	John Wayne-Jean Rogers	Nov.	29,'36 61	Dec. 5,'36
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec.	20,'36 62	Oct. 24,'36
Four Days' Wonder (G) 1019	Jeanne Dante-Kenneth Howell	Jan.	3,'37 60	Jan. 23,'37
Girl Overboard (G) 1021	Gloria Stuart-Walter Pidgeon	Feb.	28,'37 58	May 29,'37
I Cover the War (G) 1016	John Wayne-Gwen Daze	July	4,'37 68	July 10,'37
Idol of the Crowds (G) 2037	John Wayne-Sheila Bromley	Oct.	10,'37† 62½	Oct. 2,'37
Lady Fights Back, The (G) 2035	Irene Hervey-Kent Taylor	Sept.	19,'37† 63	Oct. 23,'37
Law for Tombstone 2051	Buck Jones-Muriel Evans	Oct.	10,'37† 59	
Left Handed Law (G) 1045	Buck Jones	Apr.	18,'37 63	May 1,'37
Let Them Live (G) 1035	Nan Grey-John Howard	Apr.	25,'37 73	Apr. 24,'37
Love in a Bungalow (G) 1009	Kent Taylor-Nan Grey	June	27,'37 60	July 10,'37
Love Letters of a Star (A) 1028	Henry Hunter-Polly Rowles	Nov.	8,'36 66	Nov. 14,'36
Man in Blue, The (G) 1020	Robert Wilcox-Nan Grey	May	30,'37 67	May 22,'37
Man Who Cried Wolf, The (G) 2023	Tom Brown-Barbara Read	Aug.	29,'37† 66	Sept. 4,'37
Mighty Treve, The (G) 1034	Noah Beery, Jr.-Barbara Read	Jan.	17,'37 69	Apr. 10,'37
Mysterious Crossing (G) 1025	James Dunn-Jean Rogers	Dec.	27,'36 58	Feb. 13,'37
Night Key (G) 1024 (Exploitation: May 22,'37, p. 87.)	Boris Karloff-Jean Rogers	May	2,'37 67	Apr. 24,'37
Oh, Doctor! (G) 1013 (Exploitation: May 22,'37, p. 87.)	Edward Everett Horton	May	16,'37 67	Apr. 24,'37
100 Men and a Girl (G) 2001 (See Musical Analysis, Sept. 18,'37, p. 29; exploitation: Sept. 25,'37, p. 68; Oct. 2,'37, p. 76; Oct. 9,'37, p. 69.)	Deanna Durbin-Adolphe Menjou	Sept.	12,'37† 84	Sept. 11,'37
Reported Missing (G)	Wm. Gargan-Jean Rogers	Aug.	15,'37 63	Aug. 7,'37
Road Back, The (G) 1005 (See production article, Apr. 24,'37, p. 16; exploitation: July 31,'37, p. 80; Sept. 18,'37, p. 83; Oct. 9,'37, pp. 66, 68.)	Richard Cromwell-John King	Aug.	1,'37 103	June 26,'37
Sandflow (G) 1044	Buck Jones-Lita Chevret	Feb.	14,'37 58	Feb. 6,'37
She's Dangerous 1031	Cesar Romero-Tala Birell	Jan.	24,'37 68	
Smoke Tree Range 1046	Buck Jones-Muriel Evans	June	6,'37 59	
That's My Story	Claudia Morgan-Wm. Lundigan	Oct.	31,'37† 62	
Three Smart Girls (G) 1029 (Exploitation: Feb. 6,'37, pp. 73, 74; Mar. 13,'37, pp. 78, 82; Mar. 20,'37, pp. 78, 82; Apr. 3,'37, pp. 66, 67; Apr. 10,'37, p. 94; Apr. 17,'37, pp. 78, 80, 82; Apr. 24,'37, p. 94; May 1,'37, p. 82; May 15,'37, pp. 96, 99.)	Deanna Durbin-Ray Milland	Dec.	20,'36 84	Jan. 30,'37
Top of the Town (G) 1007 (See production article, Jan. 23,'37, p. 16; exploitation: Apr. 24,'37, p. 91; May 1,'37, p. 79; May 22,'37, pp. 86, 87; June 5,'37, p. 70; June 12,'37, p. 92; June 19,'37, p. 82, 83.)	George Murphy-Doris Nolan	Apr.	18,'37 86	Apr. 3,'37
Trouble at Midnight	N. Beery, Jr.-Catharine Hughes	Oct.	17,'37† 68	
We Have Our Moments (G) 1017	Sally Eilers-James Dunn	Mar.	28,'37 67	Apr. 3,'37
West Bound Limited 1008	Lyle Talbot-Polly Rowles	July	11,'37 66	
Westland Case, The (G)	Preston Foster-Carol Hughes	Oct.	31,'37† 63	Oct. 2,'37
When Love Is Young (G) 1018	Virginia Bruce-Kent Taylor	Apr.	4,'37 76	Apr. 24,'37
Wildcatter, The 1015	Scott Colton-Jean Rogers	June	6,'37 58	
Wings Over Honolulu (G) 1011	Wendy Barrie-Ray Milland	May	23,'37 78	May 15,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure's End	John Wayne-Diana Gibson	Dec.	12,'37† 63	
Boss of Lonely Valley	Buck Jones	Nov.	14,'37† 59	
Courage of the West (See "In the Cutting Room," Sept. 11,'37.)	Bob Baker-Lois January			
Girl with Ideas, A	Wendy Barrie-Walter Pidgeon	Nov.	7,'37† 66½	
Merry-Go-Round of 1938 (G)	Bert Lahr-Alice Brady	Nov.	14,'37† 87	Oct. 23,'37
Prescription for Romance (See "In the Cutting Room," Oct. 9,'37.)	Wendy Barry-Kent Taylor	Dec.	5,'37†	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Renegade Rangers	Bob Baker-Joan Barclay			
Some Blondes Are Dangerous	Noah Beery, Jr.-Dorothea Kent	Nov.	28,'37†	64½
Sudden Bill Dorn	Buck Jones-Evelyn Brent	Dec.	19,'37†	59
You're a Sweetheart	Alice Faye-George Murphy	Dec.	26,'37†	

(See "A Young Man's Fancy," "In the Cutting Room," Sept. 25,'37.)

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brothers of the West	Tom Tyler-Lois Wilde	Sept.	30,'37†	55
Cheyenne Rides Again	Tom Tyler-Lucille Browne	Jan.	7,'37	56
Feud of the Trail	Tom Tyler-Marlene Wood	May	1,'37	56
Flying Fists	Herman Brix-Jeanne Martel	July	1,'37	62
Million Dollar Racket	Herman Brix-Joan Barclay	Oct.	1,'37†	63
Mystery Range	Tom Tyler-Jerry Bergh	May	1,'37	55
Phantom of the Range	Tom Tyler-Beth Marion	Nov.	28,'36	55
Silks and Saddles	Herman Brix-Toby Wing	Dec.	14,'36	61
Sky Raider	Herman Brix-Joan Barclay	Sept.	1,'37†	63
Two Minutes to Play	Herman Brix-Jeanne Martel	Nov.	2,'36	61

Coming

Amateur Crook	Herman Brix	Nov.	30,'37†	
Lost Ranch	Tom Tyler	Nov.	15,'37†	
Orphans of the Pecos	Tom Tyler	Dec.	1,'37†	

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn (A) 108	Kay Francis-Errol Flynn	June	26,'37	73 Apr. 10,'37
(See production article, Mar. 6,'37, p. 16.)				
Black Legion (A) 108	H. Bogart-E. O'Brien-Moore	Jan.	30,'37	83 Jan. 9,'37
(Exploitation: Jan. 16,'37, p. 76; Mar. 13,'37, pp. 80, 83; Mar. 20,'37, p. 82; Mar. 27,'37, p. 79; Apr. 3,'37, p. 66; Apr. 10,'37, p. 95; July 17,'37, p. 89.)				
Blazing Sixes 129	Dick Foran-Helen Valkis	June	12,'37	55
California Mail 930	Dick Foran-Linda Perry	Nov.	14,'36	56
Call It a Day (G) 113	Olivia de Havilland-I. Hunter	Apr.	17,'37	89 Mar. 13,'37
Charge of the Light Brigade (G) 90!	Errol Flynn-O. de Havilland	Nov.	7,'36	115 Oct. 24,'36
(See production article, July 25,'36, p. 16; exploitation: Nov. 14,'36, p. 90; Nov. 21,'36, p. 111; Jan. 15,'37, p. 78; Jan. 23,'37, p. 78; Feb. 6,'37, p. 74; Apr. 3,'37, p. 65; Apr. 10,'37, p. 92.)				
Devil's Saddle Legion, The 130	Dick Foran-Anne Nagel	Aug.	14,'37	
Fly-Away Baby (G) 123	Glenda Farrell-Barton MacLane	June	19,'37	60 June 12,'37
Footloose Heiress 123	Craig Reynolds-Ann Sheridan	Aug.	21,'37	
(See "In the Cutting Room," Apr. 10,'37.)				
Fugitive in the Sky (G) 120	Jean Muir-Warren Hull	Nov.	28,'36	58 Oct. 31,'36
God's Country and the Woman (G) 105	George Brent-Beverly Roberts	Jan.	16,'37	85 Dec. 26,'36
(Exploitation: Feb. 13,'37, pp. 84, 85; Feb. 27,'37, p. 80.)				
Go Getter, The (G) 115	George Brent-Anita Louise	May	22,'37	92 June 19,'37
(Exploitation: Sept. 4,'37, pp. 94, 97.)				
Great Garrick, The (G) 209	Brian Aherne-O. de Havilland	Oct.	30,'37	95 Oct. 2,'37
Great O'Malley, The (G) 110	Pat O'Brien-Sybil Jason	Feb.	13,'37	71 Dec. 12,'36
(Exploitation: Apr. 10,'37, p. 91.)				
Kid Galahad (G) 102	Edw. G. Robinson-Bette Davis	May	29,'37	101 May 8,'37
(Exploitation: June 5,'37, p. 64; Sept. 4,'37, p. 86.)				
King and the Chorus Girl (G) 104	Fernand Gravet-Joan Blondell	Mar.	27,'37	95 Mar. 6,'37
(Exploitation: Mar. 20,'37, p. 76; Mar. 27,'37, p. 79; June 26,'37, p. 118.)				
King of Hockey (G) 121	Anne Nagel-Richard Purcell	Dec.	19,'36	55 Nov. 14,'36
Land Beyond the Law 128	Dick Foran-Linda Perry	Mar.	13,'37	54
Life of Emile Zola, The (G) 203	Paul Muni-Gale Sondergaard		2,'37†	116 July 10,'37
(Exploitation: Oct. 2,'37, p. 76; Oct. 9,'37, p. 68.)				
Marry the Girl (G) 116	Hugh Herbert-Mary Boland	July	1,'37	68 Aug. 14,'37
Melody for Two (G) 117	James Melton-Patricia Ellis	May	1,'37	60 Jan. 16,'37
Midnight Court (G) 124	Ann Dvorak-John Litel	Mar.	6,'37	60 Mar. 13,'37
Public Wedding 126	Jane Wyman-William Hopper	July	10,'37	58
Ready, Willing and Able (G)	Lee Dixon-Ruby Keeler	Mar.	6,'37	93 Feb. 6,'37
(Exploitation: May 1,'37, p. 78.)				
Singing Marine, The (G) 101	Dick Powell-Doris Weston	July	3,'37	105 July 10,'37
(Exploitation: July 24,'37, p. 80; Sept. 25,'37, pp. 68, 71.)				
Slim (G) 114	Pat O'Brien-Henry Fonda	June	12,'37	80 July 3,'37
Smart Blonde (G) 122	Glenda Farrell-Barton MacLane	Jan.	2,'37	59 Dec. 5,'36
Varsity Show (G)	Dick Powell-Fred Waring	Sept.	4,'37†	*120 Aug. 21,'37
(See production article, July 24,'37, p. 16.)				
White Bondage (G) 125	Jean Muir-Gordon Oliver	June	19,'37	60 Mar. 13,'37
Wine, Women and Horses (G)	Barton MacLane-Ann Sheridan	Sept.	11,'37†	64 July 24,'37

Coming

Adventures of Robin Hood	Errol Flynn-O. de Havilland			
Blondes at Work	Glenda Farrell-Barton MacLane			
Boy Meets Girl	Marie Wilson-Allyn Joslyn			
Evidence	Dick Foran-June Travis			
Expensive Husbands (G) 223	Beverly Roberts-Patric Knowles	Nov.	27,'37†	62 Sept. 11,'37
First Lady (G)	Kay Francis-Preston Foster	Dec.	4,'37†	*82 Sept. 11,'37
Food for Scandal	Fernand Gravet-Carole Lombard			
Highway Pirates	Dick Purcell-Beverly Roberts			
It's Love I'm After (G) 207	Leslie Howard-Bette Davis	Nov.	20,'37†	90 July 31,'37
Jezebel	Bette Davis			
Kid Comes Back, The (G) 123	Wayne Morris-June Travis			*60 Jan. 30,'37
(Reviewed under the title, "Don't Pull Your Punches.")				
Missing Witnesses	Dick Powell-Jean Dale			
Patient in Room 18, The	Ann Sheridan-Patric Knowles			
Penrod and His Twin Brother	Billy and Bobby Mauch			
Swing Your Lady	Humphrey Bogart-Dorothy McNulty			
Too Much of Everything	Benita Granville-Delores Costello			
Tovarich	Claudette Colbert-Charles Boyer	Dec.	25,'37†	
Without Warning (G) 218	Boris Karloff-Marie Wilson			*56 Oct. 23,'37

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine	Ruth Roland-Roland Drew	Dec.	21,'36	6 rls

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crimson Circle	Noah Beery	Jan.	1,'37	74
Don Quixote (G)	Chaliapin	Sept.	'37†	78 July 6,'37
Masquerade in Vienna (A)	Paula Wessely	Jan.	28,'37	95 Feb. 13,'37
My Song of Love	Tito Schipa	Mar.	31,'37	79
Slalom (G)	Skiing Film	Dec.	15,'36	66 Jan. 29,'37
Treno Popolare	Italian Feature	Dec.	25,'36	62

Coming

Annie Laurie	Will Fyffe			
Aurora Sul Mare	Italian Feature			67
Chanson D'Amour	Tito Schipa			
Itto	Simone Berriau			
Life and Loves of Beethoven	Harry Baur			
Love on Skis	Walter Rimil			
Monks, The				
Ninety Degrees South	Antarctic Film			
Second Bureau	Jean Murat-Diana Koreno			
Secrets of Stamboul	Valerie Hobson			78
Ski Chase	Hannes Schneider	Dec.	1,'37†	84
Street Without a Name	Constant Remy-Pola Illery			
Song of Ceylon	Basil Wright			39
Tendre Ennemie	Simone Berriau			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Angel's Pit, The (A)	Amedo Nazzari		June		26,'37
Amphytrion (A)	Henri Garat	Globe	Mar. 23,'37	103 Apr.	3,'37
Beethoven Concerto (G)	V. Gardin	Amkino	Mar. 23,'37	90 Apr.	10,'37
Big Field (G)	Paul Robeson	British Lion		73 July	10,'37
Bronze Sentries (G)	Fosco Giachetti	Fonoroma		Oct.	2,'37
Club de Femmes (A)	Danielle Darrieux	Mayer Burstyn	Oct. 19,'37	89 Oct.	23,'37
Dominant Sex, The (A)	Phillips Holmes	Assoc. British		82 Feb.	28,'37
Edge of the World, The (A)	Finlay Currie	British I. E. Co.		80 Aug.	14,'37
Emil Und Die Detektive	Fritz Rasp	International		77	
Episode (A)	Paula Wessely	Metropolis	May 15,'37	90 June	5,'37
Fury Over Spain (G)		Modern Film		55 Aug.	14,'37
Gang Show, The (G)	Ralph Reader	General		May	1,'37
Glamorous Night (G)	Mary Ellis	Assoc. British		80 May	15,'37
Gobsek (A)	Leonid Leonidov	Amkino		74 Aug.	14,'37
Golem, The (A)	Harry Baur	Metropolis	Mar. 20,'37	88 Mar.	27,'37
Gypsy (A)	Roland Young	Warner		Feb.	13,'37
It Isn't Done (G)	Cecil Kellaway	British Empire		90 Mar.	27,'37
Jericho (G)	Paul Robeson	General		77 Sept.	4,'37
Kimiko (A)	Sachiko Chiba	International	Apr. 12,'37	73 Apr.	24,'37
King's People, The (G)	John Drinkwater	Mindlin	May 11,'37	70 May	22,'37
La Grande Illusion (A)	Jean Gabin	Realization d'Art Cinematographique		120 July	3,'37
Last Night, The (G)	I. R. Peltzer	Amkino	Apr. 27,'37	90 May	8,'37
Late Mattia Pascal, The (A)	Pierre Blanchar			Apr.	10,'37
Let's Make a Night of It	Buddy Rogers	Assoc. British		80 July	10,'37
Lower Depths, The (A)	Jean Gabin	Mayer-Burstyn	Oct. 15,'37	95 Sept.	25,'37
Lucrezia Borgia (A)	Edwige Feuillere	European	Oct. 12,'37	78 Oct.	23,'37
Mademoiselle Docteur (A)	Dita Parlo	United Artists		105 May	1,'37
Make Up (G)	N. Asther-J. Clyde	Assoc. British		70 July	10,'37
Mayerling (A)	Charles Boyer	Pax Films	Sept. 13,'37	91 Sept.	25,'37
Merry Comes to Town (G)	Zasu Pitts	Sound City		77 June	5,'37
Mill on the Floss, The (G)	Frank Lawton	National		90 Feb.	13,'37
Moonlight Sonata (G)	Paderewski	United Artists		90 Mar.	13,'37
Mutiny of the Elsinore, The (G)	Paul Lukas	Assoc. British		77 Sept.	18,'37
Ora Ponclano (G)	Chucho Solorzano	Prod. Soria		105 May	15,'37
Orphan Boy of Vienna (G)	Hans Olden	General		77 Sept.	18,'37
Orphan of the Wilderness	Gwen Munro	British Empire	Jan. 20,'37	85 Mar.	6,'37
Our Fighting Navy (G)	H. B. Warner	General		75 May	8,'37
Pagliacci (G)	Richard Tauber	United Artists		90 Feb.	8,'37
(See production article, Jan. 9,'37, p. 18.)					
Pearls of the Crown (A)	Sascha Guitry	Tobis		115 June	5,'37
Pepe Le Moko (A)	Jean Gabin	Paris Film		100 Mar.	20,'37
Prisoners (G)	A. I. Chaban	Amkino	Feb. 16,'37	93 Feb.	27,'37
Pygmalion (G)	Lily Bouwmeester	Filmex Cinetone		Apr.	17,'37
Razumov (G)	Pierre Fresnay	Garrison	Mar. 8,'37	95 Mar.	27,'37
"Said O'Reilly to McNab" (G)	Will Mahoney	Gainsborough-GB		84 July	17,'37
Sensation (A)	John Lodge	Wardour		75 Jan.	23,'37
Silver Blaze (G)	Arthur Wontner	Assoc. British		70 July	17,'37
Sol Over Danmark (G)	Henrik Malberg		Apr. 13,'37	73 Apr.	24,'37
Southern Mail (A)	Richard-Wilm	Solar		100 Feb.	20,'37
Spain In Flames (A)		Amkino	Jan. 28,'37	63 Feb.	13,'37
Spanish Earth, The (A)		Prometheus	Aug. 20,'37	58 Sept.	4,'37
Thank You, Madam (G)	Jan Kiepura	American Tobis	Apr. 20,'37	85 May	1,'37
Thirteen, The (A)	Ivan Novoseltsev	Amkino		85 July	17,'37
30 Seconds of Love (G)	Elsa Merlini	E. J. A.		80 Jan.	2,'37
This'll Make You Whistle (A)	Jack Buchanan	Wilcox		78 Jan.	9,'37
Tsar to Lenin (A)		Lenauer Intern'l	Mar. 6,'37	68 Mar.	27,'37
Wave, The (G)	Native Cast	Garrison	Apr. 20,'37	60 May	1,'37
White Squadron (G)	Antonio Centa	E. N. I. C.		85 Dec.	26,'36
World's in Love, The (A)	Marta Eggerth	Viennese	May 15,'37	90 May	29,'37
Yiddle with His Fiddle	Molly Picon	Sphinx	Dec. 31,'36		

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-36) August 1, 1936.]

COLUMBIA

Title — Rel. Date — Min.

BROADWAY COMEDIES

Ay Tank Ay Go (1-23-37) — Dec. 4,'36 — 16½
(All Star)
Back to the Woods — May 14,'37 — 19½
(3 Stooges)
Big Squirt, The (10-2-37) — Sept. 17,'37 — 18
Charlie Chase
Bury the Hatchet (8-21-37) — Aug. 6,'37 — 19
Calling All Curtains — Oct. 1,'37† — 6
Calling All Doctors — July 22,'37 — 19½
Cash and Carry (9-11-37) — Sept. 3,'37† — 18½
(3 Stooges)
Dizzy Doctors (4-17-37) — Mar. 19,'37 — 17½
(3 Stooges)
Free Rent (1-30-37) — Dec. 20,'36 — 18
(All Star)
From Bad to Worse — June 4,'37 — 17
Charlie Chase
Goofs and Saddles — July 2,'37 — 17½
Gracie at the Bat — Oct. 29,'37† —
Grand Hooter (6-5-37) — May 7,'37 — 19½
Charlie Chase
Grips, Grunts and Groans — Jan. 15,'37 — 19
(3 Stooges) (3-27-37)
Knee Action (2-27-37) — Jan. 9,'37 — 17
Andy Clyde
Ledge Night — June 11,'37 — 18
Andy Clyde
My Little Feller — May 21,'37 — 18
Andy Clyde
New News (4-17-37) — Apr. 1,'37 — 17½
(Collins-Kennedy)
Playing the Ponies
(10-23-37) — Oct. 15,'37† — 17
(3 Stooges)
Sailor Maid — Feb. 12,'37 — 19
Polly Moran
Slippery Silks (2-20-37) — Dec. 27,'36 — 17½
(3 Stooges)
Stuck in the Sticks — Mar. 26,'37 — 18
Andy Clyde
Super Snooper, The — Feb. 25,'37 — 19½
El Brendel
Three Dumb Clucks — Apr. 17,'37 — 17
(3 Stooges)
Wrong Miss Wright, The — June 18,'37 — 17
Charlie Chase

BROADWAY FOLLIES

Orug Store Follies
(9-11-37) — Sept. 3,'37† — 9½
Rooftop Frolics (10-16-37) — Oct. 1,'37† — 11

COLOR RHAPSODIES

Air Hostess, The — Oct. 22,'37† —
Boy and His Dog, A
(1-9-37) — Dec. 23,'36 — 7
Foxy Pup, The (6-5-37) — May 21,'37 — 6½
Gifts from the Air — Jan. 1,'37 — 7½
Indian Serenade — July 16,'37 — 8
Let's Go (4-17-37) — Apr. 10,'37 — 7½
Merry Mannequins — Mar. 19,'37 — 6½
Mother Hen's Holiday — May 7,'37 — 7
Scary Crows (9-11-37) — Aug. 20,'37 — 8
Skeleton Frolic (2-20-37) — Jan. 29,'37 — 7½
Spring Festival (8-21-37) — Aug. 6,'37 — 8
Stork Takes a Holiday, The — June 11,'37 — 8
Swing, Monkey, Swing
(10-2-37) — Sept. 10,'37 — 7½

COLUMBIA TOURS

Gold Quest of the Ages
(2-27-37) — Jan. 28,'37 — 10
Fifty Years of Barter — May 28,'37 — 9½
Haiti's Black Napoleon
(8-21-37) — Aug. 6,'37 — 9
Pirate Parts of the Caribbean — July 2,'37 — 9
When the West Was Young
(3-20-37) — Mar. 12,'37 — 9

COMMUNITY SING

(1st Series)

Community Sing (No. 1)
(2-27-37) — Jan. 17,'37 — 10
Community Sing (No. 2) — Feb. 19,'37 — 11
Community Sing No. 3)
(6-5-37) — May 20,'37 — 10
Community Sing (No. 4) — June 18,'37 — 10½
Community Sing (No. 5)
(9-11-37) — July 24,'37 — 10½

Title — Rel. Date — Min.

(2nd Series)

No. 1 (9-11-37) — Aug. 20,'37† — 10
No. 2 (10-16-37) — Sept. 17,'37† — 10
No. 3 (10-16-37) — Oct. 15,'37† — 10½

COURT OF HUMAN RELATIONS

Runaway Marriage, The
(1-16-37) — Dec. 18,'36 — 11
Wedding Deal, The — Feb. 26,'37 — 11½

FEATURETTES

Herald of the Skies — Apr. 2,'37 — 9½

HAPPY HOUR

Goose Girl, The — May 30,'37 — 3 rls.
Old Woman in the Woods,
The — Apr. 23,'37 — 3 rls.

KRAZY KAT CARTOONS

17. Lyin' Hunter, The
(3-27-37) — Feb. 12,'37 — 7
18. Krazy's Race of Time
(6-26-37) — May 6,'37 — 7
19. Masque Raid, The — June 25,'37 — 7

SCRAPPY CARTOONS

Canine Capers — Sept. 18,'37† — 6½
Dizzy Ducks (12-19-36) — July 18,'37 — 6½
Fire Plug, The — Oct. 16,'37† —
Pettin' Out the Kitten — Mar. 26,'37 —
Scrappy's Band Concert — Apr. 29,'37 — 7
Scrappy's Music Lesson — June 4,'37 — 7

SCREEN SNAPSHOTS

No. 5—(2-27-37) — Jan. 22,'37 — 10
No. 6— — Feb. 19,'37 — 10
No. 7— — Mar. 23,'37 — 9½
No. 8—(5-29-37) — Apr. 30,'37 — 9½
No. 9— — May 22,'37 — 10
No. 10— — June 4,'37 — 9
No. 11— — June 25,'37 — 10½
No. 12—(10-16-37) — Aug. 13,'37 — 10
No. 13—(10-16-37) — Sept. 10,'37 — 10

(New Series)

No. 1— (10-16-37) — Sept. 17,'37† — 10
No. 2— — Oct. 15,'37† —

SPECIAL

Old Paris and Berne
(2-20-37) — Dec. 18,'36 — 8½

SPORT THRILLS

Fishing Thrills (2-13-37) — Jan. 22,'37 — 9
Fit to Win (6-12-37) — May 7,'37 — 9½
Fleet Hoofs (4-17-37) — Mar. 5,'37 — 10
Fun in the Water
(4-17-37) — Apr. 10,'37 — 10
Future Stars — Aug. 30,'37 —
Golf Magic (9-11-37) — Aug. 16,'37 — 9
Riding the Waves — June 4,'37 — 10
Scrambled Legs (3-27-37) — Feb. 22,'37 — 9
Set 'Em Up — Oct. 29,'37† —
Sport of the Seasons — June 25,'37 — 9
Sport's Greatest Thrills
(6-21-37) — Aug. 3,'37 — 9
Trotting Thoroughbreds
(10-16-37) — Sept. 30,'37† — 10

STRANGE AS IT SEEMS

Little Jack Horner
(10-2-37) — Sept. 16,'37† — 8½

WORLD IN COLOR

Beautiful Bermuda — Sept. 10,'37† —
City of the Golden Gate — Oct. 10,'37† —

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title — Rel. Date — Min.

SONG AND COMEDY HITS

Ask Uncle Sol (10-23-37) — Oct. 8,'37† — 11
Big Apple, The (10-2-37) — Sept. 17,'37† — 9
Dental Follies (4-10-37) — Feb. 26,'37 — 11
Miss Lonely Hearts — Sept. 24,'37† — 10½
Play! Girls — Nov. 6,'36 — 11
Pot Luck (8-14-37) — Aug. 6,'37† — 11
Rhythm Saves the Day — Oct. 22,'37† — 1 rl.
See Uncle Sol (2-6-37) — Jan. 29,'37 — 11
Strike! You're Out (1-9-37) — Dec. 11,'36 — 11
Trailer Paradise — Nov. 26,'37† — 1 rl.

TERRY-TOONS

Big Game Hunt, The — Feb. 19,'37 — 7
Book Shop, The (1-30-37) — Feb. 5,'37 — 6
Bug Carnival (4-17-37) — Apr. 16,'37 — 7
Close Shave, A — Oct. 1,'37† — 7
Dancing Bear, The — Oct. 15,'37† — 6½
Dog and the Bone, The — Nov. 12,'37† — 1 rl.
Farmer Al Falfa in Trailer
Life — Aug. 20,'37† — 8
Farmer Al Falfa's Twentieth Anniversary — Nov. 27,'36 — 7
Flying South — Mar. 19,'37 — 7
Hay Ride, The — Apr. 2,'37 — 6

Title — Rel. Date — Min.

Homeless Pup, The — July 23,'37 — 7
Kike the Kangaroo in
Skunked Again — Dec. 29,'36 — 7
Kike's Cleaning Day
(10-2-37) — Sept. 17,'37† — 6½
Mechanical Cow, The — June 25,'37 — 7
Ozzie Ostrich Comes to
Town — May 28,'37 — 7
Paper Hangers, The
(8-14-37) — July 30,'37 — 7
Pink Elephants — July 9,'37 — 7
Play Ball — June 11,'37 — 6
Puddy the Pup in Cats
in a Bag (12-26-36) — Dec. 11,'36 — 7
Puddy's Coronation — May 14,'37 — 7
Red Hot Music — Mar. 5,'37 — 6
Robin Hood in an Arrow
Escape (11-21-36) — Nov. 13,'36 — 7
Salty McGuire — Jan. 6,'37 — 7
Saw Mill Mystery, The — Oct. 29,'37† — 6½
School Birds — Apr 30,'37 — 7
Timid Rabbit, The — Nov. 26,'37† — 1 rl.
Tin Can Tourist, The
(2-6-37) — Jan. 22,'37 — 7
Villain Still Pursued Her,
The — Sept 3,'37† — 6½

TREASURE CHEST

Crystal Ballet — May 28,'37 — 11
How to Ski — Aug. 20,'37† — 11
Legend of the Lei (1-2-37) — Dec. 4,'36 — 11
Ornamental Swimming — June 4,'37 — 10
Private Life of the Gannets
(9-25-37) — Sept. 10,'37† — 11
Songs of the Danube — May 7,'37 — 9

TWO-REEL COMEDIES

Affairs of Pierre, The
(7-31-37) — Aug. 6,'37† — 19
Amuse Yourself — Nov. 27,'36 — 20
Any Old Port (1-2-37) — Nov. 6,'36 — 18
Bashful Ballerina
(10-2-37) — Sept. 17,'37† — 20
Big Courtship, The — Feb. 19,'37 — 17
Chemist, The (9-24-36) — Oct. 9,'36 — 19
Comic Artist's Home Life
(4-3-37) — Apr. 9,'37 — 18
Ditto — Feb. 12,'37 — 17
Freshies — May 7,'37 — 17
Fun's Fun (2-6-37) — Feb. 5,'37 — 19
Girls Ahoy! — June 11,'37 — 17
Going, Going, Gone — Oct. 8,'37† — 18
Hamlet and Eggs — June 18,'37 — 16
Her Accidental Hero — May 21,'37 — 17
High-C Honeymoon — Jan. 1,'37 — 21
His Pest Girl — Apr. 30,'37 — 18
Hi-ya Doc? — Apr. 23,'37 — 20
Holding the Bag — May 14,'37 — 19
Hold It — Jan. 29,'37 — 17
Hooray for Hooligan — Jan. 29,'37 — 17
Jail Bait — Jan. 8,'37 — 19
Just the Type — Dec. 4,'36 — 20
Love in Arms — May 28,'37 — 18
Love Nest on Wheels — Mar. 26,'37 — 18
Man to Man — Feb. 26,'37 — 17
Meet the Bride — Oct. 29,'37† — 2 rls.
Melody Girl — Apr. 16,'37 — 17
Mixed Magic (12-9-36) — Nov. 20,'36 — 17
Modern Home (11-28-36) — Nov. 13,'36 — 19
Montague the Magnificent
(8-14-37) — Aug. 27,'37† — 17
Off the Horses (4-10-37) — Mar. 5,'37 — 19
Pixilated — Mar. 19,'37 — 18
Practically Perfect (1-30-37) — Jan. 15,'37 — 21
Ready to Serve (4-10-37) — Mar. 12,'37 — 15
Screen Test, The (12-19-36) — Dec. 18,'36 — 19
Silly Night (10-23-37) — Oct. 1,'37† — 19
Slacks Appeal — Aug. 13,'37† — 19
Smart Way, The — Oct. 15,'37† — 18
Sweeties — Sept. 3,'37† — 15
That's the Spirit — June 25,'37 — 17
Timid Ghost, The — Sept. 24,'37† — 16
Transatlantic Love — Dec. 25,'36 — 20
Uncle Sol Solves It — Nov. 5,'37† — 2 rls.
Where There's a Will — Nov. 5,'37† — 2 rls.
Who's Crazy? — Aug. 20,'37† — 19
Will You Stop! (10-2-37) — Sept. 10,'37† — 17
Who's Who? — Oct. 22,'37† — 20

HOFFBERG

Title — Rel. Date — Min.

Baltimore, Home of Wally
Simpson — Oct. 15,'37† — 10
Bamboo (5-29-37) — July 16,'37 — 10
Broadway Dance Parade — June 15,'37 — 10
Busy Spots in Florida — Jan. 20,'37 — 12
Floridian Curiosities
(5-29-37) — Jan. 10,'37 — 11
Hollywood Magic (5-29-37) — 10
In Shanghai (6-5-37) — July 16,'37 — 12
Isle of Paradise — July 30,'37 — 20

Title — Rel. Date — Min.

Spanish Interlude, A — June 15,'37 — 20

MAGNACOLOR

Catalina Island — Oct. 15,'37† — 10
Personalities on Parade — Oct. 15,'37† — 10
Yellowstone Park — Oct. 15,'37† — 10

IMPERIAL

Title — Rel. Date — Min.

EDGAR GUEST POETIC GEMS

Boyhood — 8
Old Prospector, The — 8

NOVELTIES

Nero — 8
Hobo Hero — 9

PORT O' CALL

City of the Sun — 9
Seventh Wonder — 9

WORLD IN COLOR

Dream Harbor — 8
Under the Southern Cross — 8

MGM

Title — Rel. Date — Min.

CRIME DOESN'T PAY

No. 9—Torture Money
(2-27-37) — Jan. 2,'37 — 20
No. 10—It May Happen to
You (8-14-37) — June 5,'37 — 21
No. 11—Soak the Poor
(10-2-37) — Aug. 21,'37 — 16
No. 12—Give Till It Hurts — Sept. 18,'37 — 20

FITZPATRICK TRAVEL TALKS

Chile, Land of Charm — Oct. 30,'37† — 9
Colorful Bombay (5-8-37) — 8
Copenhagen — Nov. 27,'37† — 9
Floral Japan — July 24,'37 — 8
Glimpses of Java and
Ceylon (4-10-37) — Mar. 6,'37 — 9
Glimpses of Peru
(10-2-37) — Sept. 4,'37† — 8
Hong Kong, Hub of China
(6-26-37) — May 1,'37 — 8
India on Parade — Feb. 6,'37 — 8
Picturesque South Africa
(2-20-37) — Jan. 9,'37 — 8
Rocky Mountain Grandeur
(7-24-37) — June 26,'37 — 8
Serene Siam (6-26-37) — May 29,'37 — 8
Stockholm, Pride of Sweden — Oct. 2,'37† — 9

HARMAN-ISING
(Happy Harmonies)

27—Circus Daze — Jan. 16,'37 — 8
28—Swing Wedding — Feb. 13,'37 — 8
29—Beske's Easter Eggs
(4-3-37) — Mar. 20,'37 — 8
30—Beske and the Pirates
(5-8-37) — May 1,'37 — 8
31—Hound and the Rabbit,
The (6-26-37) — May 29,'37 — 8
32—Wayward Pups
(8-14-37) — July 10,'37 — 8
33—Beske and the
Cannibals — Aug. 28,'37 — 10

HISTORICAL MYSTERIES

King Without a Crown, The — Oct. 9,'37† — 9

M-G-M MINIATURES

Boss Didn't Say Good
Morning, The (10-2-37) — Oct. 1,'37 —
Have Courage (7-24-37) — June 12,'37 — 10
Pacific Paradise (10-16-37) — Aug. 28,'37 — 10
Rainbow Pass — Oct. 9,'37 — 10
Romance of Digestion — Mar. 13,'37 — 11

MUSICAL COMEDIES

Carnival in Paris (6-26-37) — May 29,'37 — 21
Girl's Best Years, A
(2-20-37) — Dec. 25,'37 — 19
Hollywood Party (5-8-37) — Apr. 3,'37 — 21
Some Time Soon (4-10-37) — Mar. 6,'37 — 20
Sunday Night at Trocadero
(10-23-37) — Oct. 2,'37† — 20

OUR GANG

Fishy Tales — Aug. 28,'37 — 11
Framing Youth (10-2-37) — Sept. 11,'37† — 11
Glove Taps (4-10-37) — Feb. 20,'37 — 11
Hearts Are Thumps — Apr. 3,'37 — 11
Night 'n' Gales — July 24,'37 — 11
Reunion In Rhythm — Jan. 9,'37 — 11
Roamin' Holiday (7-31-37) — June 12,'37 — 11
Rushin' Ballet (6-26-37) — Apr. 24,'37 — 11
Three Smart Boys (5-8-37) — Mar. 13,'37 — 11

PETE SMITH SPECIALTIES

Bar-Rae's Night Out — Feb. 27,'37 — 10
Decathlon Champion — Nov. 20,'37† — 10
Dexterity (2-27-37) — Jan. 16,'37 — 9
Equestrian Acrobatics — Aug. 14,'37 — 8
Gilding the Lily — Feb. 6,'37 — 8
Golf Mistakes (6-26-37) — June 12,'37 — 10
Grand Bounce, The
(6-26-37) — May 22,'37 — 11
Jungle Juveniles — Oct. 2,'37† — 9
Minimaniacs — Nov. 20,'37† —
Olympic Ski Champions
(11-7-36) — July 3,'37 — 10
Penny Wisdom (5-8-37) — Apr. 10,'37 — 10
Pigskin Champions
(9-25-37) — Aug. 14,'37 — 11

(THE RELEASE CHART--CONT'D)

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Candid Candidate, The (9-25-37)	Aug. 27,'37	†.7
Ding Dong Doggie	July 23,'37	†.7
Foxy Hunter, The	Nov. 26,'37	†.1 rl.
House Cleaning Blues	Jan. 15,'37	.7
Hot Air Salesman, The (3-20-37)	Mar.12,'37	.7
Impractical Joker, The (7-3-37)	June 18,'37	.7
New Deal Show, The (10-16-37)	Oct. 22,'37	†.7
Pudgy Takes a Bow-Wow	Apr. 9,'37	.7
Pudgy Picks a Fight (5-22-37)	May 14,'37	.8
Service With a Smile	Sept.24,'37	†.7
Whoops! I'm a Cowboy	Feb. 12,'37	.7
COLOR CLASSICS		
Sunny-Mooning (3-13-37)	Feb. 12,'37	.7
Car-Tune Portrait, A (7-3-37)	June 25,'37	.7
Chicken a la King	Apr. 16,'37	.8
Christmas Comes But Once a Year	Dec. 4,'36	.8
Educated Fish	Oct. 29,'37	†
Peeping Penguins (9-18-37)	Aug. 27,'37	†.7
HEADLINERS		
Blue Velvet Music	Apr. 9,'37	.10
Mark Warnow and Orch.		
Friml Favorites (7-3-37)	June 4,'37	.11
Rudolf Friml, Jr. and Orch.		
Hollywood Star Reporter, No. 2 (10-16-37)	Oct. 29,'37	†.11
Hula Heaven (10-16-37)	Oct. 1,'37	†.11
Eddie Peabody		
Installment Collector, The	July 24,'37	.10
Fred Allen		
Let's Go Latin (9-25-37)	Sept.10,'37	†.11
Xavier Cugat and Orch.		
Listen to Lucas	Nov.19,'37	†.1 rl.
Clyde Lucas and Orch.		
Music by Morgan	Feb. 12,'37	.11
Russ Morgan and Orch.		
Night in Manhattan	July 30,'37	.11
Queens of Harmony	Aug. 20,'37	†.11
Phil Spitalny and Girl Orch.		
Song Hits on Parade	Jan. 15,'37	.10
Freddie Rich & Orch.		
Star Reporter, The, No. 2 (3-27-37)	Mar. 12,'37	.11
Vincent Lopez and Orch.		
Boswell Sisters		
Swing, Hutton, Swing	May 7,'37	.11
Ina Ray Hutton and Orch.		
MUSICAL ROMANCE (Technicolor)		
In Old Wyoming (2-27-37)	Jan. 15,'37	.9
Schubert's Serenade	July 23,'37	.8
Song of the Islands (5-22-37)	May 21,'37	.10
Trees (3-20-37)	Mar. 19,'37	.9
PARAGRAPHICS		
Aviator Shorty	July 23,'37	.10
Circus Comes to Town, The (7-3-37)	June 25,'37	.10
Cowboy Shorty (10-16-37)	Oct. 8,'37	†.10
Game Trails	Apr. 30,'37	.10
Inventor, The (10-23-37)	Nov. 5,'7	†.11
It's a Good Stunt (9-25-37)	Sept.10,'37	†.10
It's a Living	Mar. 5,'37	.11
Killer of the Tents	Aug. 13,'37	†.10
Nobody Home	Apr. 2,'37	.10
Rhythm of the River	Oct. 9,'36	.10
Safety in the Air (5-22-37)	May 28,'37	.10
Sailor Shorty	Oct. 23,'36	.10
Where Champions Meet (2-20-37)	Jan. 8,'37	.9
Where Snow Is King	Feb. 5,'37	.9
PARAMOUNT PICTORIAL		
No. 7 — Magic Caverns — Albert Payson Terhune— Swing Fashions	Feb. 12,'37	.9
No. 8 — Tides of Fundy — Home of the Rainbow— Meet the Lorias	Mar. 12,'37	.10
No. 9 — Moonlight and Shadows — Rooftops of Manhattan — Blackie and Brownie	Apr. 9,'37	.10
No. 10 — Sailboat Time — Twilight on the Trail— Magnetic Music (5-22-37)	May 7,'37	.10
No. 11—Fishing Highlights	June 4,'37	.11
No. 12—(7-3-37)	July 2,'37	.10
NEW SERIES		
No. 1	Aug. 6,'37	†.1 rl.
No. 2 (9-18-37)	Sept. 3,'37	†10
No. 3—Let's Count Horses —Novia Scotia Faces the Sea—Record Making	Oct. 1,'37	†.10
No. 4	Nov. 5,'37	†.1 rl.
POPEYE THE SAILOR		
Football Toucher Downer	Oct. 15,'37	†
Hospitalky	Apr. 16,'37	†.7
I Like Babies and Infants (10-2-37)	Sept.17,'37	†.7
I'm in the Army Now	Dec. 25,'36	.7
I Never Change My Altitude	Aug. 20,'37	†.7
Lost and Foundry	July 16,'37	.7
Morning, Noon and Night Club (6-26-37)	June 18,'37	.7
My Artistical Temperature	Mar. 19,'37	.7
Organ Grinder's Swing (3-6-37)	Feb. 19,'37	.7
Paneless Window Washer, The (2-27-37)	Jan. 22,'37	.7
Popeye the Sailor Meets Ali Baba and the Forty Thieves (Color Special)	Nov. 26,'37	†.2 rls.
Popeye the Sailor Meets Sinbad the Sailor (11-14-36) (Color Special)	Nov. 27,'36	.7
Protex the Weakerist	Nov. 19,'37	†.1 rl.
Spinach Roadster, The	Nov. 27,'36	.7
Twisker Pitcher, The	May 21,'37	.7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 3	Dec. 25,'36	.11
No. 4 (3-27-37)	Feb. 26,'37	.11
No. 5	Apr. 30,'37	.11
No. 6	July 2,'37	.11
NEW SERIES		
No. 1 (9-18-37)	Sept. 3,'37	†.10
No. 2	Nov. 12,'37	†
SCREEN SONGS		
Magic on Broadway	Nov. 26,'37	†.1 rl.
Jay Freeman and Orch.		
Never Should Have Told You (3-6-37)	Jan. 29,'37	.8
Nat Brandwynne and Orch.		
Please Keep Me in Your Dreams (5-22-37)	May 28,'37	.8
Henry King and Orch.		
Talking Through My Heart	Nov. 27,'36	.7
Dick Stabile and Orch.		
Twilight on the Trail	Mar. 26,'37	.7
The Westerners		
Whispers in the Dark (10-9-37)	Sept.24,'37	†.7
You Came to My Rescue	July 30,'37	.8
Shep Fields and Orch.		
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 30—Sporting Quiz, The (11-21-36)	Nov. 6,'36	.10
No. 31—Chimp Champs	Dec. 4,'36	.10
No. 32—Sporting Pals	Jan. 1,'37	.10
No. 33—Underwater Romance, An (3-6-37)	Jan. 29,'37	.10
No. 34—On the Nose (3-13-37)	Feb. 26,'37	.10
No. 35—King Soccer	Mar. 26,'37	.10
No. 36—Wrestling (It's a Laugh)	Apr. 23,'37	.10
No. 37—Swing Stars (5-22-37)	May 14,'37	.10
No. 38—Pan-American Champions (7-3-37)	June 11,'37	.10
No. 39—Rhythm of the Game (7-10-37)	July 9,'37	.10
No. 40—Aquabats	Aug. 13,'37	†.10
No. 41—Picking Pets (10-2-37)	Sept.10,'37	†.10
No. 42—Four Smart Dogs (10-16-37)	Oct. 8,'37	†.10
UNUSUAL OCCUPATIONS (Cinecolor)		
No. 1	Aug. 6,'37	†.1 rl.
No. 2 (10-16-37)	Oct. 8,'37	†.10

RKO RADIO

Title	Rel. Date	Min.
CONDOR MUSICALES		
Frozen Affair, A (8-28-37)	Sept.17,'37	†.10
Murder in Swing Time (9-4-37)	Sept.27,'37	†.10
LEON ERROL COMEDIES		
Rented Riot, A	Nov. 5,'37	†
Should Wives Work (10-9-37)	Sept.10,'37	†.9
HEADLINER SERIES		
2—Singing in the Air	Feb. 19,'37	.10
3—Rhythm on the Rampage (4-24-37)	Apr. 2,'37	.10½
4—Swing Fever	July 25,'37	.20
1937-38		
No. 1—Trailing Along (10-16-37)	Oct. 8,'37	†.6
EDGAR KENNEDY COMEDIES		
Bad Housekeeping (4-10-37)	Mar. 5,'37	.9
Dumb's the Word	June 11,'37	.8
Edgar and Goliath	Nov. 19,'37	†
Hillbilly Goat (1-23-37)	Jan. 15,'37	.8
Locks and Bonds	Apr. 16,'37	.9
Morning Judge (10-16-37)	Sept.24,'37	†.8
Tramp Trouble	Aug. 6,'37	.6
MARCH OF TIME		
No. 7	Feb. 19,'37	.21
No. 8	Mar. 19,'37	.20
No. 9 (4-17-37)	Apr. 16,'37	.21
No. 10	May 14,'37	.18
No. 11	June 11,'37	.18
No. 12	July 9,'37	.18
No. 13	Aug. 6,'37	.18
1937-38		
No. 1 (9-11-37)	Sept. 3,'37	†.17
No. 2	Oct. 1,'37	†
No. 3	Oct. 29,'37	†
No. 4	Nov. 26,'37	†
MICKEY MOUSE		
Clock Cleaners, The (8-28-37)	Oct. 15,'37	†
Hawaiian Holiday (9-4-37)	Sept.24,'37	†
Old Mill, The	Nov. 5,'37	†
Pluto's Quintuplets	Nov. 26,'37	†
NU-ATLAS PRODUCTIONS		
Phoney Boy	Nov. 19,'37	†
Rhythm in a Night Court (9-4-37)	Sept.24,'37	†.9
PATHE NEWS		
Released twice a week		
PATHE PARADE		
No. 1 (10-16-37)	Sept.10,'37	†13
No. 2	Nov. 5,'37	†
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Horse Play (4-3-37)	Mar. 13,'37	.18
Many Unhappy Returns	Oct. 22,'37	†
RADIO MUSICAL COMEDIES		
Deep South (1-23-37)	Jan. 1,'37	.17
Mississippi Moods (7-31-37)	July 23,'37	.17
That Man Samson	May 28,'37	.19
SMART SET		
Inlawful	Apr. 30,'37	.17
SPECIAL		
Day With the Dionne Quintuplets, A (4-24-37)	Mar. 26,'37	.18
SPORTS WITH BILL CORUM		
Beach Sports	June 4,'37	.9½
Big League	May 7,'37	.11
Foreign Sports	Apr. 9,'37	.10
Golf Timing (8-21-37)	July 23,'37	.11
Iceman, The	Jan. 15,'37	.9
Putting On the Dog	Feb. 12,'37	.11
Royal Steeds	July 2,'37	.10
Saratoga Summers (3-27-37)	Mar. 12,'37	.11
STRUGGLE TO LIVE		
Desert Land	Apr. 5,'37	.9
Forest Gangsters (1-23-37)	Jan. 8,'37	.9
SUPERBA COMEDIES		
Bridal Grief	Feb. 5,'37	.10
Wife Insurance (8-14-37)	July 9,'37	.16
Wrong Romance, The	May 14,'37	.19
WORLD ON PARADE		
California Missions (4-24-37)	Apr. 16,'37	.11
Circus Winter Quarters	May 14,'37	.11
Florida Cowboy	June 11,'37	.9½
Jungle Playmate	July 30,'37	.9
Manhattan Waterfront (3-27-37)	Feb. 19,'37	.11
Mt. Vernon	Mar. 19,'37	.10
Romantic Mexico	Jan. 22,'37	.10
Workshops of Old Mexico	July 9,'37	.11

STATE RIGHTS

Title	Rel. Date	Min
ALEXANDER		
Trailing the Seashore (1-9-37)		.11
AMERICAN RED CROSS		
Behind the Flood Headlines (5-8-37)		.11
ASTOR		
Carmen (5-29-37)		.9
Hait! Who Goes There? (5-29-37)		.9
FILM EXCHANGE		
Ski-Esta (1-2-37)		.10
MATSON		
Coronation Preview (3-27-37)		.10
ROGERS SPECIAL		
Lest We Forget (5-1-37)		.1 rl.
U. S. DEPT. OF AGRICULTURE		
I Pledge My Heart (8-7-37)		.11

20TH CENTURY-FOX

Title	Rel. Date	Min
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Bone Bender Parade (8-14-37)	Aug. 6,'37	.10
Dogging it Around the World	Nov. 13,'36	.10
Motor Maniacs (9-25-37)	Sept. 3,'37	†.10
Ski Parade, The	Feb. 5,'37	
Sports Headliners of 1936 (11-21-36)	Oct. 30,'36	.10
MAGIC CARPET SERIES		
Land of Genghis Khan (2-6-37)	Dec. 18,'36	.10
Mexican Mural (10-16-37)		.9½
Portraits of Portugal (8-7-37)	Aug. 6,'37	.10
Western Grandeur (4-3-37)	Feb. 5,'37	.9½

UNITED ARTISTS

Title	Rel. Date	Min
MICKEY MOUSE		
103. Alpine Climbers (8-22-36)	Oct. 28,'36	†.9½
104. Mickey's Circus (8-15-36)	Nov. 11,'36	†.8
105. Donald and Pluto (11-14-36)	Dec. 12,'36	†.8
107. Mickey's Elephant (11-14-36)	Feb. 19,'37	†.9
108. Don Donald (1-16-37)		.8½
109. Worm Turns, The (1-23-37)	Apr. 17,'37	†.8½
110. Magician Mickey	June 17,'37	†.8½
111. Mickey's Amateurs (6-19-37)		.1 rl.
112. Moose Hunters	Aug. 5,'37	†.9
SILLY SYMPHONIES		
106. Three Blind Mouseketers (11-28-36)	Jan. 28,'37	†.7
108. Country Cousin, The (11-21-36)	Dec. 17,'36	†.6½
109. Mother Pluto (11-21-36)	Mar. 6,'37	†.6½
110. More Kittens (1-9-37)	Mar. 27,'37	†.8½
111. Woodland Cafe (6-26-37)	Mar. 15,'37	†.1 rl.
112. Little Hiawatha (6-26-37)	May 11,'37	†
113. Modern Inventions (6-26-37)	June 17,'37	†

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Title — Rel. Date — Min.

GOING PLACES with LOWELL THOMAS
No. 32 (2-6-37) ..... Feb. 1,'37..9½..
No. 33 (3-27-37) ..... Mar. 15,'37..8....
No. 34 (4-17-37) ..... Mar. 22,'37..8....
No. 35 (4-17-37) ..... Apr. 12,'37..7....
No. 36 (5-15-37) ..... May 10,'37..9½..
No. 37 (5-15-37) ..... June 7,'37..9½..
No. 38 (7-24-37) ..... July 26,'37.10....
No. 39 (10-23-37) ..... Oct. 16,'37†.9....
No. 40 ..... Nov. 1,'37†.9....
No. 41 ..... Nov. 15,'37†.9....
No. 42 ..... Nov. 22,'37†.9....

MEANY-MINY-MOE CARTOONS
Air Express (10-2-37)..... Sept.20,'37†.6....
Big Race, The (3-13-37)..... Mar. 3,'37..7....
Country Store (8-7-37)..... July 5,'37..7....
Fireman's Picnic (10-16-37) Aug. 16,'37..6½..
Golfers, The (2-13-37)..... Jan. 11,'37..8½..
House of Magic (2-13-37)... Feb. 8,'37..8....
Knights for a Day (1-9-37). Dec. 28,'36..7....
Lumber Camp (3-20-37)..... Mar. 15,'37..7....
Ostrich Feathers (10-2-37).. Sept. 6,'37†.7....
Rest Resort (10-16-37)..... Aug. 23,'37..7....
Steel Workers (5-15-37)..... Apr. 26,'37..7....
Stevedores, The ..... May 24,'37..7....

MENTONE MUSICAL COMEDIES
All Aboard ..... Dec. 1,'37†17....
Alpine Cabaret (8-14-37)... Aug. 4,'37.10....
Bargain Matinee (3-20-37). Apr. 14,'37.10....
Cocktail Party, The
(5-15-37) ..... May 12,'37.10....
Fun Begins at Home..... Feb. 17,'37.10....
Hawaiian Capers (9-18-37). Sept. 6,'37†17....
It's on the Record..... Mar. 17,'37.10½..
School for Swing (2-6-37)... Jan. 20,'37.10....
Shoes with Rhythm
(5-15-37) ..... June 9,'37.10....
Show for Sale..... Nov. 3,'37†21....
Singing Bandit, The
(7-3-37) ..... July 7,'37.10....
Teddy Bergman's Bar-B-Q
(10-16-37) ..... Oct. 6,'37†10....
Television Highlights ..... Dec. 23,'36.10....

OSWALD CARTOONS
Birthday Party, The..... Mar. 29,'37..6½..
Dusk Hunt (3-13-37)..... Mar. 8,'37..7....
Everybody Sings (1-30-37).. Feb. 22,'37..7....
Keeper of the Lions..... Oct. 18,'37†.7....
Love Sick ..... Oct. 4,'37†.8....
Playful Pup, The
(7-31-37) ..... July 12,'37..7....
Trailer Thrills (5-15-37)... May 3,'37..7....
Unpopular Mechanic
(10-17-36) ..... Nov. 6,'36..8....
Wily Weasel, The..... June 7,'37..7....

STRANGER THAN FICTION SERIES
No. 30—Novelty (12-26-36). Dec. 7,'36.10....
No. 31—Novelty (1-2-37)... Jan. 4,'37..9....
No. 32—Novelty (1-30-37).. Feb. 1,'37..9....
No. 33—Novelty (2-13-37)... Mar. 1,'37..9....
No. 34—Novelty (4-17-37).. Mar. 29,'37..9....
No. 35—Novelty (4-17-37).. Apr. 26,'37..9....
No. 36—Novelty (4-17-37).. May 24,'37..8....
No. 37—Novelty (7-3-37)... June 21,'37..8½..
No. 38—Novelty (5-15-37).. July 19,'37..9....
No. 39—Novelty (7-24-37).. Aug. 16,'37..9....
No. 40—Novelty (9-18-37) . Sept. 6,'37†.9....
No. 41—Novelty ..... Oct. 4,'37†.9....
No. 42—Novelty ..... Nov. 1,'37†.9....

UNIVERSAL SPECIAL
Breathless Moments ..... 2 rls.
Hollywood Screen Test
(8-14-37) ..... Aug. 30,'37†21....
King Edward the VIII..... Dec. 14,'36..9½..
You Can't Get Away
With It ..... Nov. 30,'36.25....

VITAPHONE

Title — Rel. Date — Min.

BIG TIME VAUDEVILLE REEL
Vaude-Villians ..... Dec. 12,'36.10....
Marty May
Reel Vaudeville (1-30-37).. Jan. 2,'37.11....
Harry Rose
Bed-Time Vaudeville
(2-20-37) ..... Jan. 30,'37.11....
Bring On the Girls..... Mar. 6,'37.11....
Edgar Bergen
Vitaphone Diversions ..... Apr. 3,'37.10....
Smith and Dale
Nickel Lowdown ..... May 1,'37.10....
Charles Kemper
Vitaphone Funsters
(6-12-37) ..... May 29,'37.11....
Johnny Burke
Vaude-Festival ..... June 26,'37.....
Fritz and Jean Hubert

Title — Rel. Date — Min.

Vaudeville Hits ..... July 17,'37.....
Elaine Arden
Vitaphone Broadwayites ... Aug. 21,'37.10....
Medley-Dupree

BROADWAY BREVITIES
Here Comes the Circus..... Dec. 5,'36.18....
"Poodles" Hanneford
"Give Me Liberty"..... Dec. 19,'36.22....
John Litel
It's All Over Now (2-6-37). Dec. 26,'36.20....
Dan Healy
Joe and Asbestos In
"A Horse's Tale"
(2-13-37) ..... Jan. 9,'37.20....
Harry Gribbon-
Hamtree Harrington
Pretty Pretender, The
(2-13-37) ..... Jan. 23,'37.21....
Bernice Claire
Joe Palooka In "Kick Me
Again" (3-6-37) ..... Feb. 6,'37.21....
Shemp Howard-
Robert Norton
Captain Blueblood ..... Feb. 3,'37.21....
Georgie Price
Swing for Sale (3-13-37).. Feb. 27,'37.22....
Hal LeRoy
Under Southern Stars..... Feb. 20,'37.18....
Fred Lawrence-J. Bryan
Hotel a la Swing ..... Mar. 13,'37.20....
Eddie Foy, Jr.
Mail and Female..... Mar. 27,'37.21....
Ken Murray
Play Street (4-10-37)..... Apr. 3,'37.21....
Preisser Sisters
Romance of Robert Burns
(4-10-37) ..... Apr. 10,'37.16....
Owen King-Linda Perry
Lifers of the Party, The.. Apr. 17,'37.21....
Yacht Club Boys
Joe Palooka In "Taking
the Count" ..... Apr. 24,'37.21....
Shemp Howard-Robt. Norton
Movie Mania ..... May 8,'37.20....
Dave Apollon
Musical Operation, A..... May 15,'37.20....
Frank Gaby-Virginia Verrill
Day at Santa Anita..... May 22,'37.18....
Sybil Jason
Sound Defects (8-12-37)... June 5,'37.22....
Rufe Davis
Joe Palooka In "Thirst Aid" June 12,'37.20....
Robt. Norton-Beverly Phalen
Rhythm Roundup, The..... June 19,'37.21....
Estelle Taylor
Little Pioneer, The
(7-10-37) ..... July 3,'37.19....
Sybil Jason
Newsboys Nocturnes
(7-10-37) ..... July 10,'37.20....
Lane, Tree & Edwards
Flowers from the Sky
(8-21-37) ..... July 24,'37.22....
Josephine Huston
Cut Out for Love..... Aug. 2,'37.....
Donald Novis-Dorothy Dare
Du Barry Did All Right... Aug. 7,'37.....
Irene Bordoni
Doctor Cupid ..... Sept. 4,'37†.....
Ken Murray-Oswald
Postal Union ..... Sept. 11,'37†.....
Georgie Price
Littlest Diplomat, The
(9-11-37) ..... Sept. 25,'37†20....
Sybil Jason
Ups and Downs..... Oct. 9,'37†.....
Hal LeRoy
Starlets ..... Oct. 23,'37†.....
Toot Sweet ..... Nov. 6,'37†.....
Fifi D'Orsay-Rufe Davis.

COLORTOUR ADVENTURE
(Cinecolor)
Along the Mediterranean.... Dec. 5,'36.10....
Nice Work (2-13-37)..... Jan. 30,'37.10....
Land of the Midnight Sun
(3-13-37) ..... Feb. 27,'37.10....
Nature the Artist (4-10-37). Mar. 20,'37.10....
Cradle of Civilization..... Apr. 17,'37.10....
Alpine Grandeur ..... May 15,'37.10....
Gateway to Africa
(6-12-37) ..... June 12,'37.10....
Land of the Magyar
(7-10-37) ..... July 3,'37.....
Crossing the Sahara..... Aug. 14,'37.....
Long Bright Land (9-11-37). Sept. 25,'37†10....
It's Work ..... Oct. 23,'37†.....

FLOYD GIBBONS'
"YOUR TRUE ADVENTURE"
Attic of Terror (9-11-37). Sept.18,'37†12....

Title — Rel. Date — Min.

LOONEY TUNES
No. 29—Porky of the North-
woods (1-9-37) ..... Dec. 19,'36..7....
No. 30—Porky the Wrestler. Jan. 9,'37..7....
No. 31—Porky's Road Race. Feb. 6,'37..7....
No. 32—Picador Porky
(2-27-37) ..... 8....
No. 33—Porky's Romance.. Apr. 17,'37..8....
No. 34—Porky's Duck Hunt. Apr. 17,'37..8....
No. 35—Porky and Gabby
(6-12-37) ..... May 15,'37..8....
No. 36—Porky's Building.. June 19,'37..8....
No. 37—Porky's Super
Service (7-10-37)..... July 3,'37..8....
No. 38—Porky's Bad Time
Story ..... July 24,'37..7....
No. 39—Porky's Railroad
(8-14-37) ..... Aug. 7,'37..7....
No. 40—Get Rich Porky.... Aug. 28,'37.....
No. 41—Porky's Garden.... Sept. 11,'37.....
No. 42—Rover's Rival..... Oct. 9,'37†.....
No. 43—The Case of the
Stuttering Pig ..... Oct. 30,'37†.....

MELODY MASTERS
Jimmie Lunceford and Orch.
(1-23-37) ..... Dec. 19,'36.10....
George Hall and Orch..... Jan. 9,'37.10....
Louisiana Kings ..... Jan. 23,'37.10....
Roger Wolfe Kahn and
Orch. ..... Feb. 6,'37.10....
Cab Calloway and Orch.
(3-13-37) ..... Feb. 20,'37.19....
Peter Van Steeden and
Orch. ..... Mar. 6,'37.10....
Jacques Fray and Orch.
(4-10-37) ..... Mar. 27,'37.10....
Jam Session, The..... Apr. 17,'37.10....
Clyde McCoy and Orch.
Rimac Orchestra, The..... May 8,'37.10....
Jack Denny and Orch..... May 29,'37.10....
Eliseo Grenet and Orch.
(6-19-37) ..... June 19,'37.10....
Lennie Hayton and Orch.
(7-10-37) ..... July 10,'37.10....
David Mendoza and Orch.
(8-21-37) ..... July 31,'37.10....
Russ Morgan and Orch.... Sept. 11,'37†.....
Milt Britton and Orch..... Oct. 2,'37†.....
Mal Hallett and Orch..... Oct. 23,'37†.....
Arnold Johnson and Orch.
(9-11-37) ..... Nov. 13,'37†10....

MERRIE MELODIES
(In Color)
No. 30—He Was Her Man.. Jan. 2,'37..7....
No. 31—Pigs Is Pigs
(1-16-37) ..... Jan. 30,'37..7....
No. 32—I Only Have Eyes
for You (3-6-37) ..... Mar. 6,'37..8....
No. 33—The Fella with the
Fiddle (4-10-37) ..... Mar. 27,'37..8....
No. 34—She Was an Acro-
bat's Daughter ..... Apr. 10,'37..8....
No. 35—Ain't We Got Fun. May 1,'37..8....
No. 36—Clean Pastures..... May 22,'37.....
No. 37—Uncle Tom's
Bungalow ..... June 5,'37.....
No. 38—Streamlined Greta
Green (6-12-37) ..... June 19,'37..8....
No. 39—Sweet Sioux
(7-10-37) ..... June 26,'37..8....
No. 40—Egghead Rides
Again ..... July 17,'37..8....
No. 41—Plenty of Money
and You ..... July 31,'37..7....
No. 42—Sunbonnet Blue.... Aug. 21,'37.....
No. 43—Speaking of the
Weather (8-21-37) ..... Sept. 4,'37..7....
No. 44—Dog Daze ..... Sept. 18,'37.....
No. 45—I Wanna Be A
Sailor ..... Sept.25,'37†.....
No. 46—The Lyin' Mouse... Oct. 16,'37†.....

PICTORIAL REVIEWS
No. 4—Southern Wear—
Aviation (1-23-37) ..... Dec. 26,'36.11....
No. 5—Sports Afloat
(2-6-37) ..... Jan. 16,'37.10....
No. 6—Swimming — Wood
Carving ..... Feb. 13,'37.10....
No. 7—Phonograph Records
—Lipsticks (4-10-37).... Mar. 20,'37.11....
No. 8—Coiffeurs—Shoes .... Apr. 10,'37.10....
No. 9—Hats—Bathing Suits. May 11,'37.10....
No. 10—Dancing-Leather
(6-5-37) ..... May 22,'37.10....
No. 11—Milk—Rugs ..... June 19,'37.10....
No. 12—Pianos—Art
(8-14-37) ..... July 17,'37.10....
No. 13—Books—Furs ..... Aug. 28,'37.....

Title — Rel. Date — Min.

(NEW SERIES)
No. 1—Racing — Wrestling
—Cheese (9-11-37) ..... Sept.18,'37.10....
No. 2—Mauch Twins—Table
Tennis ..... Oct. 16,'37†.....
No. 3—Dogs—Hollywood
Rides ..... Nov. 13,'37†.....

VITAPHONE NOVELTIES
Poets of the Organ (8-22)..Jan. 16,'37.....
Mr. and Mrs. Jesse Crawford
Whale Ho (7-14)..... Feb. 13,'37.10....
Medium Well Done..... Mar. 6,'37.10....
Hardeen
Ghost to Ghost Hookup, A. Apr. 3,'37.11....
Radio Ramblers
Home Run on the Keys
(4-3-37) ..... Apr. 24,'37..9....
Babe Ruth
Check Your Cash..... May 22,'37.10....
Louis Zingone
Double Talk (6-5-37)..... June 26,'37.10....
Edgar Bergen
Palm Beach Knights..... July 31,'37.....
Charles Ahearn
Lyin' Tamer, The (7-11-36). Aug. 28,'37.10....
George Jessel

VITAPHONE VARIETIES
Neskin' Party, A (9-11-37). Sept. 4,'37†11....
Edgar Bergen-"Charlie McCarthy"
Puppet Love (9-11-37)..... Oct. 2,'37†10....
Saiici's Puppets
Roping 'Em Alive..... Nov. 6,'37†.....

WM. STEINER

Title — Rel. Date — Min.

Eagle's Vengeance, The.... July 29,'37†20....

WORLD

Title — Rel. Date — Min.

Battling Bettas ..... July 8,'37†10....
Men of Ships..... Sept.10,'37†.9....
Story of the Rose, A
(1-16-37) ..... 10....
Sus-Ti Ka (12-19-36)..... 10....
Utah Picture Book
(1-9-37) ..... 10....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Jungle Menace (9-4-37)..... 30....
Frank Buck-C. Henry (cnsb)
(15 episodes)

REPUBLIC

Dick Tracy 6401 (2-27-37). Feb. 20,'37†.....
Ralph Byrd-Kay Hughes
(15 episodes)
Painted Stallion, The 6421. June 5,'37†.....
Ray Corrigan-Hoot Gibson
Robinson Crusoe of Clipper
Island 3583 ..... Nov. 14,'36.....
Mala-Mamo Clark
(14 episodes)
S. O. S. Coast Guard
6441 ..... Aug. 28,'37†.....
Ralph Byrd-Maxine Doyle
Zorro Rides Again 6461.... Nov. 20,'37†.....
John Carroll-Helen Christian

UNIVERSAL

Jungle Jim (12-26)..... Jan. 18,'37..2rls
Grant Withers-Betty Jane Rhodes (cnsb)
Radio Patrol (9-18-37)..... Oct. 4,'37†.2 rls
Grant Withers-Cath. Hughes (cnsb)
Secret Agent X9..... Apr. 12,'37..2 rls
Scott Kolk-Jean Rogers (cnsb)
Tim Tyler's Luck..... Dec. 27,'37†.2 rls
Frankie Thomas, Jr.-
Frances Robinson
(See "In the Cutting Room," Sept. 18,'37.)
Wild West Days (6-26-37) .July 5,'37†.2 rls
Johnny Mack Brown (cnsb)
(13 episodes)

VICTORY

Blake of Scotland Yard... Apr. 15,'37.....
Ralph Byrd-Herbert Rawlinson
(15 episodes—also feature version)
Shadow of Chinatown
Bela Lugosi-Herman Brix. Oct. 10,'36.....
(15 episodes—also feature version)

J C JENKINS—HIS COLYUM

Wayne, Nebraska

Dear Herald:

We came over here expecting to call on our old friend Elmer Gaily and were told that he had gone to attend the funeral of one of his sisters. We were sorry to learn of this and we know that he will have the sympathy of the exhibitors as well as the HERALD staff.

P. L. March owns and operates Wayne's two theatres, also two at La Mars, two at Haywarden, Iowa, and two at Vermillion, South Dakota. Mr. March attributes much of his success to his constant reading of MOTION PICTURE HERALD. He regards it a necessity to the successful operation of a theatre. That's why he has been a long-time reader of it.

▽

Mr. I. R. Adams of the Rialto theatre at Nelson, Nebraska, was surprised when we called. He said we hadn't called on him for six or seven years and he was about to get sore about it, but he is all right now. We had a very pleasant visit with him. He didn't show any violence when we called, and seemed to be pretty well satisfied when we renewed his subscription to the HERALD for him. It is funny how a subscription to the HERALD does remove the desire to shoot a Vagabond Colyumnist.

▽

Last week we said something about Hastings, but we forgot to mention that Hastings is where Bill Hay, who has been the radio announcer for Amos 'n' Andy for a number of years, got his start in broadcasting, and look where Bill is now. Then Jack Pershing used to play marbles with the boys in Lincoln, and now Jack wears several stripes on his coat. U. S. Grant used to operate a tannery in Galena, Illinois, if our history is correct, and Abe Lincoln used to split rails to build a corral for the Holsteins before they called him to Washington. We saw the home in Marietta, Ohio, where his mother used to make "Hell and Mariar" Dawes wash his neck and ears before he went to school. As we remember our early reading of the textbooks back in the Wade school house in Indiana, one of them had something like this, "Great oaks from little acorns grow," and this causes us to wonder sometimes if we might not some day sprout and grow into a basswood sapling.

▽

But speaking of oaks reminds us that we drove through a town called Oak the other day, and if they have more than a hundred and fifty people a lot of 'em must have been down to the creek fishing. Oak had the distinction at one time of being the smallest town in the world to have a broadcasting station, and we guess it was, but it has been moved to St. Joseph, Missouri, and now the people of Oak have to depend upon the papers for information about gasoline, face powder, soap and tires. Oak has this to be thankful for, however: she don't have to listen to any jazz music. When we move from here we want to go to Oak.

Bob Livingston still operates the Capitol theatre in Lincoln. When we first knew Bob he had his office on a bicycle wrack out in front of his theatre. Bob says he had his office out there so long that he became familiar enough with the Lincoln dogs to call them by their first name. We told Bob that there was a crying need on the government's "shelterbelt" for every able bodied dog in town. When we stood out in front of Bob's theatre we could see the dome on the capitol building and a feeling of pride came over us when we recalled that there was a fifteen-million-dollar structure on which the state didn't owe a nickel, not even a cent. And we recalled also that the state isn't paying interest on long term bonds and she is not issuing refunding bonds because she has no bonds to be refunded. We may be called "Bugeaters," but if you have a bill against the state, present it and get your money. Avis Rutherford has been secretary to Bob for several years. We called her "Miss Rutherford," but she corrected us and said that she had a husband and a couple of lovely children. Doggone the doggone luck, anyhow.

▽

Mr. Frasier was remodeling the Joyo theatre in Havelock when we called. He now has both theatres in Havelock and is the official purveyor of amusements for that entire community. Lincoln might be a better town if Havelock wasn't quite so close to her, and Havelock might have been a better town if the Burlington railroad hadn't moved part of its shop force away, but anyhow Havelock folk don't have to go away to see a good show.

▽

George Monroe has the competition of seven theatres in Lincoln. This would make it pretty tough on anybody, but George is pretty tough himself, as the other theatres have learned. We had a nice visit with him, but not nearly as long as we would have liked.

▽

Whenever we see a girl with red barn paint on her lips, cheeks and fingernails, it is pretty conclusive evidence that her mother washes the dinner dishes and does the other housework while she gets a chew of gum and tunes in a jazz orchestra and lights a cigaret. Our grandmothers used to knit stockings and mittens for the children and make sauerkraut and sassage for the old folk, but then, you know, they were "old fogies."

▽

We just received a nice, long letter from our old friend Joe Hewitt of Robinson, Illinois. The sorry part of it was that he had been sick for a year and came near having to pass out of the show business. His hope was that he could continue for three more years and leave a record of 35 years in the business. Good old Joe! We hope he does, for he's the prince of good fellows.

▽

When any of us common herd make an income over our living expenses we are required to pay an income tax, but the parasites holding down desks in Washington for Uncle Sam are not required to pay a tax. If old lady "Justice" ever gets her dander up and goes on the warpath with a rolling pin, she's just going to knockhel out of everything. You just see'f she don't.

▽

We just received a check from U. A. Christensen of the Urbana theatre at Lost Nation and a request that we send him the HERALD, and another one from Allan Banks of the Remsen theatre at Remsen, Iowa. Thanks, boys, you betcha we'll have this done right away.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

IN THE NEWSREELS

MOVIETONE NEWS—No. 12, Vol. 20.—America displays her sea power on Navy Day....Japanese take Hopei and again bomb Shanghai....U. S. delegation sails for nine power conference....Fashions....Celebrities stage a softball contest.

MOVIETONE NEWS—No. 13, Vol. 20.—Cathedral of Rheims restored and consecrated....Fascist youngsters in Rome train for gas attack....Detroit police have mass motorcycle drill....Lew Lehr....Queen Elizabeth....Cordell Hull....Queen Marie....Premier Chautemps....Fashions.

NEWS OF THE DAY—No. 210, Vol. 9.—Airplane disaster shocks nation....U. S. moves for peace as Japan fights on....Uncle Sam's sea and air fleets hail Navy Day....The Woman's Page....Motorbike demons tackle "Toughest Hill"....Amateur cowboys bounce in rodeo.

NEWS OF THE DAY—No. 211, Vol. 9.—Spanish insurgents celebrate victories....Youngest Italy trains against gas attacks....Reopen Reims Cathedral after 23 years....Display radio control for warships....Science gives U. S. new beer glass....British driver tries out huge racer....Sweepstake holders....Football.

PARAMOUNT NEWS—No. 23.—Far east fights on....Landon attacks Roosevelt....Move iron lung boy....Remember when?....19 more air deaths....America demonstrates defense on Navy Day.

PARAMOUNT NEWS—No. 24.—Britain's auto show....Hull in Canada....Wilkins to arctic....Gas mask drill in Rome....King George and Queen Elizabeth visit Hull housing project in England....Queen Mary inspects college....Bus hit, 10 die....Dartmouth downs Harvard....Pittsburgh rides over Wisconsin....California wins over Southern California....Yale takes Cornell.

PATHE NEWS—No. 27, Vol. 9.—Air tragedy....Roosevelt at dedication of Reserve Building....Bright light capers....Peace envoy sails....Celebrities play ball....Navy Day.

PATHE NEWS—No. 28, Vol. 9.—North China war....Queen inspects guard....Cleaning the Capitol....Wild rice harvest....Playing at war in Italy....Championship billiards....Gridiron parade.

UNIVERSAL NEWSPAPER NEWSREEL—No. 608, Vol. 9.—19 die in air crash....1929 fever touches Wall St.....“Lost Plateau” is explored....Cyclists risk hill climb....Man spanks himself with machine....Japanese ship beached in China....Fleet celebrates Navy Day....Cowboys cheer shut-in kids....Deni wins ankle marathon.

UNIVERSAL NEWSPAPER NEWSREEL—No. 609, Vol. 9.—Defeats thin gridiron leaders....Italy trains boy gas troop....Boys show superior dunking....Geese fatten for holidays....Sweep winners tell of joy....New dizzy derby underway....Girls doll up for Hallowe'en....Football.

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